Having trouble viewing this email? Click here

Association for Technology in Music Instruction

ATMI Newsletter

October 2011

Dear Richard,

Our first newsletter! Enjoy!

Please consider submitting articles, reviews or announcements. Submission guidelines and deadlines are below. Help us make this a great publication!

In This Issue

2011 CMS/ATMI National Conference - Oct 20-23

Article - Mine or Ours?: Sharing Ideas and Knowledge is an ATMI Mission

Music Theory Pedagogy Website from JMTP

Newsletter Submission Guidelines & Deadlines

2011 ATMI National Convention

October 20-23, 2011
Omni Richmond Hotel
Richmond, VA

The 2011 ATMI National Convention will be held October 20-23, 2011 in Richmond, VA in conjunction with the 54th annual College Music Society National Conference. The program is set and looks great! See you soon!

More information:
CMS program
ATMI program
Registration
General information
Travel & Hotel

Featured Article

Consider writing an article for our newsletter!

Articles can be:
Opinion Pieces
Articles on Pedagogical Innovations
Software Reviews
Announcements

More information to the left!

Winter Newsletter deadline: December 1

Quick Links

ATMI Website

CMS Website

ATMI Facebook page

CMS Facebook page

Upcoming Events

2012 National Convention
Nov 15-18, 2012
San Diego, CA

2013 National Convention
Oct 31-Nov 3, 2013

Mine or Ours?: Sharing Ideas and Knowledge is an ATMI Mission

Barbara Murphy, University of Tennessee-Knoxville

When children get to the age of two or three, they enter a stage where everything is "Mine!". Parents spend a lot of time and effort teaching children to share, a concept that most children finally learn. But later, when those same children enter the workplace or academia, they revert back to wanting everything to be mine - it is *my* idea, *my* work, *my* class. And the concept of mine is reinforced by the promotion process; we all need items on our resume that we can call our own.

But should it really be this way? The answer is no. We should be able to share ideas and help each other. Those involved in software development have tried to encourage the sharing of ideas, namely through open source software and the world wide web.

The open-source software movement began in the late 1990s. Open-source software can be described as software in which the actual code is shared along with the program. The consumer is able to change and add to the functionality of the program, and redistribute it without paying any royalty fees. (Open Source Initiative) The open source software initiative stressed collaboration, not re-creating programs.

The world-wide web has also shifted from a static format to an active, user-initiated format. The first version of the Web (Web 1.0) was content oriented; static web pages spread information. Web 2.0 is a socially oriented web. (Lucier) It is a web that is

> focused on the ability for people to collaborate and share information online. Web 2.0 . . . includes open communication with an emphasis on Web-based communities of users, and more open sharing of information. (Network for Technology Professionals)

Sharing is an important part of Web 2.0 and takes place through user created material using blogs, social media, wikis, and comments on articles posted on the web.

Web 3.0, the new web, is "the location-aware and moment-relevant

Internet" characterized by programs that know where you are and take advantage of your location - programs such as google that provides results that differ depending on location. (Lucier) Web 3.0 is also characterized by "intimate connections [that] are made between the real world and the Web." (Lucier) Sharing knowledge of local and world events through social media (Twitter) and real-time communication (Skype) are examples of such uses. (Lucier) Web 3.0 emphasizes communication and, thus, the sharing of information.

Groups of musicians and software developers also work to share ideas. ATMI is one such organization. ATMI was founded with a mission to share information.

In 1975, the National Consortium for Computer-Based Music Instruction (NCCBMI) - a special interest group of the Association for the Development of Computer-based Instructional Systems (ADCIS) and the predecessor of ATMI -- was formed at the University of Delaware, providing a "means for the dissemination and sharing of information and ideas in the field." (Eddins, 12) Part of the stated purposes of NCCBMI were

> To provide a forum for the exchange of ideas among developers and users of computer-based systems for musical instruction; . . . [and] to reduce redundant effort among courseware and hardware developers . . . (Hofstetter, 30)

To fulfill their mission to share information, the Consortium worked with ADCIS to publish their own Yearbook (a special issue of ADCIS's Journal of Computer-Based Instruction) and a newsletter, and participated in the ADCIS National Conference. (Eddins, 13)

In 1979, an affiliation was formed between NCCBMI and the College Music Society. (Eddins, 13) By 1992, NCCBMI became the Association for Technology in Music Instruction (ATMI). ATMI's current mission is:

