Ackman, James (Boston University)

A Case for the Use of Virtual Student Teaching in United States Undergraduate Teacher Education Programs

This presentation is an examination and discussion of how virtual student teaching might be implemented into the curricula of music teacher education programs. One of the central themes is that virtual student teaching is fundamentally different than the technology based instruction (e.g. distance learning, online learning, and virtual classrooms) that are widely used in the education of music teachers. Closely related to this is the premise that virtual student teaching could play a significant role in teacher education programs with regard to preparing music education students for specific teaching issues by the time they reach their on-site student teaching experiences.

Armentrout, Desmond (University of Massachusetts-Amherst)

Using Adobe Audition in Music Education

In this presentation, participants will be introduced to Adobe Audition and the various tools and multimedia capabilities for classroom lecture capturing, creating and editing supplemental coursework materials, and creative uses for implementation in and out of the classroom. Also, there will be hands-on activities with manipulation of sound loops, importing and editing video and audio files, and preparing audio files for inclusion into other multimedia sources.

Atticks, Barry (University of the Arts)

The Music History Makeover

Students habitually have commented in the past that the connectedness of Western art music to their anticipated profession was absent and that the time-honored term paper was created in isolation without real relevance. In addition, the music history conversations have customarily ended when the scheduled face-to-face time was concluded for the week. During this presentation, we will share how time spent by students outside of the music history classroom has evolved into a week-long active learning experience through the utilization of social networking combined with the assigning of individualized performance presentation and research projects that connect the student's current interests to music history. Unlike learning in the past, today's student receives the majority of their information through various technologies. We wanted to take advantage of this phenomenon. Due to their comfort level with these methods of constant communication, the educational social network has enhanced student learning, interest, and participation. This, in tandem with customized relevant assignments has increased the overall effectiveness of this course.

Bowman, Judith (Duquesne University)

See Mroziak, Jordan *(Future Shock: Music Education and 21st Century Skills)*

Buck, Michael (Augsburg College)

See Kerstetter, Kathleen *(An Investigation Of Music Technology Usage And Dispositions Among High School Instrumental Music Students)*

Dammers, Rick (Rowan University)

The Interactive Music Technology Curriculum Project: Lessons from Camp

During August 2010, nine middle school students attended a music technology camp. During the week-long camp, the students explored music through a curriculum informed by principles from the Manhattanville Music Curriculum Project (MMCP). The students' exploration, which was holistic and integrated listening, creating and performing, was facilitated by several custom, open-source programs created in MAX/MSP. Utilizing these programs as scaffolding, the students explored the harmonic structure of popular songs (which students selected via YouTube). After exploring and performing these songs, the students moved to the more divergent and creative task of creating their own compositions. The findings from this study help to illustrate the relationships between student background and skill, software environment and musical task, as well as the extent to which student compositions reflected their musical understanding.

See also Phillips, Scott *(Making the Connection: An Exploration of Secondary and Collegiate Music Technology Programs)*

DiMedio, Annette (University of the Arts)

See Atticks, Barry *(The Music History Makeover)*

Drews, Michael (Indiana University)

Developing a Computer Music Performance Practice

Developing a Computer Music Performance Practice is presentation illustrating the impact of interactive technologies on traditional notions of composition and performance. The use of the computer as an instrument raises many technical and esthetic issues. Like any instrument, the computer has its own musical strengths and limitations. What is especially problematic is that computer-based performance, unlike say the violin, lack any established record of pedagogy or repertoire. This presentation will outline performance strategies and challenges that result from combining new tools and new modes of expression with traditional instruments. During the presentation, key concepts will be

illustrated by live musical excerpts from an ongoing composition project titled Deconstructions, a related series of improvisatory variations created using a specially designed software interface that allows the user to capture and manipulate audio live during a performance.

Frankel, James (Teachers College Columbia University)

21st Century Music Technology Labs

This session will examine the latest trends in music technology labs at the University level, and will focus on the latest advances in both mobile and permanent lab environments. The session will also trace the process of creating a music technology lab solution - from consultation through training - all aspects of lab implementation will be discussed

Frazier, Bruce (Western Carolina University)

Catching the Hits: The Basics of Film Scoring Using Apple's Logic Pro Music Production Software

Tools for synchronizing music and audio with motion picture will be featured in this hands-on session for film composers. The Macintosh computer and Apple's Logic Pro software will be used to find musical 'hits,' determine appropriate tempo and meter maps for scoring and to tailor recorded MIDI and audio tracks to the action of the scene. The session will include importing and working with video, using markers, scene detection, exploring tempo options, beat mapping and Flextime elastic audio features.

