

TI:ME Session Information for Program Book

Thursday, February 18, 2010

Thursday, 8:00–8:50 AM

Finale 2010: Composing and Arranging Tips and Tricks (intermediate)

Clinician: Tom Rudolph, Soundtree

Room: Oswego

Are you and/or your students using Finale for composition and arranging? Learn how to use the many composition features in Finale 2010 including Repitch, Metatools, Explode/Implode, Staff Styles, Band-in-a-Box Plug-ins and more.

Songwriting made simple in Primary & Middle School using O-Generator and other Sequencers (intermediate)

Clinician: Marcel Pusey, O-Music

Room: Rockaway

This session is all about real creativity. Attendees do NOT use pre set sample loops to construct the music. They learn to create musical sequences (samples, rhythms and melodies), and then discover how songs are constructed using both lyrics and music. The original music is then exported to a basic sequencer so they can add their voice to their backing track.

Essentials of Music Theory - New version EMT 3 (general)

Clinician: Andrew Surmani, Alfred Music Publishing

Room: Carlyse

Discover an application that allows lessons to be assessed by computer, customized lesson content and sequence including importing text, audio, movies and music notation, and provides complete results for each student which can be printed and/or extracted to a spreadsheet. It can also run over the internet for use at home as well as at school.

Exploring the World of Video-Conferenced Music Teaching (general)

Clinician: Patricia Riley, University of Vermont & Brad Johnston, Yokohama International School, Japan

Room: Cooper

Teaching music over the Internet through video-conferencing is a way to bring together teachers and students who are geographically very distant. This session will describe how music education majors at the University of Vermont taught a music composition unit to students in Japan through video-conferencing and the online notation application, Noteflight. Come find out the pros, cons, challenges, and lessons learned from this project. View video, hear teacher and student reflections, and discuss benefits and drawbacks to teaching and learning in this environment. Find out if this is a feasible way for you to interact with potential teachers and/or students in distant locations, and how you might best participate in this opportunity for increased musical exchange and cultural interaction.

Demystifying Live Sound Reinforcement (general)

Clinician: George Litterest, Yamaha

Room: Hopatcong

Does the world of audio gear puzzle you? Join us for an engaging session that takes you through the issues of choosing and using PA Systems, mixers, speakers and microphones. Bring your questions. We have a professional standing by!

Considering "Standards" for Music Technology (general)

Clinician: Jay Dorfman, Boston University

Room: Naverink

The National Standards for Music Education suggest that every child should "know and be able to do" many types of musical activities. What is the place of technology as it relates to the Standards? Should there be a separate set of standards for technology-based music instruction? Is there a way that the National Standards can include technology, or would this promote one form of music teaching over other forms. A panel of experts in music technology and educational curriculum will offer their opinions on these issues.

Thursday, 9:00–10:15 AM

Songwriting made simple in Primary & Middle School using O-Generator and other Sequencers (intermediate)

Clinician: Marcel Pusey, O-Music

Room: Oswego

This session is a hands-on follow-up to the presenter's 8:00 session. (see description above).

Looping with Creativity (general)

Clinician: Michael Fein, Haverford Schools & Soundtree

Room: Rockaway

The loops included in software such as GarageBand are a valuable tool to help students begin composing quickly. Unfortunately, many of these loop-based compositions begin to sound the identical. This session will cover strategies to modify and manipulate loops to bring creativity back to loop-based music composition.

Using Technology in the Choral Rehearsal (novice)

Clinician: Thomas Traub, Lenape High School, Rowan University

Room: Carlyse

This presentation will include a number of technology tools that have powerful application to the choral rehearsal. Some topics to be discussed are: using portable flash recorders to record and post rehearsals/performances, including an overview of devices available, using advanced piano sampling software to render accompaniment recordings, using posted sequenced accompaniment files as home learning tools for the choral student, and recording the concert - some simple recommendations.

