National Conference
September 14-17, 2006
San Antonio, TX

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ATMI Conference Schedule

National Conference
September 14-17, 2006
San Antonio, Texas

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

ATMI 2006 CONFERENCE SCHEDULE

DAILY SCHEDULE AT A GLANCE*

THURSDAY, SEPTEMBER 14, EXECUTIVE SALON 4 AND 5			
8:00	4	Matthew Nickerson	Broadening the Audience for Student Performers
8:30	4	V. Keith Mason	Optimizing the PDA for Music Instruction and Production
9:15	4	Jane Kuehne	Blogging Our Way Through: Weblogs in Graduate and Undergraduate Music Classes
10:00	4	S. Hagen, C. Benson, A. Cremaschi	A Comparison of the Effectiveness of Three Different Types of Software Eye-Guides in the Development of Sight-Playing Skills in Piano Classes
10:30	4	Daniel Zanutto	Comparison of Online Music Assessment Software
11:00	4	Larry Peterson	Three Generations of Opera Multimedia: An Assessment
11:30	4	Charles Menoche	From Dots to Bits: Assessing Usability Results of Musical OCR Software
12			LUNCH
1:30	4	Rick Dammers	Supporting Comprehensive Musicianship Through Laptop Computer-Based Composing in Rehearsal
2:15	4	K. Smith, S. Pelkey	Creating Multimedia Projects for a "Music in Film" Course
3:00	5	Raymond Riley	*Hands-on:* Shareware and Freeware Treasures I Have Come to Know
4:30	5	Lee Whitmore	Sponsor (SoundTree): Teaching Sound Design with Virtual Instruments
7:30	5	Scott Lipscomb, Jonathan Smith	*Hands-on:* Taking Flash beyond its intended boundaries with Object-Oriented Programming

FRIDAY, SEPTEMBER 15, EXECUTIVE SALON 4 AND 5			
8:00	4	Fred Kersten	Do's and Don'ts for Creating an Online e-Portfolio
8:00	5	Cynthia I. Gonzales	The All-in-One Professor, Designer, and Programmer
8:30	5	Steven Kreinberg	Interactive Activities in Music Using Macromedia Flash Streaming Audio and Video within Blackboard
8:45	4	Gena Greher	Multimedia and the Art of Narrative Development
9:15	5	Charles Lord, David Sogin	How Far Should Students Be Empowered To Control Their Own Learning?
9:30	4	Todd Welbourne	SURVEIL: A Performance
10:30	T	Henry Panion III	*ATMI Plenary*: A Tale Of Two Cities: The Use of Music Technology in the Classroom and the Music Profession
11:30	S 4 5 4	Rocky Reuter, Coordinator	Special Interest Groups: Music Lab Management Distance Education in Music Multimedia Development (on- and off-line) CAI Theory/Aural Skills
12:30			LUNCH
1:30	4	Peter Webster, David Williams	A Distance Learning Tryptic: The Music Classroom, The Internet, and Video Conferencing. Part I: Simple Models with Simple Technologies
2:30	4	Jay Dorfman, Marc Jacoby	*Panel*: Loop-Based Software: Practice and Philosophy
2:30	5	Scott Lipscomb, Jonathan Smith	BubbleMachine (v. 3.0): An Interactive, Multi-User Resource for Real-Time Musical Analysis
3:15	5	Bruce Frazier	*Hands-on*: Multimedia Development: Promoting Your Ensemble
4:00	4	Nick Conte Ashley Stone	*ePoster:* The Versatility of iMovie as an All-Level Music Education Tool *ePoster*: Debussy's Trois chanson des bilitis : An Electronic Listening Guide
4:15	5	Don and Maria Henderson	Sponsor (Apple Computer): iLife06 and iWeb

ATMI 2006 CONFERENCE SCHEDULE

DAILY SCHEDULE AT A GLANCE (continued)

SATURDAY, SEPTEMBER 16, EXECUTIVE SALON 4 AND 5			
8:00	5	Kenneth Smith, Bret Hoag	The Development and Testing of a Guitar Instructional DVD
8:30	4	David Sebald	Using Wind Synthesis and Computer Technology to Realize Musical Concepts
8:40	5	Daniel Gonko, Robert Johnson	DVD Authoring for Interactive Learning
9:25	5	Lee Whitmore	Sponsor (SoundTree): Teaching in a Networked Music and Computer Lab
9:30	4	Richard Repp	The MIDI Guitar Synthesizer
10:30	T	Judith Lang Zaimont	Robert Trotter Lecture: Imaging the Composer in 2006
11:30			LUNCH
1:30	4	Peter Webster, David Williams	A Distance Learning Tryptic: The Music Classroom, The Internet, and Video Conferencing. Part II: More Advanced Models and a Survey of Solutions and Strategies
2:30	4	Elainie Lillios, Bonnie Mitchell	Experimental Audio and Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression
2:30	5	Raymond Riley	*Hands-on:* Using Audio Effect Plug-ins: Let's Spice Things Up a Little
3:00	4	J. Brian Post	Using Music Technology in Cross-Discipline Projects at the University Level
3:30	4	Scott Deal	The Student Telematic Ensemble
4:00	4	Dan Hosken	Motion in Sound: Some Thoughts on Designing Sound for Interactive Dance Performance
4:45	4		ATMI Business Meeting
6:15			ATMI Fred Hofstetter "Memorial" Dinner

SUNDAY, SEPTEMBER 17, EXECUTIVE SALON 5			
8:30	5	Don and Maria Henderson	Sponsor (Apple Computer): Podcasting
9:30	5	Tim Thompson	Podcasting is Here! Now What Can I Do With It?

* Titles may be abbreviated

Room Abbreviations

4 Executive Salon 4
5 Executive Salon 5
S San Antonio Ballroom
T Texas Ballroom A

ATMI 2006 CONFERENCE SCHEDULE

September 14-17, 2006
San Antonio, Texas
DAILY SCHEDULE

THURSDAY, SEPTEMBER 14

8:00 AM -10:00 AM **Executive Salon 4**
Technological Tools
Session Chair: Cynthia McGregor (Southwestern College)
8:00-8:30 AM Broadening the Audience for Student Performers: Webcasting Student Recitals and Concerts Across the Country and Around the World
Matthew Nickerson (Southern Utah University)
8:30-9:15 AM Optimizing the PDA for Music Instruction and Production
V. Keith Mason (Belmont University)
9:15-10:00 AM Blogging Our Way Through: Weblogs in Graduate and Undergraduate Music Classes
Jane Kuehne (Auburn University)