> to improve music teaching and learning through the integration of current and emerging technologies into the music learning environment . . . by providing a forum for the scholarly presentation of pedagogical and technical information for music teachers in higher education. ATMI seeks to engage both specialists and non-specialists in music technology, in an atmosphere that effectively disseminates information,

encourages participation, cultivates collegial relationships, and engages practice. (ATMI)

The last statement emphasizes sharing, but does not state how this sharing is to be accomplished. The website, however, explains more about sharing ideas. The website states that "ATMI serves as an informal consulting exchange to provide contacts between those with questions and those with answers on a variety of technology-related subjects" through a listserv, which "is dedicated to sharing information, questions, and solutions for anyone interested in using music technology in instruction." (ATMI) ATMI also holds an annual convention where presentations range from research on different methods of computer-based music instruction to demonstrations of new software and technology. Finally, the ATMI Technology Directory, recently the ATMI Technology Wiki, was a way for ATMI members to know what software was already available and what was in development. However, the Wiki is no longer available.

Journals are a more traditional way information is shared. However, printed journals are not an effective way to communicate information regarding technology since there is normally a long delay in getting articles to print. Recently, the *Journal of Music Theory Pedagogy* announced a new website to be launched Dec 31, 2011 that aims to provide a forum for the exchange of all materials for the teaching of music theory. (Snodgrass) (See related article in this newsletter.) Hopefully, this website will provide for a more timely dissemination of ideas.

The JMTP website is a great idea and will be a great resource for all theory teachers. However, there is a need for more ways of dispersing information, ideas, and knowledge on instructional technology. Organizations such as ATMI should be taking the lead in the transmission of such information. To that end, ATMI should:

Embrace Facebook as a way to ask and answer questions. Let this be the new listserv. Encourage members and non-members to post questions and answers here.

Revive the ATMI Technology Directory. Appoint a Directory Editor to get it started and then find a way to let everyone contribute.

Update the ATMI website with the most current information on the

organization. Those interested in knowing more about ATMI should be able to go to this page and know what ATMI is and what ATMI does.

Encourage the creation of more e-journals or online resources so that information about new ideas, techniques, and programs is disseminated in a timely manner.

Most importantly, encourage designers and developers to work with each other to facilitate and hasten the development of materials. The computer world moves too fast for any of us to keep up individually. Working in groups we can respond to new technologies faster. We can move the field of theory forward and make it more relevant to students if we use the technology that they are familiar with and enjoy using.

Like young children, we must learn to share. We need to replace the word "Mine!" with "Ours!"

Bibliography

Association for Technology in Music Instruction (ATMI). (2010, July 221). "About the Association for Technology in Music Instruction." Retrieved from http://atmionline.org/index.php/about-atmi.html

Eddins, John M. "A Brief History of Computer-Assisted Instruction in Music." College Music Symposium, Vol. 21, No. 2 (Fall, 1981), pp. 7-14.

Hofstetter, Fred T. "Foundation, Organization, and Purpose of the National Consortium for Computer-Based Musical Instruction," Journal of Computer-Based Instruction, III, No. 1 (1976), 21-33.

Lucier, Todd. (2009, Jan 25). "What is Web 3.0 Definition?" Tourism Keys: Internet Marketing. Retrieved from http://www.tourismkeys.ca/blog/2009 /01/what-is-web-30-definition/

Open Source Initiative. (2011). "The Open Source Definition (Annotated)," Retrieved from http://www.opensource.org/osd.html

Snodgrass, Jennifer. (2011, Sept 23) "Music Theory Pedagogy Website from the JMTP-December 2011." Message sent to ATMI listserv (ATMI@list.uiowa.edu).

The Network for Technology Professionals. (2011). "Web 2.0." Webopedia. Retrieved from http://www.webopedia.com/TERM/W/Web_2_point_0.html

Music Theory Pedagogy Website from the *Journal of Music Theory Pedagogy* (JMTP)

Jena Root, Youngstown State University
Jennifer Snodgrass, Appalachian State Unviersity

The Journal of Music Theory Pedagogy, under the auspices of the Gail Boyd de Stwolinski Center for Music Theory Pedagogy at the University of Oklahoma, is currently building a new and vital website that will serve as a repository for all things relating to music theory pedagogy. The site will benefit instructors of all stripes, including those teaching theory at the high school level (e.g., AP, IB.), those working in the trenches of a school's undergraduate core, and instructors who focus on graduate-level instruction ranging from matriculating (and quite possibly, remediating) MM and MA students, to advanced students in their final semesters of DMA and Ph.D. programs. The site's goals are to:

1. Create an attitude shift that would replace the typical undergraduate's notion that theory is an odious enterprise with the reality that it is an activity that relies on critical thinking, invoking instincts and informed choices, and is a practice dependent upon the ability to differentiate between the commonplace norms of a given style and deviations that imbue a work with genius. To be sure, the site's contents will allow us to reveal to students (and our applied faculty colleagues) how theory-and especially analysis-can:

- increase one's all-around musicianship,
- inform performance, especially interpretation (through corroborating instincts, generating multiple interpretations, and clarifying anomalous events).