Music on the MUVE (general)

Clinician: David Laks (NA)

Room: Cooper

Educators have observed an increase leisure-time use of immersive Multi-User Virtual Environment (MUVEs) games by students. Concurrently educational designers have created MUVEs in the academic areas of science, mathematics, social studies, and language arts. The use of MUVEs for the purpose of music education appears to be non-existent. In this thesis project the researcher will review what is presently available in educational MUVEs and subsequently create a MUVE in the form of an interactive music museum in the 3D virtual environment known as Active Worlds (AW). The content and experience in this MUVE will be designed to align with the national standards of the arts in the area of music. Learning and assessment will be the focus of this project. It is the researchers opinion that this MUVE will be of significant benefit to music educators and serve as a model for elementary school music programs.

The Musical Capabilities of the iPhone (general)

Clinician: Matthew Etherington, Woods Charter School, NC

Room: Hopatcong

An overview of the iPhone/iPod Touch as a tool in music creation and music education. Applications range from electronic instruments, to interactive theory training, and composition software. Many of your students already own one of these devices; learn how to include some new ideas into your music program.

“Wire Your Cart” (general)

Clinician: Thomas Kamp, Berkeley Heights Public Schools

Room: Naverink

Don't just drag a boom box from room-to-room! “Wire” your cart and create a mobile recording studio and multi-media Computer-Assisted Music Instruction Center. Use a laptop, music keyboard, microphones, speakers, software and audio interface all designed to enhance your students' learning of music in lessons, classes, rehearsals and concerts.

- Record, assess, and provide immediate feedback to students enabling higher levels of proficiency
- Enhance learning and motivation through multi-media video, audio and CAI and create interactive musical experiences
- Improve student creativity, motivation and retention in performing groups
- Create student projects in class, then email, post online, or burn to a CD or DVD to share with parents
- Consistently and equitably use technology in instruction regardless of the teaching space available

This presentation will give general, vocal, and instrumental teachers at any grade level and on any computer platform fresh ideas for using increased technology every day to enhance student learning.

Thursday, 10:20–11:20 AM

Looping with Creativity (general)

Clinician: Michael Fein, Haverford Schools & Soundtree

Room: Oswego

This session is a hands-on follow-up to the presenter's 9:00 session. (see description above).

What's a Teacher to Do? GarageBand's Great, But My School's Got PCs! (novice)

Clinician: Mark Lochstampf, Capital University, Lochlyn Media

Room: Rockaway

While everyone gets excited about the wonderful possibilities of Apple's GarageBand, PC users may feel left in the dark. This session looks at some alternatives for PC users.

Attendees may stay for a hands-on opportunity to test-drive these programs.

The Teachers Guide to Music, Media & Copyright Law (general)

Clinician: James Frankel, Soundtree

Room: Carlyse

Music educators are often on the front lines of copyright violations in a school environment. Frankel will explore the current U.S. Copyright Law and the many ways it affects music educators. He will cover rules on recording, photocopying, podcasting, performing, and playing musical recordings as well as acceptable uses under Fair Use guidelines. All

educators need to be aware of the law and how it can affect their teaching and their students.

Teaching Music Production With Protools

Clinician: Bill Purse, Duquesne University

Room: Cooper

“Teaching Music Production with Protools” is a lecture/presentation that will demonstrate creative classroom strategies to: teach digital audio; develop critical listening and provide a step-by-step guide for music educators to help student’s understand and develop proficiency in music production. This lecture will stress three areas present in every quality recordings: good musical material, good recording techniques and a good performance. Student music productions and professor Purse’s professional recordings will be presented and dissected to demonstrate: how to select appropriate source material (music & video), microphone selection/placement; pre-production, production, and post, production issues; mixing /plug in applications, and the final frontier mastering.