10:00 AM -12:00 PM **Executive Salon 4**
Research on the Effectiveness of Music Technology
Session Chair: Cynthia McGregor (Southwestern College)
10:00-10:30 AM 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)
10:30-11:00 AM Comparison of Online Music Assessment Software
Daniel Zanutto (California State University, Long Beach)
11:00-11:30 AM Three Generations of Opera Multimedia: An Assessment
Larry Peterson (University of Delaware)
11:30 AM -noon From Dots to Bits: Assessing Usability Results of Musical OCR Software
Charles Menoche (Central Connecticut State University)

1:30 PM -3:00 PM **Executive Salon 4**
Student-Created Projects
Session Chair: Sara Hagen (Valley City State University)
1:30-2:15 PM Supporting Comprehensive Musicianship Through Laptop Computer-Based Composing in Rehearsal
Rick Dammers (University of Illinois, graduate student)
2:15-3:00 PM Creating Multimedia Projects for a "Music in Film" Course
Stanley Pelkey (Western Michigan University)
Kenneth Smith (Western Michigan University)

THURSDAY, SEPTEMBER 14 (continued)

3:00 PM -5:30 PM **Executive Salon 5**

Hands-on Training Sessions

Session Chair: Charles Menoche (Central Connecticut State University)

3:00-4:30 PM Shareware and Freeware Treasures I Have Come to Know
Raymond Riley (Alma College)

4:30-5:30 PM Sponsor Session: Teaching Sound Design with Virtual Instruments
Lee Whitmore (SoundTree)

7:30 PM -9:00 PM **Executive Salon 5**

Hands-on Training Session

Taking Flash beyond its intended boundaries with Object-Oriented Programming

Scott Lipscomb (University of Minnesota)
Jonathan Smith (Northwestern University)

FRIDAY, SEPTEMBER 15

8:00 AM -10:00 AM **Executive Salon 4**

Creative Multimedia

Session Chair: Richard Repp (Georgia Southern University)

8:00-8:45 AM Do's and Don'ts for Creating an Online e-Portfolio: Multimedia Development Tips, Realistic Value, Employment/Technology Resources
Fred Kersten

8:45-9:30 AM Multimedia and the Art of Narrative Development: Preparing Music Educators to Teach with Technology
Gena Greher (University of Massachusetts Lowell)

9:30-10:00 AM SURVEIL: A Performance
Todd Welbourne (University of Wisconsin, Madison)

8:00 AM -10:00 AM **Executive Salon 5**

Creative Pedagogies

Session Chair: Susan Piagentini (Northwestern University)

8:00-8:30 AM The All-in-One Professor, Designer, and Programmer: Pointers for the One-Person Instructional Technology "Team"
Cynthia I. Gonzales (Texas State University, San Marcos)

8:30-9:15 AM Interactive Activities in Music Using Macromedia Flash Streaming Audio and Video within Blackboard
Steven Kreinberg (Temple University)

9:15-10:00 AM How Far Should 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)
David Sogin (University of Kentucky)

FRIDAY, SEPTEMBER 15 (continued)

10:30-11:25 AM **Texas Ballroom A**
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)

11:30 AM -12:25 PM
Special Interest Groups
Coordinator: Rocky Reuter, (Capital University)
Music Lab Management **San Antonio Ballroom**
Chair: Charles Menoche (Central Connecticut State University)
Distance Education in Music **Executive Salon 4**
Chair: Jane Kuehne (Auburn University)
Multimedia Development (on- and off-line) **Executive Salon 5**
Chair: Larry Peterson (University of Delaware)
CAI Theory/Aural Skills **Executive Salon 4**
Chair: Susan Piagentini (Northwestern University)

1:30 PM -2:30 PM **Executive Salon 4**
A Distance Learning Tryptic: The Music Classroom, The Internet, and Video Conferencing. Part I: Simple Models with Simple Technologies
David Williams (Illinois State University)
Peter Webster (Northwestern University)

2:30 PM -4:00 PM **Executive Salon 4**
Panel
Loop-Based Software: Practice and Philosophy
Moderators: Jay Dorfman (Kent State University) and Marc Jacoby (West Chester University)
Panel: Maud Hickey (Northwestern University)
Mark Lochstampfor (Capital University)
Rocky Reuter (Capital University)

2:30 PM -3:15 PM **Executive Salon 5**
BubbleMachine (v. 3.0): An Interactive, Multi-User Resource for Real-Time Musical Analysis
Scott Lipscomb (University of Minnesota)
Jonathan Smith (Northwestern University)

FRIDAY, SEPTEMBER 15 (continued)

3:15 PM -5:15 PM **Executive Salon 5**

Hands-on Training Sessions

Session Chair: Peter Webster (Northwestern University)

3:15-4:15 PM Multimedia Development: Promoting Your Ensemble
Bruce Frazier (Western Carolina University)

4:15-5:15 PM Sponsor Session: iLife06 and iWeb
Don and Maria Henderson (Apple Computer)

4:00 PM -5:00 PM **Executive Salon 4**

ePosters

The Versatility of iMovie as an All-Level Music Education Tool
Nick Conte (student, Texas State University, San Marcos)

Debussy's Trois chanson des bilitis : An Electronic Listening Guide
Ashley Stone (student, Texas State University, San Marcos)

SATURDAY, SEPTEMBER 16

8:30 AM -10:00 AM **Executive Salon 4**

Performance Technologies

Session Chair: Dan Hosken (California State University at Northridge)

8:30-9:30 AM Using Wind Synthesis and Computer Technology to Realize Musical Concepts
David Sebald (University of Texas, San Antonio)

9:30-10:00 AM The MIDI Guitar Synthesizer
Richard Repp (Georgia Southern University)

8:00 AM -9:25 AM **Executive Salon 5**

DVD Authoring

Session Chair: Charles Menoche (Central Connecticut State University)

8:00-8:40 AM The Development and Testing of a Guitar Instructional DVD
Kenneth Smith (Western Michigan University)
Bret Hoag (Indiana University/ Purdue University)

8:40-9:25 AM DVD Authoring for Interactive Learning
Daniel Gonko (graduate student, Western Carolina University)
Robert Johnson (graduate student, Western Carolina University)

9:25 AM -10:25 AM **Executive Salon 5**

Hands-on Training Session

Sponsor Session: Teaching in a Networked Music and Computer Lab
Lee Whitmore (SoundTree)

1:30 PM -2:30 PM **Executive Salon 4**

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 Webster (Northwestern University)
David Williams (Illinois State University)

SATURDAY, SEPTEMBER 16 (continued)

2:30 PM -4:00 PM **Executive Salon 5**

Hands-on Training Session

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

Raymond Riley (Alma College)

2:30 PM -3:30 PM **Executive Salon 4**

Music Technology Curricular/Programmatic Interests

Session Chair: Bill Clemmons (Point Loma Nazarene University)