Freedman, Barbara (Greenwich High School)

Learn GarageBand to Teach GarageBand

Apple's software, GarageBand, offers a complete solution for music creation. MIDI sequencing, audio editing & recording, podcasting and music for video are all possible with this free software. Techniques on use of the software, lesson plans on composition and theory skills will be demonstrated highlighted with examples of secondary student's compositions. Participants will leave with lesson plans for immediate use and distribution to music education majors for their use in the secondary music classroom. Whether the software is for your personal use or as part of music instruction, GarageBand is the perfect entry-level solution for music technology use and education.

Screen Casting for Content Delivery and Assessment

Screen casting software allows one to demonstrate anything on the computer screen and capture it as video or turn your computer into a hard disc video recorder. Videos can be used for asynchronous content delivery in Learning Management Systems or for reference materials of previously demonstrated content. Screen capture software can also be used as

a creative assessment tool of student work. We will examine several free and paid screen casting software for PC & Mac and explore best practices for producing screen casts and participants will leave with tips and techniques for successfully producing and using screen casts.

Garcia, Iran (Florida International University)

See Kerstetter, Kathleen *(Miami Beach Senior High School: A Case Study)*

Gonzales, Cynthia (Texas State University – San Marcos)

Two 2010 ATMI presentations reported on the efficacy of SmartMusic as a tool for teaching aural skills. This hands-on demonstration will allow attendees to interact with SmartMusic. The goal of the presentation is to model best practices for incorporating SmartMusic into an ear training curriculum. Within SmartMusic, the features most applicable for aural skills are the Play By Ear exercises, and the performance assessment tools for both rhythm and pitch. Play By Ear allows students to practice the ability to echo sing, which is a prerequisite skill for successful melodic dictation, even though it is rarely included in an aural skills curriculum. The performance assessment tools allow students to practice their sight reading skills independently, rather than in front of peers, which can induce anxiety. More importantly, SmartMusic provides a visual evaluation of every performance, which allows students to focus their attention on the specific errors to correct.

Greher, Gena (University of Massachusetts – Lowell)

iPads in the Music Classroom: A Tool for Fostering Collaboration

Initial work in an urban middle school music classroom with iPads presented an interesting side benefit for teachers and students. Increased engagement levels were immediately noticed once the iPads were introduced to students, which was expected. However the levels of collaboration and cooperation and willingness to share their work was unprecedented with this particular group of students. In addition the music teacher noticed similar effects working with a group of pre-K PDD students. This presentation will focus on what we are learning as we continue to introduce iPads into the music classroom based on a study that was undertaken as a result of our initial forays into using iPads in the classroom.

Griffin, Charles (Full Sail University)

See Raines, Robert *(Strategies for Creating a Comprehensive and Engaging Online Bachelor of Music Degree Program)*

Gunnell, Jonathan (Duquesne University)

See Mroziak, Jordan *(Music 2.0 - Web Tools for Creative Pedagogy)*

Hagen, Sara (Valley City State University)

Reaching Young Composers with Online Mentoring

This session will share information about a two-year composition mentoring program and competition, held both locally and virtually, bringing professional composers to high school and college music theory students for a semester of monthly coaching experiences. The mentors worked with students on a monthly basis to strengthen compositions in draft forms as they worked toward the competition via email and collaborative groups online. A comparison of the two years will be discussed, as several changes were made in the second year to accommodate the growing population of participants. Both competitions were streamed "live" over the Internet for the international audience of participants and prizes were awarded. The presenter will share the process of how the 10-year-old competition began and grew, how funding was achieved, how partnerships were built, and what the future may hold for the competition.

Hall, Richard (Texas State University – San Marcos)

Finale can do that?! - Using Finale to create spatial, avant-garde scores.

This presentation will be in the form of a workshop/forum demonstrating advanced notational techniques using Finale Notational software. These techniques can then be used by the participants and their students to create avant-garde music scores such as the avant-garde manuscripts created by composers such as John Cage, Luciano Berio, György Ligeti and Krzysztof Penderecki. Topics to be covered will include: creating spatial/ proportional notation in Finale, creating specialized characters from scratch using Finale's graphic tools, and advanced layout techniques. The presentation will also include a discussion about the advantages/disadvantages of creating these types of scores particularly in the Finale program.