Creating and Directing the Computer Music Ensemble (general)

Clinician: Scott L. Phillips, University of Alabama, Birmingham

Room: Hopatcong

This presentation will discuss ideas for creating and directing electronic music ensembles in elementary, middle and high schools. While electronic music performance is not a "new" genre, the continuing expansion of music technology offerings in schools is leading to new kind of school music ensemble: the computer/electronic music ensemble. More and more schools are finding they have the equipment and student interest to create such an ensemble. This session will share ideas for forming, promoting, directing, and funding electronic ensembles in schools. It will also discuss the collaborative experience of the UAB Computer Music Ensemble and the Lost Mountain Middle School Electronic Music Club. Excerpts of performances by these ensemble will be shown.

Useful Technology in the Private Lesson Studio (novice)

Clinician: Scott Phillips, Sam Houston State University

Room: Naverink

This session will demonstrate how to make teaching private lessons more effective using Macintosh laptop-based hardware and software. From audio apps and metronomes to databases and personal organization software, there are many free and low-cost tools to energize your lessons and keep your students on track. Learn some of the best ways to get students to listen to their sound, to play in tune and in time, learn new works, and generally become more excited about music.

Thursday, 11:25 AM–12:25 PM

What’s a Teacher to Do? GarageBand’s Great, But My School’s Got PCs! (novice)

Clinician: Mark Lochstampfor, Capital University, Lochlyn Media

Room: Oswego

This session is a hands-on follow-up to the presenter’s 10:20 session. (see description above).

Audio System Set-up Basics (general)

Clinician: Dave Mendez, Shure

Room: Rockaway

An often-overlooked yet vital part of modern musical performances is the sound reinforcement (PA) system. While setting up and operating a portable sound system is not overly complicated, it is by no means simple. Learn about components of the audio system, proper connection, and basic operation for your sound system. From microphones on through loudspeakers, learn the ins and outs of the audio system and how to optimize it for your next performance.

Great Two-track Recordings: A low-cost, “cookie-cutter solution” using a hand-held digital recorder and Audacity (general)

Clinician: Joseph Pisano, Grove City College, MusicTech.net

Room: Carlyse

Every ensemble director has the need to make great sounding, low-cost/low-effort recordings; however, most ensemble directors do not have the luxury of having high-end audio studios, money available for recording sessions, nor copious amounts of their students' time to dedicate to making the PERFECT recording. By utilizing many of the newer “hand held” digital recording devices and the power of free, open-source audio software such as Audacity, the ability to make EXCELLENT recordings has never been easier or more affordable. This session focuses on the basics of audio sound reinforcement for the ensemble prior to the recording (the setup and placement, etc.) and covers a simple step-by-step solution of post-session audio processing, using the software product, Audacity.

Using Finale with Secondary Performing Ensembles (general)

Clinician: Tom Johnson, MakeMusic

Room: Cooper

Finale is the ideal tool for any music educator’s daily curriculum. This clinic focuses on fast, unique ways to prepare students for concerts and other performing events. Topics covered include: Scanning music, SmartMusic accompaniments, custom lessons, and more.

Remixing Youth/Remixing Culture (novice)

Clinician: Brain Laasko, Canton City Schools, Canton, OH

Room: Hopatcong

Discover powerful web-based tools available to any school lab that allow students to remix and musically collaborate online. Learn how to help students remix music by their favorite artists and how to help them create original music that can be remixed by their classmates—or by students a thousand miles away. Discover how remix technology supports student exploration of composition, form, instrumentation, balance, and other traditional elements.

Podcasts, Blogs, and Wikis (general)

Clinician: Floyd Richmond

Room: Naverink

This presentation will show existing podcasts, wikis, and blogs which are useful to music teachers of all areas. Characteristics of effective examples will be identified. Techniques for creating your own podcast, wiki, and blog will be presented. Registering the podcast with the Apple iTunes music store will be covered.

Thursday, 12:30–1:45 PM

Technology Sandbox I (special session)

Clinician: James Frankel, Rick Dammers; Soundtree & TI:ME New Jersey

Room: Oswego

Come explore music software and hardware at your own pace in the SoundTree hands-on music technology lab. The lab includes a wide variety of software, including: Sibelius, Finale, ProTools, Groovy Music, Band-In-A-Box, and many, many more. Experts from TI:ME NJ Chapter and SoundTree will be available to answer all of your questions.