2:30-3:00 PM Experimental Audio and Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression

Elainie Lillios (Bowling Green State University)
Bonnie Mitchell (Bowling Green State University)

3:00-3:30 PM Using Music Technology in Cross-Discipline Projects at the University Level

J. Brian Post (Humboldt State University)

3:30 PM -4:30 PM **Executive Salon 4**

Creative Pedagogies

Session Chair: Bill Clemmons (Point Loma Nazarene University)

3:30-4:00 PM The Student Telematic Ensemble

Scott Deal (University of Alaska, Fairbanks)

4:00-4:30 PM Motion in Sound: Some Thoughts on Designing Sound for Interactive Dance Performance

Dan Hosken (California State Northridge)

4:45 PM -6:00 PM **Executive Salon 4**

ATMI Business Meeting

6:15 PM **Location TBA**

ATMI Fred Hofstetter "Memorial" Dinner

SUNDAY, SEPTEMBER 17

8:30 AM -10:15 AM **Executive Salon 5**

Podcasting: Hands-on Training and Application

Session Chair: Frank Clark (Georgia Institute of Technology)

8:30-9:30 AM Sponsor Session: Podcasting

Don and Maria Henderson (Apple Computer)

9:30-10:15 AM Podcasting is Here! Now What Can I Do With It?

Tim Thompson (Palm Beach Atlantic University)

Abstracts and Biographical Information

ATMI National Conference
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PLENARY SESSION

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

Dr. Henry Panion III, University of Alabama at Birmingham

Fri., Sept. 15, 10:30-11:25am , Texas Ballroom A

Abstract:
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.

Biographical Information:

Henry Panion, III, PhD, holds degrees in music education and music theory from Alabama A & M University and Ohio State University, respectively. He is most known for his work as conductor and arranger for superstar Stevie Wonder, for whose performances and recordings he has led many of the world's most notable orchestras, including the Royal Philharmonic, the Bolshoi Theater Orchestra, the Birmingham (England) Symphony, the Orchestra of Paris, the Melbourne (Australia) Symphony, the Rio de Janeiro Philharmonic, the Ra'anana Philharmonic, the Nice Symphony, the Gothenburg Symphony, and the Boston Pops Orchestra. The two-CD set Natural Wonder features Dr. Panion conducting his arrangements of many of Stevie Wonder's award-winning, chart-topping songs with Stevie and the Tokyo Philharmonic. Other artists for whom Dr. Panion has had the opportunity to conduct and/or arrange include The Winans, Chet Atkins, Dionne Warwick, Eugenia Zuckerman, Aretha Franklin, The Blind Boys of Alabama, Chaka Khan, the Lionel Hampton Orchestra, and American Idol winners Carrie Underwood and Ruben Studdard. Dr. Panion's own works for orchestra are programmed by orchestras throughout North America and by many of this country's major orchestras, including the Atlanta Symphony, Cleveland Symphony, Philadelphia Orchestra, Detroit Symphony, Baltimore Symphony, San Francisco Symphony, Houston Symphony, Symphony Nova Scotia, and the National Symphony. A selected list of other orchestras performing Dr. Panion's works include San Antonio, Columbus, Charlotte, San Diego, Louisville, North Carolina, Indianapolis, Arkansas, Jacksonville, Alabama, and the former Birmingham Metropolitan Orchestra, for which he served as Music Director from 1995-1997. As a producer, composer, arranger, and orchestrator, Dr. Panion's work has produced two Grammy Awards, two Dove Awards, and a host of other national music awards and nominations. From 1994 to 2000, Dr. Panion served as chair of the Department of Music at the University of Alabama at Birmingham. Other honors included a 1995 Distinguished Alumni Award from Alabama A & M University and a 1996 Distinguished Alumni of the Year Award from the Ohio State University. He is the 1996 recipient of the Caroline P. and Charles W. Ireland Award for Scholarly Distinction and a 1995 inductee into the Alabama Jazz Hall of Fame. In 2000, Dr. Panion was inducted into the Alabama A & M University Hall of Fame. Also in 2000, the University of Alabama System Board of Trustees honored Dr. Panion for his many contributions to the field of music and bestowed upon him the distinguished appointment of University Professor.

ABSTRACTS AND BIOGRAPHICAL INFORMATION

In Alphabetical Order by Presenter

Benson, Cynthia see Sara Hagen (A Comparison of the Effectiveness of Three Different Types of Software Eye-Guides in the Development of Sight-Playing Skills in Piano)

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ePoster: The Versatility of iMovie as an All-Level Music Education Tool
Nick Conte, Texas State University, San Marcos (student)
Fri., Sept.15, 4:00-5:00pm, Executive Salon 4

Abstract:
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 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.

Biographical Information:
Nick Conte is a Music Education major currently attending Texas State University. He intends to get a master's degree there in the field of music theory. His primary instrument is saxophone, which he has performed in various venues in Austin, including the Oasis, and Marleyfest.

Cremaschi, Alejandro, see Sara Hagen (A Comparison of the Effectiveness of Three Different Types of Software Eye-Guides in the Development of Sight-Playing Skills in Piano)

Supporting Comprehensive Musicianship Through Laptop Computer-Based Composing in Rehearsal
Rick Dammers, University of Illinois (Graduate student)
Thurs., Sept. 14, 1:30-2:15pm, Salon 4

Abstract:
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.

Biographical Information:
Rick Dammers is a member of the Music Education faculty at Rowan University. He is completing his Ph.D. in Music Education at the University of Illinois Urbana-Champaign. Prior to teaching at Rowan, he was a music teacher (band) and the Fine Arts Facilitator in the Ladue School District in suburban St. Louis. Rick has presented at several state and national conferences including the Missouri Music Educators Association, TI:ME/MENC, Technological Directions in Music Learning, Midwest Educational Technology Conference, New Directions in Music Education, and the National Symposium on Music Instructional Technology.

The Student Telematic Ensemble
Scott Deal, University of Alaska, Fairbanks
Sat., Sept. 16, 3:30-4:00pm, Executive Salon 4

Abstract:
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.

Biographical Information:
Scott Deal is an Associate Professor of Percussion and Music Technology at the University of Alaska Fairbanks, and a Research Affiliate at the Arctic Region Supercomputing Center. He is an active performer of new works involving percussion with electronics, computers and related media. His performance engagements have included the Subtropics Festival, Society of Electro-Acoustic Musicians Conference (SEAMUS), Almeida Theatre (London), Alternativa Festival (Moscow), Percussive Arts Society International Convention (PASIC), and the Arena Stage (Washington DC). He is a founding member of ART GRID, an Internet2, multi-disciplinary ensemble comprised of a group of musicians, artists, dancers and actors. Recent performances by ART GRID include SIGGRAPH 2005 and Super Computing Global 2005. He holds a Bachelor of Arts in Music degree from Cameron University, a Master of Music degree from the College-Conservatory of Music, University of Cincinnati, and a Doctor of Musical Arts degree from the University of Miami.

