



Where Music Technology and Education Connect

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Music Tech Talk

- * Upcoming: ATMI National Conference in Grand Rapids, MI in November.
- * Be on the look out for the call for proposals in December for next year's conference

Share Your Achievements

- * We invite you to keep the community informed about your latest accomplishments. Whether you have groundbreaking research starting, awards won, or exciting news to share, let us know! Your contributions make our community stronger.

- * Connect with us by emailing the details to the newsletter editor at rallewis@millikin.edu, and you may find your achievements published in the next newsletter. We look forward to celebrating your successes and keeping our community vibrant!

Mentorship Sessions

- * ATMI members can now tap into valuable insights from experienced music technology professors through mentorship. For more information e-mail to be connected with a mentor.

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President's Note: 2026 and Looking to the Future

Dear ATMI Community,

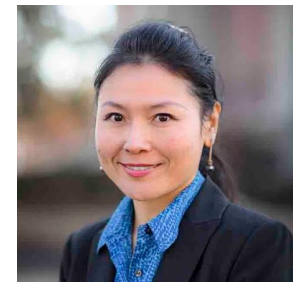
As I enter my second year as President of ATMI, I am grateful for what we have accomplished together and excited about what lies ahead.

This past year was one of growth and renewal. We strengthened and restructured our Board to support ATMI's continued development and long-term sustainability, and I am deeply grateful to everyone who contributed their time, expertise, and leadership to this work.

We also reached a major milestone with the establishment of the *ATMI Conference Proceedings*. Since December 2025, our first proceedings have been available through the ATMI e-Library, providing a dedicated platform to preserve, share, and amplify the scholarly and creative work of our community. We are committed to continuing this initiative and expanding the visibility, accessibility, and impact of our members' work in music technology and higher education.

With growth also comes transition. I extend my sincere appreciation to Dr. Dana Goot for her dedicated service as both our former Communications Director and Vice President. As Dana transitions away from academia, we wish her every success in her next chapter. I am delighted to welcome Dr. Brad Decker as Interim Vice President. Brad has contributed significantly to ATMI, including chairing our conferences over the past two years, and I am grateful that he has agreed to serve in this new role.

I am also pleased to welcome Dr. Elizabeth Momand and Dr. Ralph Lewis to the Board and extend our sincere thanks to outgoing board members Dr. Jason Fick and Dr. Anthony Marasco for their service and contributions to ATMI.



Most immediately, the 2026 ATMI Conference is just around the corner! Our annual gathering remains at the heart of our community—a place to share scholarship and creative work, exchange ideas, and reconnect with colleagues. I look forward to seeing many of you in person very soon.

Looking further ahead, ATMI will come to Denver in 2027, and I am honored to serve as the 2027 Conference Chair. I look forward to welcoming our community to Denver and continuing to create opportunities for scholarship, creative practice, collaboration, mentorship, and connection.

As I continue my second year as President, I remain committed to serving our members and strengthening the community we have built together. ATMI thrives because of your creativity, generosity, and dedication. Together, we are increasing the visibility of our work, supporting one another, and helping shape the future of music technology in higher education.

I look forward to seeing you at ATMI 2026—and welcoming you to Denver in 2027!

With appreciation,

Jayue Cecilia Wu, Ph.D.
President, ATMI

In Tribute to Professor Scott Deal

Jiayue Cecilia Wu

It is with profound sadness and deep gratitude that we honor the life and legacy of Professor Scott Deal—an artist, scholar, visionary, and generous colleague whose impact on the field of music technology and networked performance will resonate for generations.

Scott was not only a pioneering percussionist and educator but also a fearless innovator who saw possibility where others saw limitation. Long before telematic performance became a global necessity, he was already exploring its artistic and human potential. Beginning in the early 2000s and expanding significantly after joining Indiana University in 2007, Scott devoted himself to reimagining how musicians could connect across distance through technology—not as a compromise, but as a new creative frontier.

His collaboration with Dr. Chuiyuan Meng, which began in 2008, became one of the most generative partnerships in networked music. Together, they pushed beyond patchwork technological solutions toward something far more ambitious: an integrated, artist-centered ecosystem. That vision ultimately became Deck 10—a platform born from artistic necessity, environmental consciousness, and a deep commitment to accessibility and inclusion.