Hosken, Dan (California State University – Northridge)

What do they know and what can they do? A pilot study of the technological knowledge and skills of incoming college music students.

There are a variety of assumptions in higher education concerning the technological prowess of the current generation of college students. Depending on who holds these assumptions they can influence everything from curriculum to funding to national accreditation standards. What's missing in the context of music technology is a systematic assessment of what incoming music students know about music technology and what they can do with music technology. In this paper I will present the results of a pilot study of incoming students at a minimum of three different institutions carried out at the beginning of the Fall 2011 semester. The long term goal is for faculty in charge of curriculum and administrators in charge of budgets to have a reliable measure of what students know and what they can do, and will be better able to evaluate what type of music technology education is necessary and whether it is effective.

Hughes, Jeremy (Fulton High School)

See Murphy, Barbara *(21st Century Solutions on an 18th Century Budget: Using Web-Based Technologies to Communicate, Advertise, and Recruit)*

Hundley, Donna (University of Tennessee)

See Murphy, Barbara *(21st Century Solutions on an 18th Century Budget: Using Web-Based Technologies to Communicate, Advertise, and Recruit)*

Jacoby, Marc (West Chester University)

Playing Live with Ableton Live

Many groups use pre-recorded music as part of their live performances. These backing tracks can run from the completely obvious (drumming where no drummer exists) to the unheard click-track in a musician's earpiece. Generally, these tracks put limitations on the free flow of the music requiring a strict adherence to pre-conceived form and length. This presentation will demonstrate the use of electronic instruments along with Abelton Live within a live performance, specifically in jazz where backing tracks are generally derided and associated with "smooth" or "lite" jazz artists. We hope to demonstrate the use of pre-recorded tracks that are flexible, sometimes created within the live performance (think sample and hold), and dynamic enough to not inhibit the performances' "live" feeling.

Kersten, Fred (Boston University)

Online and Happy: Instruction Tools You Need To Get Started and Up-To-Speed!

This presentation provides an examination of techniques and tools for effective online music instruction at the college level. Consideration of interaction possibilities through video, audio, whiteboard, online music lessons, and Internet resources will be provided. Multimedia assignments, evaluation possibilities, and accessing of music resources for required reading will be considered.

Kerstetter, Kathleen (Mount Olive College)

An Investigation Of Music Technology Usage And Dispositions Among High School Instrumental Music Students

The purpose of this study is to investigate the current level of technology usage in the TI:ME Areas of Competence among traditional ensemble based instrumental music students. Additionally, this research will investigate the dispositions of high school students towards the use of music technology both in and out of the ensemble-based classroom.

Miami Beach Senior High School: A Case Study

Clark Douglass Burris has been the director of the Miami Beach HS Rock Ensemble since 1972. Following the inception of the Rock Ensemble, the music technology and sound reinforcement classes that accompany them have been in existence since 1985. As the singular director of the Rock Ensemble and its accompanying music technology courses, Mr. Burris provides a wealth of insight on the formation of music technology curricula, obstacles and opportunities that practical education in K-12 music technology experiences over a period of years. This session will review the history of the MBHS sound reinforcement and music technology coursework through interviews with Mr. Burris, review of technology and curricula employed throughout the 25 years of existence, and audio-visual examples.

Kirk, Shana (TimeWarp Technologies/Yamaha Corporation of America)

Warping Time and Space: The Do's and Don'ts of Live Internet Performance

Live performance over the Internet is an exciting new realm today's pianists. With the entire world as your potential audience, performers have the option of providing niche material that might otherwise never fill a concert hall. Including such an opportunity in the performance curriculum is at the same time enticing and daunting for many educators. This workshop will detail the necessary elements to provide faculty or students with long distance performance opportunities. The presenters, seasoned distance performers and technical advisors themselves, have compiled a comprehensive list of what works and what doesn't, as well as what's worth a try even when you're not sure. We will explore the ups and downs of various distance performance situations, and even invite a faculty member from a German Musikhochschule to join us live!