Panel: Loop-based Software: Practice and Philosophy
Moderators
Jay Dorfman, Kent State University
Marc Jacoby, West Chester University

Panel
Maud Hickey, Northwestern University
Mark Lochstampfor, Capital University
Rocky J. Reuter, Capital University
Fri., Sept. 15, 2:30-4:00pm, Executive Salon 4

Abstract:
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.

Biographical Information:
Moderators
Jay Dorfman is Assistant Professor of Music Education at Kent State University where he teaches courses in instrumental music education, graduate research, and music technology. He holds the BM and MM degrees in music education from the University of Miami (FL), and will receive the PhD in music education from Northwestern University, IL in December, 2006 where he held a fellowship from the School of Music and the Graduate School. Prior to joining the faculty at KSU, Dorfman taught undergraduate and graduate courses at VanderCook College of Music in Chicago, IL, and undergraduate courses at Northwestern University. He also taught high school instrumental, general, and electronic music for six years in Pembroke Pines, Florida. He is a contributor to Williams and Webster's Experiencing Music Technology (3rd edition, Thompson/Wadsworth, 2006). He holds memberships in MENC: The National Association for Music Education and The Association for Technology in Music Instruction. Mr. Dorfman is a certified instructor for the Technology Institute for Music Educators, an M-Audio M-Powered Educator, and an Ambassador for Sibelius.

Marc Max Jacoby is an Assistant Professor at West Chester University in Pennsylvania. He received his B.M.Ed. from the Berklee College of Music, M.M. in Jazz Studies from the New England Conservatory, M.M. in Music Technology from Northwestern University, and is currently pursuing a PhD in Music Education at Northwestern University. In 2000, Marc and a fellow NU classmate formed Roxmedia, Inc., a multimedia development company. In addition to releasing their own titles, they have developed software for Yamaha, PlayinTime Productions, Rowloff Productions, and Mark Wessels Publications.

Panel
Maud Hickey is Associate Professor and Coordinator of the Music Education Program at Northwestern University in Evanston, IL. Her research interests include creative thinking,

teaching with technology, and instrumental music education. She has been a contributor to Music Educators Journal, General Music Today, Quarterly Journal of Music Teaching and Learning, and Research Studies in Music Education. Developer of customized music composition software. Maud is a former music instructor and director of bands at public schools in Indiana and Wisconsin. She is a member of the Music Educators National Conference, College Music Society, Association for Technology in Music Instruction, and American Educational Research Association.

Mark Lochstampfor is Associate Professor of Music at the Capital University Conservatory of Music where he serves as instructor of Music Theory, Composition, and Music Technology. He has presented papers at regional, national and international conferences and workshops. He has published a variety of articles and music compositions, and was a contributing author to a textbook for McGraw Hill/Glencoe. He is Executive Director of Pi Kappa Lambda. He serves on the Board of Directors for the Technology Institute for Music Educators (TI:ME), and as the Publications Manager for the Association for Technology in Music Instruction (ATMI).

Dr. Rocky J. Reuter, ATMI Vice President, is a professor at the Capital University Conservatory of Music (Columbus, OH), where he is Chair of the Academic Studies Department, Head of the Music Technology and Composition Areas, and Founder/Director of NOW MUSIC Festival and the Capital University MIDI Band. He is a member of the Board of Directors and the National Advisory Board of the Technology Institute for Music Educators (TI:ME) and has chaired their last seven national and two regional conferences. He is an accomplished, award-winning, published composer who writes original music in a wide variety of styles for a vast array of instrumental, vocal, and electronic ensembles and soloists, and is a co-author of the Technology Guide for Music Educators, published by ArtistPro/Thomson.

Multimedia Development: Promoting Your Ensemble
Bruce H. Frazier, Western Carolina University
Fri., Sept. 15, 3:15-4:15pm, Executive Salon 5

Abstract:
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.

Biographical Information:
Bruce H. Frazier holds the Carol Grotnes Belk Distinguished Professorship in Commercial and Electronic Music at Western Carolina University. He comes to education from an active career in music for motion pictures where he was recognized 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 film work, Frazier has conducted for such artists as Loretta Lynn, Ronnie Milsap, Mac Davis and 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 Dooley Award for Excellence in Music Teaching and the East Carolina University Music Alumnus of the Year Award.

DVD Authoring for Interactive Learning
Daniel Gonko, Western Carolina University (Graduate student)
Robert Johnson, Western Carolina University (Graduate student)
Sat., Sept. 16, 8:40-9:25am, Executive Salon 5

Abstract:
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.

Biographical Information:
Daniel Gonko is a graduate teaching 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 currently pursuing the Master of Music degree at Western with an emphasis in music technology and motion picture composition. His knowledge of sequencing, music notation, and digital video applications has been useful in his work as a teaching fellow at the university. He received the Bachelor of Science in Music Education degree from Western Carolina University in 2000 and taught several years in the North Carolina Public School system. His interest in Indonesian music has led to travel to Bali resulting in compositions for Indonesian Gamelan.

The All-in-One Professor, Designer, and Programmer: Pointers for the One-Person Instructional Technology "Team"
Cynthia I. Gonzales, Texas State University, San Marcos
Fri., Sept. 15, 8:00-8:30am, Executive Salon 5

ePoster: The Versatility of iMovie as an All-Level Music Education Tool (see Nick Conte)
ePoster: Debussy's Trois chanson des bilitis : An Electronic Listening Guide (see Ashley Stone)

Abstract:
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.

Biographical Information:
Cynthia I. Gonzales, Ph.D., is that odd combination of a music theorist who is also a professional soprano. She has earned degrees in Music Education and Music Theory from the University of North Texas and from Harvard University. As a singer, she performs with the professional vocal ensemble Conspirare, recognized as one of the finest mixed ensembles in the United States. As a theorist, her research interests are text-music relationships in songs by Arnold Schoenberg and his path from tonality to atonality. Her past ATMI presentations have focused on technology as a means of teaching aural skills.

Multimedia and the Art of Narrative Development: Preparing Music Educators to Teach with Technology
Gena R. Greher, University of Massachusetts Lowell
Fri., Sept. 15, 8:45-9:30am, Executive Salon 4

Abstract:
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.