Thursday, 1:55–2:55 PM

New High School curriculum for teaching audio/MIDI sequencing with Pro Tools (novice)

Clinician: Robin Hodson, Soundtree

Room: Oswego

This session presents a newly written modular curriculum for successfully implementing an audio/MIDI elective course for high school students.

Included are all the files you need, clearly defined lessons with outcomes and assessment, many tutorial videos to help you learn the software, and links to all the theoretical knowledge you might need. Come and see — actual files/lesson plans will be shown.

Teaching Music Fundamentals With Ableton Live (intermediate)

Clinician: Rick Schmunk, University of Southern California

Room: Rockaway

Many teenagers involved in music are often unaware of the value of traditional school music programs. Their interests instead lie in “making beats” and “producing” music using recording programs like Garage Band and Pro Tools. But, the results of the students’ efforts are often poor due to their lack of basic musical knowledge. Classes teaching audio recording and editing can also be crafted to include rhythm, harmony, form, composition, improvisation and other aspects of music fundamentals in such a way that the students find the experience fun and rewarding. Ableton Live is a program especially well suited to this task because of its unique layout and tempo and pitch stretching tools. This presentation will demonstrate how Live can be used to teach music fundamentals in the context of a recording/MIDI course and discuss how to create lesson plans that support the students’ desire to create music.

WiredWinds: Akai EWI and EWI USB wind controllers in teaching and performance (general/ performance)

Clinician: Wayne Pierce, Kingswood-Oxford School

Room: Carlyse

The latest versions of Akai’s versatile wind controllers give the music educator/performer a vast palette of new instrumental colors to explore. Along with highlighting the built-in sounds of the EWI 4000s, this demonstration will showcase a variety of hardware and software that can be utilized with both instruments including Garriton’s bundled Aria software, Yamaha’s VL70-m Virtual Acoustic Tone Generator, and various pedals/effects processors, among other applications.

Elementary General Music: Using Technology to Integrate Music with Other Subjects (novice)

Clinician: Amy Burns, Far Hills Country Day School

Room: Cooper

In this day and age, elementary students are growing up in a society that has no fear of technology. Students as young as age five own iPods and tell their parents about the latest iPhone applications and Wii games. Utilizing technology in the elementary general music classroom will not only enhance your teaching, it will enhance your relationship with your

students as well as achieve cross-curricular activities. This session will show examples of students' cross-curricular activities for science, reading, social studies, and math, in grades K-3 utilizing music technology. In addition, one participant will receive a free copy of Technology Integration in the Elementary Music Classroom-a book written by elementary music teachers with over 50 technology-enhanced lesson plans.

Using Technology in Your Secondary Strings Rehearsal (general)

Clinician: Joseph Brennan, Haverford Schools

Room: Hopatcong

The use of technology in the secondary string rehearsal can help improve your students' playing skills and make your rehearsals more effective and efficient. Devices, such as a computer, document camera, and tuners and metronomes, various types of software applications, along with web sites that can be used directly in the rehearsal will be demonstrated.

Noteflight: Music Notation in the Cloud (novice)

Clinician: Joe Berkovitz, Noteflight LLC

Room: Naverink

This demonstration explores the use and educational potential of Noteflight, a recently created application for creating, sharing and performing music notation that functions entirely within a standard web browser. Unlike desktop-based notation editors, Noteflight stores all musical content on Internet servers "in the cloud", rather than on a single computer's hard drive. Scores created and shared in Noteflight may thus be accessed immediately from any online computer, giving teachers and students an unprecedented ease in musical exchange and collaboration. Noteflight scores may also be freely embedded in other online settings including web-based course management software, blogs, social networks and other types of sites. A simple set of community features within Noteflight further encourage users to exchange opinions and commentary around musical scores. Attendees will gain a concrete understanding of the new teaching possibilities afforded by Noteflight and of its unique features.