Long Distance, Real-time Instrumental Music Instruction: The Current State of the Art

At this point in the 21st century, distance learning is no longer a futuristic idea. As the practice becomes increasingly common, however, complex situations involving music and sound reveal distinct advantages and disadvantages to this new learning dimension. With several centuries of teaching methods involving one-on-one instruction, how do we overcome things like singing while the student plays, physically correcting posture or hand position, or even mundane tasks like writing on the score? This session explores all the nuts and bolts of real-time instruction, complete with the many technological "accessories" that can make such an effort more successful. We will cover the big picture issues of network setup and communication software options, as well as small details that can make or break the experience.

See also Litterst, George *(Second Life and Other Virtual Realities: A New Performance Venue for You or Your Students?)*

Kuehne, Jane (Auburn University)

Multimedia Blogging in the Arts Survey Classroom: Collaboration Between Music Education Majors and Rural Low Socioeconomic High School Students

University and High School (HS) students will collaborate during Spring 2011 in small groups to create semester-long multimedia weblog projects. The weblogs will focus on the music and musicians from the high school students' local area and will be organized under four focus areas, including music to understand life's meaning, music in political and social movements, the development of vocal music, and the development of jazz. For each focus area, the students will create different projects that are organized in weblog format. For each project, students will include written/verbal, visual/image/photographic, and audio/video elements. One example of a project students will complete focuses around a set of historical stained glass windows in a local historical chapel that depict several different African American spirituals. The students will create a "virtual field trip" that will be housed and organized on their weblogs.

Langol, Stefani (Berklee College of Music)

Is Your Class in the Cloud?

Cloud computing applications are web-based software tools that allow you to do your work from any internet connection using a web browser and any kind of computer. These powerful, yet easy to use tools have huge potential for music educators. This session will explore and demonstrate myriad types of cloud apps, such as Noteflight, the Aviary suite, and Google Docs, and examine the pros and cons of these apps as teaching and learning tools. Emphasis will be placed on developing successful integration strategies that promote and support collaboration and creativity in the classroom.

Lehmberg, Lisa (University of Massachusetts – Amherst)

VoiceThread: An Engaging Web 2.0 Tool for Creative Communication and Assessment in Online and Blended Music Courses

In this session, participants will be introduced to VoiceThread (http://voicethread.com/#home), a collaborative multimedia slide show tool that can be used to creatively enhance and differentiate communication, interaction, and assessment in online and blended music courses. A demonstration of how to create a VoiceThread slide show will be provided, and strategies will be shared for effective utilization of this tool within higher education music learning environments. In addition, links to online tutorials and handouts will be provided. Examples shared in this session include both instructor- and student-created VoiceThread slide shows used for class discussion, brainstorming, and assessment of musical and pedagogical skills within a blended (face-to-face and wiki-based) undergraduate music methods course and a fully online, wiki-based graduate music education instructional technology course.

Web 2.0 Tools for Creative Collaboration, Communication, Engagement, and Assessment in Online and Blended Music Education Courses

In this session, participants will be introduced to four engaging Web 2.0 tools that can be used to enhance creative collaboration, communication, and assessment in online and blended music education courses. How-to tips for use of each tool will be provided, and strategies will be shared for effective utilization of each tool within music education learning environments. Links to online tutorials and handouts will be provided. In addition, suggestions will be given for utilizing these tools in music courses other than music education. Examples shared in this session include both instructor- and student-created media focusing on different topics within a blended (face-to-face and wiki-based) undergraduate music methods course and a fully online, wiki-based graduate music education instructional technology course. Web 2.0 tools to be explored include VoiceThread, Glogster EDU, Xtranormal, and Voki.

Litterst, George (TimeWarp Technologies)

Second Life and Other Virtual Realities: A New Performance Venue for You or Your Students?

Nowadays, live concerts take place in all sorts of venues, including virtual reality environments, such as Second Life. You can traverse Second Life just as you would any city, village, or countryside, and, amazingly, you'll even find performance venues. Once you have learned how to stream a live musical performance into Second Life, you (and your musically animated avatar) are ready to invite an audience, perform live for friends and strangers, and even make money!