Biographical Information:
Dr. Gena Greher is Coordinator of Music Education at the University of Massachusetts Lowell. Her research interests are in integrating multimedia technology in the general music classroom and the middle school music curriculum, as well as in the music teacher education curriculum. Recent projects include a music technology mentor/partnership with the UMass Lowell Demonstration School and the UML music studies program, the creation of a distance learning web-site for music teacher licensure preparation, and the Creative Sound Play project for the UMass Lowell String Project. Conducted workshops and clinics for: Lowell MA, Schools; The Creative Arts Laboratory, Columbia University; Carnegie Hall Weill Institute; Multicultural

Music Group; New York City Board of Education. Conference presentations include Technological Directions in Music Learning; Technology Institute for Music Educators; Society of Music Teacher Education; National Association of Music Educators; Massachusetts Association of Colleges of Teacher Education; Massachusetts Music Educators Association.

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, Boulder

Thurs., Sept. 14, 10:00-10:30am, Executive Salon 4

Abstract:
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.

Biographical Information:
Dr. Sara Hagen is Assistant Professor of Music Theory, Education, and Business as well as the Director of Music Technology at Valley City State University in Valley City, ND. She serves as ATMI Secretary, Technology Chair for NDMTA, and Teacher Education Chair for NDMEA. She also serves on the Editorial Board of the Journal on Technology in Music Learning (JTML). She is a frequent presenter at state and national conferences and has contributed articles to JTML, Keyboard Companion, American Music Teacher, and The North Dakota Music Educators Journal.

Dr. Cynthia Benson is associate professor and coordinator of group piano and piano pedagogy at Bowling Green State University. She is a chair of the Research Committee of the National Conference on Keyboard Pedagogy and has presented research at international, national and state conferences. Her research interests include technology, studio and group piano instruction and teacher training, and cross-cultural comparison of styles and practices of piano instruction. Her articles have appeared in International Journal of Music Education, Bulletin for the Council of Research in Music Education, Update: Applications of Research in Music Education, Journal of Technology in Music Learning, American Music Teacher and Keyboard Companion.

Dr. Alejandro Cremaschi is Assistant Professor of Piano and Pedagogy at the University of Colorado at Boulder. Praised as an intelligent and sensitive pianist, he has performed in numerous cities worldwide. He has recorded for the labels IRCO, Marco Polo and Ostinato. A specialist in the areas of technology, group piano and cooperative learning, Dr. Cremaschi has been a presenter at the Class Piano and Piano Pedagogy national conference in Cincinnati, the 2005 National Conference in Keyboard Pedagogy, and the 2002, 2004 and 2005 Music Teachers National Association national conferences. His reviews and articles on technology and group piano have appeared in the Keyboard Companion Magazine, and the American Music Teacher.

APPLE SPONSOR SESSIONS

iLife06 and iWeb

Don and Maria Henderson, Apple Computer

Fri., Sept. 15, 4:15-5:15pm, Executive Salon 5

Abstract:

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.

Podcasting

Sun., Sept. 17, 8:30-9:30am, Executive Salon 5

Abstract:

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.

Hoag, Bret see Kenneth Smith (The Development and Testing of a Guitar Instructional DVD)

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

Dan Hosken, California State University, Northridge

Sat., Sept. 16, 4:00-4:30pm, Executive Salon 4

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 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.

Biographical Information:

Daniel Hosken's music has been performed at the Forum Neues Musiktheater der Staatsoper Stuttgart, Carnegie Recital Hall, the "Cube" at the MIT Media Lab, and at such festivals as the International Computer Music Conference, the SCI National Conference, the SEAMUS National Conference, the Florida Electro-Acoustic Music Festival, the Seoul International Computer Music Festival, and the International Symposium on Electronic Art. 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 Associate 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.

Jacoby, Marc see Jay Dorfman (Loop-based Software: Practice and Philosophy)

Johnson, Robert see Daniel Gonko (DVD Authoring for Interactive Learning)

Do's and Don'ts for Creating an On-line e-Portfolio: Multimedia Development Tips, Realistic Value, Employment/Technological Resources
Fred Kersten
Fri., Sept. 15, 8:00-8:45am, Executive Salon 4

Abstract:
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 cursory look at current job sites available. Suggestions are made as to how the e-Portfolio may be utilized in supporting the applicant's online application.

Biographical Information:
Fred Kersten has extensive background in working with music technology and has presented for ATMI, MENC, and National Symposium on Music Instruction Technology (NSMIT). Articles and presentations concerning e-Portfolios and music technology have been published in Music Educators Journal and Teaching Music. The presenter recently taught Secondary Methods for Music Education students, a course in which e-Portfolio construction was included. For two years the presenter was technology book reviewer for PMEA News--published by the Pennsylvania Music Educators Association. He has recently published software reviews in Music Educator's Journal and his article on Inclusion of Technology Resources in Early Childhood Music Education will be published in the fall issue of General Music Today .

Interactive Activities in Music Using Macromedia Flash Streaming Audio and Video within Blackboard
Steven Kreinberg, Temple University
Fri., Sept. 15, 8:30-9:15am, Executive Salon 5

Abstract:
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.

Biographical Information:
Dr. Steven Kreinberg, Associate Professor of Music History at Temple University, holds Bachelor's and Master's Degrees in Music Education and Musicology from Westminster Choir College and Indiana University respectively, and the Ed.D. degree in Educational Administration (Higher Education) from Temple University. More recently, he has done further graduate work in Instructional Design at Philadelphia University. A former Director of Admissions and Associate Dean in Music, he has been on the music history faculty at Temple University since 1984. His professional interests are in music history and literature, opera, music appreciation, music education, Macromedia Flash programming, multimedia, and instructional design.

Blogging Our Way Through: Weblogs in Graduate and Undergraduate Music Classes
Jane M. Kuehne, Auburn University
Thurs., Sept.14, 9:15-10:00am, Executive Salon 4

Abstract:
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.

Biographical Information:
Dr. Jane M. Kuehne is Assistant Professor of Music Education at Auburn University. She joined the faculty of Auburn University in the fall of 2005 and teaches music education and music technology courses, supervises music interns, serves as CMENC advisor, and music education advisor. Prior to earning a Ph.D. in Music Education at Florida State University, she taught for eight years in the Texas public schools, teaching at the elementary and secondary levels in choral, instrumental, and general music areas. Dr. Kuehne's current research interests include choral sight-singing methodology (specifically for beginning level students), effectiveness of technology in music learning, and effectiveness of music teacher method courses. Prior to

teaching at Auburn, Dr. Kuehne taught music education and education courses and supervised interns at Hartwick College in Oneonta, NY. Dr. Kuehne is an active member of MENC, the College Music Society, ATMI and NSMIT: National Symposium on Music Instruction Technology.

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

Elainie Lillios, Bowling Green State University
Bonnie Mitchell, Bowling Green State University
Sat., Sept. 16, 2:30-3:00pm, Executive Salon 4

Abstract:
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.