Thursday, 3:00-4:00 PM

Teaching Music Fundamentals With Ableton Live (intermediate)

Clinician: Rick Schmunk, University of Southern California

Room: Oswego

This session is a hands-on follow-up to the presenter's 1:55 session. (see description above).

Electronic percussion: What every drummer needs to know (novice)

Clinician: Marc Jacoby, West Chester University

Room: Rockaway

Although drums were the last of the basic rock instruments to go electric, with the advent of affordable digital technology in the late 1970's and introduction of MIDI in the early 80's, drum machines and electronic percussion are now the dominant sound and instrument in commercial (e.g., popular) music. If you want to be a truly complete modern percussionist, it's essential that you have knowledge of the many electronic options available. This clinic covers the basics of drum programming, triggering, pads, etc. A hands-on portion will look at software options for both novice and advanced students.

New Technology for the Instrumental Classroom Increase the impact of your pedagogy!
(intermediate)

Clinician: Andrew Surmani, Alfred Publishing

Room: Carlyse

An overview and "how-to" of the latest ways to customize your instruction. Learn to combine new technology with pedagogy to create a powerful teaching tool. New ideas and ways to use the Internet to offer customizable instruction will be demonstrated.

SmartMusic Gradebook (general)

Clinician: Leigh Kallestad, MakeMusic

Room: Cooper

Learn how to set up classes and enroll students, create different type of assignments and send them to an entire class or selected students in a matter of seconds! Use the power of SmartMusic's Gradebook to help manage student assessments and provide documentation for future reference.

Teaching Music Through Composition with Technology: Beginning Lessons that Work
(general)

Clinician: Barbara Freedman, Greenwich High School

Room: Hopatcong

So now you've got the Lab, or maybe you'd like one, but don't know where to begin. Teaching music through composition allows students a chance to create what they love, learn music in an applied environment and reinforce 21st century skills. These lessons will give you a good place to start teaching especially to students with little or no background in music and are appropriate for use with any sequencing program either Mac or PC.

Using Noteflight Learning Edition in the Music Classroom: Examples from General Music, Performance Ensembles and Theory/Composition, grades 3-12 (general)

Clinician: Sandi MacLeod, Vermont MIDI Project, NoteFlight LCC

Room: Naverink

Noteflight Learning Edition holds great possibilities for music instruction. A variety of curriculum uses including lessons, discussion and assessment will be shared from teachers who are enthusiastic about their NLE work with students. Learn how you can use material already created or add your own to meet your course goals.

Thursday, 4:05–5:05 PM

Electronic percussion: What every drummer needs to know

Clinician: Marc Jacoby, West Chester University

Room: Oswego

This session is a hands-on follow-up to the presenter's 3:00 session. (see description above).

Choosing the Right Wireless Microphone (general)

Clinician: Dave Mendez, Shure

Room: Rockaway

Along with technological advancements in sound and reliability, wireless microphone users demand the use of more systems in a harsher wireless environment. It is now even more important to become familiar with wireless microphone systems and gain an understanding of the main principles and features in order to select the right system for your needs.

Discussion will include frequency coordination, antenna placement and basic

troubleshooting techniques along with updates regarding reallocation of wireless microphone frequencies.

Create Your Next Elementary, Middle School, or Jr. /Sr. High School Multi-Media Choral Program completely With Your Computer (and students)! (intermediate)

Clinician: Casey Hulick, Goshen Intermediate School, Goshen, NY

Room: Carlyse

This presentation will be a walk through the creative and productive process of creating an original choral music concert program that could be appropriate for any age group using this year's GIS 4th-5th Grade Chorus production "Let's All Go to Europe!" (A Musical Armchair Tour of Europe) as an example. The process includes a variety of computer/digital technologies and software applications including digital audio and video programs, notation software, internet web resources, digital photo/graphics software, word processor, etc. and live performance.