See also Kirk, Shana *(Warping Time and Space: The Do's and Don'ts of Live Internet Performance) and (Long Distance, Real-time Instrumental Music Instruction: The Current State of the Art)*

Lochstampfor, Mark (Capital University)

Music Technology as an Applied Creative Tool

The panel of presenters will discuss the use of music technology as an applied musical art that utilizes many creative tools. The discussion will include how this concept integrates with the current music industry and arts, and how we develop curricula that address this performance area. The panel will explore the reasons we take "applied" lessons on other instruments (including voice and conducting) and how this transfers to music technology as an applied art. The discussion will serve as a forum and open the dialogue with the attendees.

Lyda, Robert L. (Auburn University)

See Kuehne, Jane *(Multimedia Blogging in the Arts Survey Classroom: Collaboration Between Music Education Majors and Rural Low Socioeconomic High School Students)*

Manzo, V.J. (Temple University)

Creating Interactive Music Systems for Composition, Performance, and Instruction Through Max/MSP

Using the programming language Max/MSP and the EAMIR Software Development Kit, attendees of this workshop will learn to program music applications, even if they have had no programming experience. Those who may find this workshop particularly useful are music educators looking to supplement their lessons with interactive instructional tools, music therapists looking to develop adaptive instruments or measurement tools with which to conduct research, as well as composers and performers looking to combine their existing musical interests with new media. There are no prerequisite programming skills required at all. The workshop will take individuals without any prior programming experience through a series of small projects through which they will immediately begin to develop software applications for practical music instruction, composition, and performance.

See also Dammers, Rick *(The Interactive Music Technology Curriculum Project: Lessons from Camp)*

Mason, V. Keith (Belmont University)

See Lochstampfor, Mark *(Music Technology as an Applied Creative Tool)*

McConville, Brendan (University of Tennessee – Knoxville)

Collaborative Theory Online: Using Centra and Noteflight in Music Theory Courses

This presentation will demonstrate the use of two online tools, Noteflight and Centra software from Saba, in undergraduate and graduate music theory courses. Both programs facilitate online collaboration between music theory students, while each program targets a specific traditional aspect of theory instruction: harmony (Noteflight) and analysis (Centra). Noteflight, allows for online, interactive musical notation to assist the discussion and drill of fundamental aspects of traditional harmony. Centra can be used as a tool in collaborative music analysis projects and in the tutoring of theory students (using their AppShare option). This presentation will show that these programs can easily be combined with a learning management system (LMS) – whether traditional (Blackboard or Moodle) or nontraditional (Facebook). The presentation will conclude by sharing results from questionnaires given to our students regarding their perceived helpfulness of these programs in their courses.

Menoche, Charles (Central Connecticut State University)

Toward a Pedagogy of Music Technology Instruction: What Third-party Manuals Can Learn from Music Theory

This presentation will explore the possible reasons that many music software manuals, even third-party books and DVDs, are often a last resort for users new to a music software title. While users frequently agree that music software manuals are "not as helpful as they could be," they seldom (except perhaps in ATMI conferences) go in search of solutions. What are specific shortcomings of these materials and how can these very important resources be improved? Have there been enough discussions on the pedagogical approaches of the authors of these manuals and third-party resources? While contemplating these questions, this presenter has found it useful to draw upon earlier approaches to and experiences in teaching music theory courses and studying a collection of successful music theory textbooks. In a nutshell, how might music theory pedagogy shape and improve music software instruction?

Mroziak, Jordan (Duquesne University)

Future Shock: Music Education and 21st Century Skills

In order to promote 21st century skills, pre-service music educators will need to learn how to craft new educational experiences as well as revisit ideas that already touch upon these modern era proficiencies. This presentation will offer solutions for integrating contemporary technologies into classroom practice while fostering skills needed by modern students. Through explanation and examples of project learning, problem-based learning, and design-based learning, this presentation will show how teachers can acquire appreciation for and understanding of 21st century skills as well as learn how to engage students in order to cultivate these critical abilities.

Music 2.0 - Web Tools for Creative Pedagogy

Web 2.0 tools lead educators to think innovatively about engaging students in critical thinking and collaborations never before possible. By investigating such tools as NoteFlight, iNudge, JamStudio, and Grooveshark, this presentation will provide insight into how Web 2.0 tools can be implemented into the music classroom to foster artistic engagement with composition and performance tools. Creating environments and assignments in which students are free to explore, create, and develop meaningfully individual works, educators can utilize these modern technologies to the benefit of music education across all levels.