Biographical Information:
Elainie Lillios's music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys". Elainie holds degrees from Northern Illinois University, the University of North Texas, and The University of Birmingham where she studied electroacoustic composition and sound diffusion with Jonty Harrison. She has received commissions from the International Computer Music Association, ASCAP/SEAMUS, La Muse en Circuit (Paris), New Adventures in Sound Art (Toronto), and Rèseaux (Montreal), and awards/recognition from CIMESP, Russolo, and IMEB among others. Her music has been presented at conferences, concerts, and festivals internationally, including guest invitations to the GRM (Paris), Rien à Voir (Montreal), l'espace du son festival (Brussels), June in Buffalo, and Sonorities (Belfast). Elainie's music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS labels, and is included on the CD accompaniment to New Adventures in Sound Art's The Radio Art Companion.

Bonnie Mitchell's research and creative interests include electronic interactive installation, 3D particle systems, interface design, experimental animation, multimedia development, and cross-disciplinary collaboration. Ms. Mitchell's artworks explore spatial and experiential relationships to our physical, social, cultural and psychological environment through interaction. Her electronic installation art and international collaborative WWW art projects have been exhibited internationally at SIGGRAPH, ISEA, Prix Ars Electronica, Digital Salon, ArCADE, ICMA,

Gamut, and many others. Ms. Mitchell is also the SIGGRAPH 2006 Art Show Chair and has been a member of the SIGGRAPH Executive Committee, the SIGGRAPH Education Committee, the Communications subcommittee, the Art Gallery Committee, the ETech jury and Animation Festival jury.

Taking Flash beyond its intended boundaries with Object-Oriented Programming
Scott D. Lipscomb, University of Minnesota
Jonathan Smith, Northwestern University
Thurs., Sept. 14, 7:30-9:00pm, Executive Salon 5

Abstract:
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.

BubbleMachine (v. 3.0): An Interactive, Multi-user Resource for Real-time Musical Analysis
Scott D. Lipscomb, University of Minnesota
Jonathan Smith, Northwestern University
Fri., Sept.15, 2:30-3:15pm, Executive Salon 5

Abstract:
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.

Biographical Information:
Scott Lipscomb is Associate Professor in the School of Music at the University of Minnesota, and Chair of the Music Education/Therapy division. His primary areas of research include integration of technology in the music classroom, the facilitation of music learning through technology integration, interactive instructional media development, sound for multimedia, web site design, and multimedia cognition. Dr. Lipscomb is currently serving his third term as

President of the Association for Technology in Music Instruction (ATMI) and serves as a member of the Executive Board and Chair of the Research Committee for TI:ME (Technology Institute for Music Educators). He was recently elected Treasurer for the Society for Music Perception & Cognition, where he also serves on the Executive Committee. Scott has presented results of his research at numerous regional, national, and international conferences and his work has been published in numerous peer-reviewed journals and edited volumes.

Jonathan A. Smith serves as Director of Distributed Education in Northwestern University's Office of Academic Technologies, where he has led numerous projects that utilize cutting edge technologies to facilitate learning. Of interest to the present audience, he has been involved in the creation and dissemination of interactive Flash-based technologies that have been used by NU's music theory faculty in the instructional process. He has worked closely with Scott Lipscomb on numerous projects over the past several years, including the BubbleMachine project that will be demonstrated at this conference.

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 Sogin, University of Kentucky

Fri., Sept. 15, 9:15-10:00am, Executive Salon 5

Abstract:
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.

Biographical Information:
Chuck Lord is Coordinator of Music Theory and Composition at the University of Kentucky School of Music, where he has served since 1978. He has taught in a computer lab since the mid-1980s and has used web-based materials since the late 1990s, pressing him out of his comfort zone and into new perceptions of his role - from 'expert in front of the class' to 'over the shoulder coach' to 'learning manager.' Together with Kate Covington, he has substantially redesigned aural training at Kentucky. Other reports of this work have been published in such journals as Music Theory Spectrum and Journal of Music Theory Pedagogy, and they have been presented at such conferences as ATMI 2002, Toronto 2000. College Music Society, Society for Music Theory, and Music Theory Midwest.

Biographical Information:
Professor Sogin joined the University of Kentucky Faculty in 1986 after receiving his Ph.D. from the University of Texas at Austin. Since then, he has presented papers in Europe, Australia, South Africa, Canada, China and the United States. He has also presented and published numerous articles in national and international journals in music education, specifically in the areas of string education and teacher education. Professor Sogin is currently on the editorial board of the International Journal of Music Education.

Optimizing the PDA for Music Instruction and Production
V. Keith Mason, Belmont University
Thurs., Sept. 14, 8:30-9:15am, Executive Salon 4

Abstract:
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.

Biographical Information:
V. Keith Mason is the Coordinator of Music Technology at Belmont University in Nashville, Tennessee. He joined the Belmont school of music faculty in 1998 and currently teaches courses, and develops curriculum, in the area of music technology. Keith has more than 20 years of experience in the Nashville Music Industry. As an avid composer, arranger, programmer, and producer, Keith has written music for major companies like Oscar Meyer, Nissan, Cadillac, General Mills Cereals, and many others. His productions have won numerous Advertising Federations awards and a GMA Dove Award. He has presented at several TI:ME National conferences as well as being a contributing author for TI:ME's "Music Technology Guide for Music Educators" by Thomson Course. Keith continues to be active in the Nashville music industry. He is a member of BMI, NARAS, ATMI, and serves on the national advisory board for TI:ME.

From Dots to Bits: Assessing Usability Results of Musical OCR Software
Charles Menoche, Central Connecticut State University
Thurs., Sept. 14, 11:30-noon, Executive Salon 4

Abstract:
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.

Biographical Information:
Dr. Charles Paul Menoche joined the faculty at Central Connecticut State University (CCSU) faculty in the fall of 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. 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.

Mitchell, Bonnie see Elainie Lillios (Experimental Audio and Animation: Creating an Engaging Environment for Interdisciplinary Artistic Expression)

Broadening the Audience for Student Performers: Webcasting Student Recitals and Concerts Across the Country and Around the World
Matthew Nickerson, Southern Utah University
Thurs., Sept. 14, 8:00-8:30am, Executive Salon 4

Abstract:
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.

Biographical Information:
Professor Matthew Nickerson is on the library faculty at Southern Utah University where he also serves as the director of the university's Honors Program. He took a circuitous route to his present position which included a Bachelor's Degree in biochemistry and a Master of Fine Arts degree from the National Theater Conservatory. He has a broad range of experience and expertise using computer and telecommunication technology to deliver cultural heritage information to audiences in new and creative ways. Current projects include online multimedia exhibits, telephony-based museum tours, and streaming media for online education. Additional research interests include digital libraries, teacher presence in online instruction, and Victorian book design.