2. Improve teaching to ensure that both the specialist and non-specialist (e.g., performers who might not have taken theory classes since their undergraduate years--yet are often entrusted with teaching theory courses ranging from fundamentals to first and second year written and aural classes and even upper-level courses in form and counterpoint--are equipped with clear and up-to-date musical models, in a word, best practices.

The robust site is scheduled to go live December 31, 2011, in tandem with the publication of Volume 25 of the Journal of Music Theory Pedagogy (thus marking a quarter century of contributions to the pedagogy of music theory).

The JMTP Website will house a vast array of information and amenities, the most important of which will include:

1. Supplements to the Journal, such as:

- e-versions of the current issue of the Journal and access to all back issues and individual articles
- access to scores and links to recordings of works discussed in articles
- video demonstrations of particular concepts, pedagogical approaches, etc

2. Pedagogical resources (lovingly referred to as "In the Trenches") including:

- *E-articles.* These short, peer-reviewed articles may be presented in any number of formats (print, video, etc.). Topics may be wide ranging, including technology (CAI, web-based instruction, Blackboard, SmartBoard, Angel, etc.), analysis and performance, model composition, aural skills, etc.
- *Sample analyses* of the canon, lesson plans, assignments, etc.
- *Institutional materials* (syllabi, structure and philosophy of specific undergraduate core curricula, placement requirements, etc.) from a wide variety of school types (university, conservatory, community college, high school, etc.)
- *Video teaching demonstrations.* Topics range from introductory and well-circumscribed (e.g., how to introduce part writing, how to harmonize a chorale melody or a folk tune) to more-creative activities (e.g., teaching dictation from the repertoire, incorporating a keyboard component in the theory class), as well advanced topics (e.g., introduction to Schenkerian analysis, analysis and performance demonstrations, etc.). We encourage leading pedagogues in the field, emerging faculty, and students to submit their work.
- *Open forum.* This moderated topic-oriented forum will encourage free and ongoing discussions including the role of AP exams, NASM guidelines, curricular development, classroom management, as well as specific areas of curriculum design (fundamentals, tonal harmony, jazz and popular music theory, post-tonal aural skills, etc.).
- *Textbook authors' helpdesk.* Textbook authors will provide pedagogical information and answer members' questions.

3. Inter-institutional initiatives (peer tutoring programs, etc.). Music theory students will have the opportunity to work together on two separate projects:

- *Peer Tutoring*. Both undergraduate- and graduate-student tutors from various universities have agreed to make themselves available to any and all students via Skype two hours per week. Access to these tutors is free of charge.
- *Collaborative Analysis*. Students from a pairing of universities will work together on analysis projects using resources such as Google docs and Skype. The goal is to follow best practices in terms of collaborative learning so that students may develop multiple interpretations of a piece.

4. Upcoming events and opportunities (job opportunities, calls for papers, institutes, etc.)

It is crucial that there be a force in the field that allows easy access to cutting-edge and best-practice models of music theory pedagogy. This is perhaps especially so for the non-specialist who is teaching either college level theory or pre-college theory. Therefore we seek your generous assistance in providing materials for this site. Ownership of copyrighted material will be retained by the author. Contributors are encouraged to consider, but are by no means limited to, the following topics:

- College-level Fundamentals and Music Theory classes for non-majors
- Theory and Aural Skills Core
- Commercial Music Theory (Jazz, Pop, Musical Theatre, etc.)
- High School Music Theory (Fundamentals/Pre-AP, AP Music Theory, IB Music)

Call For Materials

Below are the calls for materials for four major areas of the site. Please send submissions to **ysumusictheory@gmail.com** (Dr. Jena Root, Dana School of Music, Youngstown State University). The author's name and institutional affiliation should be included in the e-mail message, but should not appear anywhere in the submitted files.