Murphy, Barbara (University of Tennessee)

21st Century Solutions on an 18th Century Budget: Using Web-Based Technologies to Communicate, Advertise, and Recruit

In the past few years, many universities have seen their budgets stagnate or decrease. Yet, departments, particularly Schools of Music, must still find ways to advertise their programs and events; recruit new students; audition and admit new students; and communicate with students and faculty efficiently and effectively, reaching students and the public where they look for information, and making the best use of faculty and departmental time and resources. This presentation will describe how our School of Music uses mainly free and low-cost software as well as relationships with other university offices to accomplish the above tasks. We will describe how we use the web, Constant Contact, Facebook, blogspot.com, online chats, Java Script, Google docs, Survey Monkey, and Filemaker to manage our communication needs. We will explain how we turn event advertising into recruitment opportunities. Finally, we will discuss our future implementation plans for new web-based technologies.

See also McConville, Brendan *(Collaborative Theory Online: Using Centra and Noteflight in Music Theory Courses)*

Phillips, Scott (University of Alabama at Birmingham)

Music Technology, Music Industry, and Music Business Programs: Curricular Comparisons and Considerations

Recent research identified over forty music technology bachelor degree programs accredited by NASM. Information about these programs, including dates of implementation, departmental affiliations, qualifications of instructors, similarities and differences between BA, BM, and BS degrees, and other factors have been identified. The proposed paper will expand the research by providing this kind of data about music technology programs that exist outside of NASM affiliation. This wider focus includes music industry, audio recording, and music business programs. Comparison between programs based in schools of music and programs housed in schools of business, computer

science and engineering will be made. Also, differences in student entrance requirements will be considered.

Making the Connection: An Exploration of Secondary and Collegiate Music Technology Programs

Recent research has identified increasing numbers of music technology programs at secondary schools and universities. This presentation will explore the relationships and connections between programs at the secondary and collegiate levels.

Pike, Pamela (Louisiana State University)

The Pedagogy of Long-Distance Lessons: A Case Study of Innovative Ways to Prepare Pedagogy Students for Teaching Technology of Today and Tomorrow

For several years, American educators have been experimenting with long-distance piano teaching. There is a small, vibrant, network of teachers who conduct weekly piano lessons using the internet and piano technology. Online master classes and demonstrations with college faculty were held with more frequency during 2010. The next step in exploring meaningful application of online piano teaching should incorporate distance learning into the piano pedagogy and music education curriculum. A large state university, which houses a reputable piano pedagogy program, has recently begun exploring meaningful educational opportunities for pedagogy students to engage in long-distance teaching via the internet. The presenters have documented various ways that pedagogy students have engaged in teaching online and in collaborating with peers at other institutions. The presentation will highlight activities that have been used successfully with the piano pedagogy students and video-clips of pedagogy students using the Yamaha Disklavier for distance teaching will be shown.

Raines, Robert (Full Sail University)

Strategies for Creating a Comprehensive and Engaging Online Bachelor of Music Degree Program

This session will cover the strategies used in creating a successful online Bachelor of Music degree program from the ground up. It will then demonstrate the specific implementation of those strategies as they were used in one of the program's courses. Content, delivery, creative use of technology, and personalization of each student's experience are paramount in the design and delivery of the program and will be discussed in detail. Subjects covered include music theory, ear training, music history, composition, MIDI, recording technology, arranging and orchestration, and effective use of technology in building a successful career as a composer and producer.

Repp, Richard (Full Sail University)

Creation and submission techniques for the ATMI video podcast bank

Learn techniques that will make your podcast likely to be accepted by the review committee for the newly-developed ATMI user submitted video section. ATMI has instituted a new feature on its web site: members submit videos on technology use, creative pedagogies, or research for view by members. The presentation highlights the expectations for the peer review committee and the processes for submission and acceptance. ATMI invites submissions and feature one periodically and then archives past featured videos.

Riley, Raymond (Alma College)

Presenting Rich Media Online: Web Standards and Best Practices

This presentation is intended for music department heads, faculty, instructional technology staff and students that seek reliable and effective ways to best showcase concert video, recordings, and other online multimedia. Whether hosting individual web sites or working within more restricted content management systems, it is within the reach of most users to learn "just enough" to present media online that conforms to standards, looks highly polished and plays consistently across browsers and other devices. The presentation will include a look at HTML 5 and will include abundant example files to share and customize for your own media.