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
Fri., Sept. 15, 10:30-11:25am

Abstract and Biographical Information:
See "Plenary Session" at beginning of abstracts/biographies, pp. 11-12.

Creating Multimedia Projects for a "Music in Film" Course
Stanley C. Pelkey, II, Western Michigan University
Kenneth Smith, Western Michigan University
Thurs., Sept. 14, 2:15-3:00pm, Executive Salon 4

Abstract:
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.

Biographical Information:
Stanley Pelkey is an Assistant Professor of Music at Western Michigan University where he teaches undergraduate and graduate courses in music history, world music, and music research. Prior to his appointment at Western Michigan University, he taught music history and world music for six years at Gordon College (Massachusetts). He holds the MA and Ph.D. degrees in Musicology from the University of Rochester's Eastman School of Music, and his research interests include eighteenth- and nineteenth-century organ music, Handel reception history,

American film music, and musical aesthetics. He was the coeditor of Music and History: Bridging the Disciplines, which was published in 2005 by the University Press of Mississippi. Dr. Pelkey is also active in Southwest Michigan as an organist and church musician.

Kenneth Smith currently teaches music education and music technology at Western Michigan University. He received his Ph.D. in Music Education from the University of Illinois at Urbana-Champaign. Prior to this he served as technology coordinator and taught courses in music technology at IUPUI. His research interests include the use of technology-based music instruction in junior high music education and the investigation of new educational media and distribution.

Three Generations of Opera Multimedia: An Assessment
Larry W. Peterson, University of Delaware
Thurs., Sept. 14, 11:00-11:30am, Executive Salon 4

Abstract:
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.

Biographical Information:
Larry W. Peterson, professor of music, University of Delaware, is a Woodrow Wilson Scholar who studied with Olivier Messiaen at the French national conservatory. He has taught full-time at the University of Delaware, Vanderbilt University, George Peabody College, and Jersey City University. He was chair of the Music Department at the University of Delaware from 1980-85 and Director of the School of Music, George Peabody College, from 1978-1980. He was a member of the team of that won the first gold CINDY award, for the University of Delaware Music Laserdisc Series. Currently he is project director of the conversion of the UD laserdisc series to DVD. Prof. Peterson's Ph.D is from the University of North Carolina, Chapel Hill, and his bachelors and masters degrees are from Texas Christian University.

Using Music Technology in Cross-Discipline Projects at the University Level
J. Brian Post, Humboldt State University, California
Sat., Sept. 16, 3:00-3:30pm, Executive Salon 4

Abstract:
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 a few of my composition students and I 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.

Biographical Information:
Dr. J. Brian Post is currently teaching composition, music theory and music technology classes at Humboldt State University. He has a BA in piano performance from California State University, Hayward, a MM in Theory and Composition from the University of Northern Colorado, and a DA in Theory and Composition from the University of Northern Colorado. Prior to his position at HSU, Mr. Post taught at Emporia State University, the University of Northern Colorado, the Rocky Mountain Music Technology Workshop, the Midwest Music Camp, the Interlochen Arts Camp, and the International Music Camp. His most recent work was performed in May 2004 and was a cross discipline worked that incorporated the natural sciences, dance, digital audio and acoustic violin. Other works by Dr. Post have been performed nationally by the Greeley Philharmonic, Cal State Hayward Big Band, Interlochen Lab Band I, Interlochen Concert Band, ESU Wind Ensemble, Eranis Flute Ensemble, ESU A Cappella Choir, ESU Opera Company, Greeley Children's Chorale, ESU Faculty Jazz Combo the HSU P. M. Band and the HSU Wind Ensemble. He has recordings released on the Mark and IAC labels.

The MIDI Guitar Synthesizer
Richard Repp, Georgia Southern University
Sat., Sept.16, 9:30-10:00am, Executive Salon 4

Abstract:
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.

Biographical Information:
Dr. 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 BS in Music from Illinois State University, and he completed the Recording Engineering and Music Production Program from the Recording Workshop in Chillicothe, OH. 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).

Reuter, Rocky J., see Jay Dorfman (Panel: Loop-Based Software Practice and Philosophy)

Shareware and Freeware Treasures I Have Come to Know
Raymond Riley, Alma College
Thurs., Sept. 14, 3:00-4:30pm, Executive Salon 5

Abstract:
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.

Using Audio Effect Plug-ins: Let's Spice Things Up a Little
Raymond Riley, Alma College
Sat., Sept. 16, 2:30-4:00pm, Executive Salon 5

Abstract:
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!

Biographical Information:
Dr. 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 composition and arranging, digital audio recording, new media development, and web audio techniques. Dr. Riley is a frequent presenter and clinician for technology conferences and workshops. A strong advocate for cross disciplinary study, he has worked closely with other faculty in the departments of Music, Art, Communications, English, and Biology to develop new courses and summer institute offerings, which have included topics in new media studies, web design, digital video production, and delivering streaming and interactive media over the Web.

Using Wind Synthesis and Computer Technology to Realize Musical Concepts
Dave Sebald, University of Texas at San Antonio
Sat., Sept. 16, 8:30-9:30am, Executive Salon 4

Abstract:
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.

Biographical Information:
Dave Sebald holds a M.M. in woodwind performance and a Ph.D.in Music Education from Michigan State University. At UTSA he teaches courses in Computer Applications in Music and Multimedia Production. He also serves as technology advisor to the music division. Dr. Sebald has authored numerous articles and lectured throughout the nation on the application of technology to fine arts and education. He is state Technology Chair for TMEC and a member of the national advisory board for TI:ME. He was recently recognized as 2005-2006 M-Powered Educator for the Southwest United States. Dave also heads his own multimedia consulting and development company, Advanced Instructional Media, which has produced numerous instructional packages including CD-ROMs and nationally distributed videos.

Sogin, David W., see Charles Lord (How Far Should Students Be Empowered To Control Their Own Learning? Beyond Web-Based Exercises in an Aural Skills Course)

Smith, Jonathan, see Scott Lipscomb (BubbleMachine (v. 3.0): An interactive, multi-user resource for real-time musical analysis) and Scott Lipscomb (Taking Flash beyond its intended boundaries with Object-Oriented Programming)

The Development and Testing of a Guitar Instructional DVD
Kenneth Smith, Western Michigan University
Bret Hoag, Indiana University/Purdue University at Indianapolis
Sat., Sept.16, 8:00-8:40am, Executive Salon 5

Abstract:
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.