Scott believed technology should serve artistry, not constrain it. From the telematic opera Auksalaq—a groundbreaking climate-change work connecting performers across continents—to the Earth Day Art Model Festival, and to major international conferences such as ICMC and SEAMUS, Scott helped build infrastructures that enabled meaningful artistic exchange when physical gathering was impossible.



During the COVID-19 pandemic, when the world fell silent, Deck 10 became a lifeline. Under Scott's leadership, entire festivals, conservatory intensives, choirs, and global conferences continued—not as diminished substitutes, but as thoughtfully designed, immersive experiences.

Yet, Scott never framed this work as technological triumph. For him, it was about people. It was about keeping artists connected. It was about ensuring students could rehearse, composers could share, scholars could present, and audiences could gather—even across isolation. He understood deeply that education, collaboration, and performance are fundamentally human endeavors.

Equally important was his unwavering advocacy for environmentally responsible conferencing. Years before sustainability became a central topic in academic discourse, Scott articulated the carbon costs of international travel and proposed practical, artistic alternatives. Deck 10 was not simply a technical innovation; it was an ethical proposition, asking our field to imagine a future that balanced in-person richness with global responsibility.

(continued on the next page)

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Explore the forefront of music education research with the Journal of the Association for Technology in Music Instruction (JATMI). Our online forum welcomes contributions from educators, researchers, and practitioners across multiple music genres and settings. Peer-reviewed and committed to excellence, JATMI is your platform for pushing the boundaries of music technology research. Submit your work and be part of the conversation shaping the future of music education. [Click here for submission and publication information.](#)

ATMI MEMBER BENEFITS

- Special discount on ATMI conference fees
- Exclusive admission to panel discussions and virtual mini-conferences
- Access to enriching mentorship sessions
- Access to the Journal for the Association for Technology in Music Instruction

Unleash the full potential of your membership with ATMI. Join us in advancing music technology research in education today.

In Tribute to Professor Scott Deal – Continued



Photo taken by Cecilia Wu at SEAMUS 2023 National Conference, after her Embodied Sonic Meditation workshop

As an educator, Scott believed in hybrid learning long before it became commonplace, seamlessly integrating online and in-person students into unified classrooms. For him, innovation in pedagogy was inseparable from innovation in art.

What set Scott apart was not only his brilliance but also his humility. In conversations about Deck 10, he consistently used the language of “we.” He uplifted collaborators, credited students, and emphasized shared discovery. Even in recounting extraordinary accomplishments—international premieres, large-scale hybrid conferences, multi-site operas—his tone was one of curiosity and gratitude rather than self-congratulation.

Scott also possessed a rare balance of pragmatism and idealism. He never suggested that online performance could replace the irreplaceable—the handshake at a conference, the shared resonance of a concert hall. Instead, he advocated for thoughtful integration. His vision was not either/or, but both/and. Through that balance, he helped our field navigate one of the most disruptive eras in modern history with resilience and imagination.

The reach of Scott’s work extended far beyond the institutions he directly served. Artists across more than 30 countries experienced the platforms he helped design. Students who once felt isolated sang together again. Scholars who might not have traveled found their voices amplified. Entire communities remained intact because he refused to accept silence.

As we reflect on Scott’s life, we recognize that his legacy is not only technological but also deeply artistic. It is relational. It lives in the networks he built—human networks of trust, collaboration, and shared purpose.

I would like to share a personal memory that speaks to who Scott was beyond his professional achievements. In 2023, at the SEAMUS National Conference hosted at NYU, Scott attended my Embodied Sonic Meditation workshop.

What moved me deeply was not simply his presence, but his openness. He expressed a genuine interest in spiritual growth and the pursuit of higher self-understanding. We shared a thoughtful conversation about inner development, awareness, and the deeper purpose of artistic practice—one I will never forget.

In that moment, I saw not only the visionary technologist and accomplished artist, but a seeker—someone committed to evolving as a human being. That quiet humility, that willingness to listen and explore beyond his already expansive accomplishments, revealed the depth of his character.

Scott reminded us that music is connection, that innovation can be compassionate, and that leadership can be steady, generous, and grounded. Even in times of global uncertainty, creativity—and humanity—find a way forward.

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