Ruthmann, Alex (University of Massachusetts – Lowell)

see Greher, Gena *(iPads in the Music Classroom: A Tool for Fostering Collaboration)*

Ryan, Thomas (Capital University)

A melody collection for solfege singing using SmartMusic (Poster Session)

Recent studies have indicated that SmartMusic has the potential to be a valuable tool in the teaching of sight-singing. However, SmartMusic currently does not support assessment of the voice, and so no currently published collections of sight singing melodies are available either. This has meant that instrumental materials, primarily from band method books, have had to be adapted for this other use. In order to provide more appropriate material and further test the effectiveness of SmartMusic, I have begun collecting melodies from solfege collections that are in the public domain, entering them into Finale and creating SmartMusic files. These materials will be on display and available for sharing with those interested in utilizing SmartMusic as a sight singing trainer.

Drill and Kill, or Drill for Skill

Although repetitive practice and drilling is often used in applied music, it is often reluctantly used in the classroom for fear of "drill and kill". However, this need not be a concern if a distinction is made between rote memorization and deliberate practice, which can be defined as activities deliberately designed to improve performance, which are typically effortful and not enjoyable. Practice of this type should aid in facility with fundamentals and transfer this knowledge base to more complex tasks. This paper will report on the effectiveness of using online resources for assisting students to engage in deliberate practice in a first year music theory course.

Schmunk, Rick (University of Southern California)

See Jacoby, Marc *(Playing Live with Ableton Live)* and Lochstampfor, Mark *(Music Technology as an Applied Creative Tool)*

Sick, Stella (Hamline University)

See Litterst, George *(Long Distance, Real-time Instrumental Music Instruction: The Current State of the Art)*

Snyder, Jeff (Lebanon Valley College)

Circuit Bending: Solder, Toys, Stockhausen, and the Discovery of Sound

Electronic music pioneers of the early 20th century opened doors to new sonic textures never before heard. These new sounds inspired innovative compositions and performances. A return to the spirit of exploration and discovery of those days can lead students to a reawakening of interest in music, composition, and performance. Circuit bending is the art of taking cheap sound producing toys, opening them, rewiring them to create new sounds, and then reconstructing the toys into new instruments that can be used in performance. Minimal requirements include a soldering iron, a trip to the thrift store, and a rudimentary knowledge of electronics. Learning comes from trying, failing, and succeeding. While current technologies allow access to thousands of sounds, circuit bending can reawaken the inspiration, synthesis, and realization of new music. This sonic exploration restores students' pride and ownership in creating something unique, in a world that has heard it all.

Sokolowski, Elizabeth (University of the Arts)

Unlocking Creativity and Innovation in Our 21st Century Musical Learners through Technology - Sponsored by SoundTree

This session will explore what 21st century learning is, who our 21st century students are, how they interact with technology, and why the integration of technology and music affords all students a lens into their creative and innovative capacities.

Spraggins, Mark (California Lutheran University)

Building a Professional-Level Music Production Studio on a Budget

This presentation guides you through the process of assembling a music production studio from the ground up, using the latest commercial hardware and software. This information is valuable to anyone who works with music production facilities, or budgets for their creation. One of the most daunting tasks for any aspiring music producer or teacher of music technology is to assemble a scalable music production facility on a tight budget. This presentation will present a detailed assessment of what equipment is required, how to make it scalable, as well as address other important considerations when creating a music production facility. The presentation will include examples of studio configurations at different budget levels (based on estimated street prices).

Sussman, Richard (Manhattan School of Music)

The Manhattan School of Music Electronic Jazz Ensemble in Concert Sponsored by SoundTree

The Manhattan School of Music Electronic Jazz Ensemble, directed by MSM faculty member and ATMI member/presenter Richard Sussman, is on the cutting edge of new explorations into the application of music technology to live music performance. These extraordinarily talented students in the highly acclaimed MSM Jazz Arts Program, have directed their creative energies to exploring, and pushing the envelope regarding the combination of traditional musical skills with the latest innovations in electronic music.

The program will begin with a brief demonstration of the instruments and software being used, to be followed by a performance by the student ensemble. The equipment to be used includes the Akai EWI, Godin MIDI guitar and bass controllers, Korg M3 keyboard, Roland V-Drums, and laptop running Digital Performer, Ableton Live, and various Virtual Instrument sound sources. Through the enhanced capabilities of new MIDI guitar and bass controllers, EWI, and MIDI drum controllers, as well as new software and performance parameter controllers, the contemporary electronic music performance ensemble has attained new heights of creative and expressive capabilities. This demonstration/performance will explore the latest techniques for using music technology in live performance featuring student compositions and group improvisations.