Biographical Information:
Bret Hoag is a Trustee Lecturer at Indiana University/Purdue University at Indianapolis, where he teaches both private guitar lessons and classes on popular music. Bret earned his Bachelor of Music degree from Oberlin Conservatory in 2000, and in 2002 received a Master of Music degree from Indiana University. In 2003, Bret began working towards a Doctor of Music in Guitar Performance. Bret's interests include guitar pedagogy for the both the beginning and advanced guitarist. Bret is currently designing a "paperless" guitar class in which all lectures, exercises, pieces and sound bytes will be available to the student online. At the Bedford Learning Center in Bedford, Indiana, Bret has taught beginning intermediate guitar classes, as well as a course on the history of rock and roll, using web simulcast technology.

Smith, Kenneth, see Stanley Pelkey (Creating Multimedia Projects for a "Music in Film" Course)

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ePoster: 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
Fri., 15 Sept., 4:00-5:00pm, Executive Salon 4

Abstract: 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.

Biographical Information:
Ashley Stone is a junior music education major at Texas State University - San Marcos and is a member of the Mitte Honors Program and Mu Phi Epsilon. A mezzo-soprano, she sings with the Texas State Chorale and has placed at the TEXOMA Regional NATS Competition for three years.

Podcasting Is Here! Now What Can I Do With It?
Tim Thompson, Palm Beach Atlantic University
Sun., Sept. 17, 9:30-10:15am, Executive Salon 5

Abstract:
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.

Biographical Information:
Tim Thompson is a composer, working both in acoustic music for traditional instruments and music for traditional instruments with electronic and multimedia interaction. His works have been performed in the U.S., Europe, and Australia. As a music theory pedagogue, his research is focused on the development of new pedagogical techniques applicable to the modern American small music school setting. Dr. Thompson joined the faculty of Palm Beach Atlantic University in 1999 where he is Associate Professor of Music, coordinating music theory, composition, and technology.

A Distance Learning Tryptic: The Music Classroom, The Internet, and Video Conferencing.
Part I: Simple Models with Simple Technologies.
Part II: More Advanced Models and a Survey of Solutions and Strategies
Peter R. Webster, Northwestern University
David B. Williams, Illinois State University
Fri., 15 Sept., 1:30-2:30pm and Sat., 16 Sept., 1:30-2:30pm, Executive Salon 4

Abstract: 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.

Biographical Information:
Peter R. Webster is the John Beattie Professor of Music Education and Technology at Northwestern University's School of Music. He directs the doctoral research Center in music education and teaches courses in music education and technology. 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. Together they co-author Experiencing Music Technology (3rd Ed, 2006) published by Thomson/Schirmer Books.

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 had extensive experience with Internet video on his campus from iSight chats to Internet 2 delivery. 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. 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. Together they co-author Experiencing Music Technology (3rd Ed, 2006) published by Thomson/Schirmer Books.

SURVEIL: A Performance
Todd Welbourne, University of Wisconsin, Madison
Fri., 16 Sept., 9:30-10:00am, Executive Salon 4

Abstract:
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!

Biographical Information:
Todd Welbourne is an active recitalist and chamber musician with appearances in this country as well as in Europe. Before taking the position at the University of Wisconsin/Madison in 1984 he served on the piano faculty of the University of Oklahoma and has directed the new music ensembles at both institutions. His articles have appeared in Piano Quarterly, The American Music Teacher and Piano & Keyboard. He has performed and given presentations at national conferences of the Society of Electro/Acoustic Music (1995, 1997) and the International Society for Electronic Arts, (1993, 1997), College Music Society (2001, 2003), and Music Teachers National Convention (1999, 2004) and has lectured and performed at new music festivals around the country. Prof. Welbourne has been an innovator in the area of interactive music performance systems using the Yamaha Disklavier and Max/MSP.

KORG SPONSOR SESSIONS
Teaching Sound Design with Virtual Instruments
Lee Whitmore, SoundTree
Thurs., Sept. 14, 4:30-5:30pm, Executive Salon 5

Abstract:
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.

Teaching in a Networked Music and Computer Lab
Lee Whitmore, SoundTree
Sat., Sept. 16, 9:25-10:25am, Executive Salon 5

Abstract:
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.

Biographical Information:
Lee is the Managing Director of SoundTree (http://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 (1991-1995), and as VP for Education at Cablevision Systems Corporation (1999-2002), and is currently the Treasurer for TI:ME, the Technology Institute for Music Educators (2001-present). Ed.D., Columbia University Teachers College.

Williams, David B., see Peter Webster (A Distance Learning Tryptic: The Music Classroom, The Internet, and Video Conferencing)

Comparison of Online Music Assessment Software
Daniel R. Zanutto, California State University, Long Beach
Thurs., 14 Sept., 10:30-11:00am, Executive Salon 4

Abstract:
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.

Biographical Information:
Dr. Daniel Zanutto joined the Music Department Faculty at CSU Long Beach in 1999, and teaches several courses in music education and technology. His 25-year career in music education includes high school, middle school, elementary, community college, and university teaching assignments in California and Nevada. He received his B. A. (Music Education) and M. A. (Conducting) degrees from CSU Fresno, and his Ed. D. (Education) from the Joint Doctoral Program at UC Davis and CSU Fresno. In 1997, Dr. Zanutto completed his doctoral studies with a published research dissertation entitled The Effect of Instrumental Music Education on Academic Achievement. Dr. Zanutto has presented work to the American Educational Research Association, and a variety of music education and technology related sessions at ATMI, TI:ME, National School Boards Association, California Music Educators Association.

SCHEDULE FOR HANDS-ON TRAINING SESSIONS, EXECUTIVE SALON 5

Thursday, September 14th

3:00-4:30 PM Shareware and Freeware Treasures I Have Come to Know
Raymond Riley (Alma College)

4:30-5:30 PM Sponsor Session: Teaching Sound Design with Virtual Instruments
Lee Whitmore (SoundTree)

7:30-9:00 PM Taking Flash beyond its Intended Boundaries with Object-Oriented Programming
Scott Lipscomb (University of Minnesota)
Jonathan Smith (Northwestern University)

Friday, September 15th

3:15-4:15 PM Multimedia Development: Promoting Your Ensemble
Bruce Frazier (Western Carolina University)

4:15-5:15 PM Sponsor Session: iLife06 and iWeb
Don and Maria Henderson (Apple Computer)

Saturday, September 16th

9:25-10:25 AM Sponsor Session: Teaching in a Networked Music and Computer Lab
Lee Whitmore (SoundTree)

2:30-4:00 PM Using Audio Effect Plug-ins: Let's Spice Things Up a Little
Raymond Riley (Alma College)

Sunday, September 17th

8:30-9:30 AM Sponsor Session: Podcasting
Don and Maria Henderson (Apple Computer)

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(Titles May be Abbreviated)