CFP: E-Articles

We welcome contributions for e-articles that demonstrate best-practice models for teaching any aspect of music theory, ranging from the high school to the university classroom. Special consideration will be given to articles that address teaching "in the trenches"--that is, core music theory and aural skills classes often taught by junior faculty, non-theory-specialists (e.g. performer/teachers), and graduate assistants. Due to the nature of e-articles, submissions that include audio, video, or other multimedia are of considerable interest.

Articles should be submitted as a zip file containing the following:

1. Body of the article, including links to media content in rich text or html format.
2. Linked media files within the same folder.

CFP: Teaching Videos

We welcome contributions for teaching videos that demonstrate best-practice models for teaching any aspect of music theory, ranging from the high school to the university classroom.

Contributors are encouraged to submit teaching demonstrations on subjects that range from introductory and well-circumscribed topics (e.g., how to introduce part writing, how to harmonize a chorale melody or a folk tune) to more creative activities (e.g., teaching dictation from the repertoire, incorporating a keyboard component in the theory class), to more advanced topics (e.g., post-tonal topics).

There will be two types of demonstrations: those that are solicited from leading figures in the field and those that are freely submitted. All will be peer reviewed. Submitted teaching demonstrations should ideally be 12-15 minutes in length, but no longer than 20 minutes. The demonstration should be accompanied by a 200-word abstract that includes the following information:

1. The topic being taught
2. Brief description of methodology used
3. Pertinent background information on student population for which the teaching demonstration is intended (college-age music majors--if so, what year? high-school students? musical theater students?)
4. Related scores, graphics, assignments and assessment materials

Submissions should be in a Quicktime-compatible format.

CFP: Course Design Materials

We welcome contributions for course syllabi, assignments, and exams that demonstrate exemplary and potentially novel approaches to course design for any aspect of music theory, ranging from the high school to the university classroom. Contributed syllabi can be for a single class or for a sequence of classes. Special consideration will be given to submissions that address the design and teaching of core music theory and aural skills classes, which are often taught by junior faculty, non-theory-specialists (i.e., performer/teachers), and graduate assistants.

Submissions should be in PDF format and accompanied by a 200-word abstract that includes any pertinent background information on the student population for whom the materials have been designed (e.g., high school AP, liberal arts college non-music-majors, conservatory seniors, etc.). Because these materials will appear on the JMTP website you may include links to supplementary information or materials that are integral to your course(s) or are helpful in understanding novel approaches. Please include all linked files with your submission.

CFP: Sample Analyses

We welcome contributions of innovative analyses for use as teaching supplements in the high school and university settings. Relevant analyses will focus on core music theory topics ranging from fundamentals through advanced concepts and are encouraged to embrace not only Western music, but also popular, jazz and world music, which would enrich the students' classroom experience as well as provide a wealth of analytical materials for the instructor.

Special consideration will be given to analyses that are "classroom-ready" and include student handouts, outside assignments, and assessment materials. We encourage submission of works that incorporate the use of various multimedia and interactive formats such as color graphics, sound files (real or MIDI), or video/animation, which will enhance the presentation of an otherwise traditional article.

Contributions should be relatively brief, roughly 2-3K words. The author is responsible for obtaining permissions, and, if required, paying fees incurred for copyrighted material.

Articles should be submitted as a zip file containing the following:

1. Body of the article, including links to media content in rich text or html format.
2. Linked media files within the same folder.

We look forward to hearing from you!

Website Editorial Board:
Jena Root (Co-Chair, Youngstown State University)
Jennifer Snodgrass (Co-Chair, Appalachian State University)
David Castro (St. Olaf College)
Frank Doyle (Northport High School, Long Island)
Melissa Hoag (Oakland University)
Steve Laitz (Eastman School of Music)

Newsletter Submission Guidelines and Deadlines

The ATMI Newsletter is a quarterly publication and sent to all current members of the Association for Technology in Music Instruction.

Submission Guidelines and Deadlines

Newsletter articles will be short and informal. Original articles and opinion pieces on pedagogical innovations and new technology are welcome. Articles and opinion pieces should be no more than 1000 words in length.

Announcements of upcoming events or workshops and new product announcements and reviews are also welcome. These types of articles should not exceed 800 words and will be printed on a space-available basis.

Submissions should be sent to the ATMI Newsletter editor, Barbara Murphy, via e-mail (bmurphy@utk.edu). Please include "ATMI Newsletter Submission" in the subject.

Deadlines

Fall issue: September 1

Winter issue: December 1
Spring issue: March 1
Summer issue: June 1

Comments and suggestions about the newsletter should be
directed to:

Barbara Murphy, ATMI Newsletter Editor
bmurphy@utk.edu

Forward email