Theisen, Kathleen Ann (Western Connecticut State University)

Class Piano ONLINE? A new way of thinking about how we teach keyboard harmony classes.

If someone told you there was a way to change your class piano courses to an online format, what would you say? This workshop will show you how to use some of the most cutting-edge software to motivate your students and reinforce skills and concepts in a way that makes learning fun and makes the materials 'stick.' The presentation will demonstrate how to set up an online piano class utilizing materials such as video lessons, podcasts, ScreenFlow, Camtasia, YouTube, Classroom Maestro, Internet MIDI, Home Concert Xtreme, Garage Band, Audacity and much more!

Music Theory ONLINE: What were we thinking?

You can teach Music Fundamentals and Music Theory ONLINE! This workshop will show you how to set up your online music theory course utilizing materials such as video lessons created with screen capture software (ScreenFlow or Camtasia), interactive cloud-based theory software (Practica Musica with WebStudents or the soon-to-be-released Musition 4 Cloud), Classroom Maestro and a MIDI keyboard.

Vincent, Dennis (Jacksonville University)

Creating Music for Film

The challenge of creating music for "Lathe of God," an animated short film will be presented. When first received, it had no dialog, sound effects, or exegetic music, and the director was not sure about what music was needed. Upon viewing the film it was noted that there was no conventional script and thus no dialogue, and no conventional actors or plot. I would have to figure out what the film was about and how to write music for it. Upon first glance, the action appeared disjointed and lacking in common themes. However, eventually very strong and ancient themes became clear. Phase One will review the silent film and identify themes. A click track will be built, and sound effects added in Phase Two. Temp tracks will be developed in Phase Three. Finally, original cues will be developed.

Watson, Joey (Louisiana State University)

See Pike, Pamela *(The Pedagogy of Long-Distance Lessons: A Case Study of Innovative Ways to Prepare Pedagogy Students for Teaching Technology of Today and Tomorrow)*

Webster, Peter (Northwestern University, Bienen School of Music)

Music Technology Skills and Conceptual Understanding for Undergraduate Music Students, A National Survey

This paper was inspired by discussion at the 2010 ATMI Conference in Minneapolis about the basic competencies of our undergraduate student constituency. Many attendees voiced concern over a proposal by NASM to downgrade or remove music technology requirements in accreditation standards; more importantly, it was noted that we have no articulated guidelines for college-level curricula similar to what exists to some extent for elementary and secondary-school curricula. We note the excellent work by MENC on content standards and the work of TI-ME and their many excellent publications and efforts in this regard. We will report on a national survey of music technology professors at music units around the country to determine what might be the generally accepted music technology skills and conceptual understandings for undergraduate music students.

Williams, David A. (University of South Florida)

The iPad Ensemble: Live Performance Possibilities

This session will showcase the work of an existing iPad Quintet that performs as a live music ensemble. The session will also include an overview of the equipment required for live performance as well as examples of teaching methods which might prove successful for students in iPad ensembles to enhance individual musicianship by allowing student members opportunities to be creative.

Williams, David B. (Illinois State University – Emeritus)

See Webster, Peter R. ***(Music Technology Skills and Conceptual Understanding for Undergraduate Music Students, A National Survey)***

Yorgason, Brett (Marietta College)

Getting Smarter in the Classroom: Interactive Whiteboards and Music Theory

In this presentation, I will demonstrate some of the many uses of interactive whiteboards (SmartBoards) in music theory, aural skills, fundamentals, and other college-level music courses. The SmartBoard acts as a substitute for a traditional whiteboard, but it has several advantages, such as the ability to prepare content beforehand, navigate through multiple pages of content, and save class work for future reference. The SmartBoard can be combined with other resources like Finale to create playable music exercises at the board, or with the Variations Audio Timeliner to create interactive formal diagrams in class. Online resources such as the music theory drills at <www.musictheory.net> can also be projected on the board, allowing students to play identification games by "clicking on" the

correct answers. Students appear to be more willing to work at the SmartBoard and enjoy the integration between board work and online resources.