New Paradigms in Music Education (general)

Clinician: Brian Laasko, Canton City Schools, Canton, OH

Room: Cooper

It is necessary to reform music education in the 21st century. Music's fundamentals (composition, performance, collaboration, and distribution) have changed because of technology, and we must rethink how these elements are taught. Students of today understand and experience music in new ways. They'd rather not use staff paper, they prefer sequencing software. They might play instruments, but they prefer using a Guitar Hero controller to manipulate musical environments. Instrumental ensembles are great, but musical collaboration online is instantly gratifying. It's a challenge to distribute CDs, but internet MP3s and YouTube can grant fame overnight. We are dealing with a new kind of mind, a new kind of student. We must listen and become new kinds of music teachers.

Easy To Use Software For Audio and MIDI Recording and Editing: Cubase AI 4 Basics (intermediate)

Clinician: George Litterest, Yamaha

Room: Hopatcong

All Yamaha professional keyboards, audio interfaces, input controllers, and recording devices come with an amazingly comprehensive and easy-to-use recording package called Cubase AI 4. Learn how to use this free recording software and put it to use in your music program!

Music Technology Electives that Work at the Secondary Level (novice)

Clinician: Tom Rudolph, Soundtree

Room: Naverink

An overview of music technology electives that will enhance the curriculum at the secondary level. Find out how some school districts doubled their enrollment in music courses. Keyboard, digital audio, song writing, theory and other proven course offerings will be presented.

Thursday, 6:00–6:55 PM

TI:ME Keynotes: Don Muro

Room: ??

Thursday, 7:00–8:00 PM

Reception with NJMEA

Thursday, 8:00–9:00 PM

Aergo In Performance: Music in the Palm of Your Hand

Clinician/Performer: Aergo; Lynn Emberg Purse & Bill Purse

Room: Lobby area

Live performance of original classical and jazz fusion compositions utilizing a variety of electronic instruments, with a special emphasis on hand held devices (Kaossilator, iPod, iPhone apps) and laptop applications including projection of interactive multimedia elements.

Friday, February 19, 2010

Friday, 8:30–9:45 AM

Tips & Tricks for working with Sibelius (novice)

Clinician: Robin Hodson, Soundtree

Room: Oswego

Bring all the questions about using Sibelius you ever wanted to ask! The session will focus on how to become really FAST and ADEPT at using this most powerful of tools.

Computer-assisted Drill Design for the 21st Century Marching Band (general)

Clinician: Brian P. Timmons, Bergenfield High School

Room: Rockaway

Computer-assisted drill design has revolutionized how marching band field shows are being created and taught. Recent advancements in software development have made it possible to streamline the design and teaching process for maximum efficiency and learning. This workshop will present a basic overview of computer-assisted drill design concepts and offer strategies for infusing technology into the marching band program, whether or not you design your own drill. A hands-on opportunity with Pyware 5 software will be included.

Technology Integration in the Music Classroom (general)

Clinician: James Frankel, Soundtree

Room: Carlyse

When teachers receive training on technology too often the focus is on how to use the gear itself, rather than how to teach with it. While it is crucial to be comfortable with technology before utilizing it with students, it is arguably more important to have a clear set of strategies in place on how best to incorporate those technologies into an existing or new music curriculum. This session will focus on ways to effectively integrate music technology into music education by exploring the all-new comprehensive set of curricula from SoundTree & Alfred for elementary, middle school and high school music programs.

SMARTMUSIC 101 for BAND & ORCHESTRA (novice)

Clinician: Leigh Kallestad, MakeMusic

Room: Cooper

What is SmartMusic? How do I get started and is it easy to use? Can SmartMusic help my students? Can I effectively use SmartMusic in my classroom and rehearsal? SmartMusic and Gradebook can transform the way you teach. Band, orchestra and jazz titles, methods, exercises, ear training, solos, managing assignments and more!

Capturing Great Recordings of Student Ensembles (general)

Clinician: George Litterest, Yamaha

Room: Hopatcong

Everyone listens to music on iPods or other MP3 players. How do you make great-sounding recordings and get them onto these devices? Join us to see demonstrations of the latest, pocket-size digital audio recorders from Yamaha and shows you how to put your recordings onto CD, distribute them on the web, and even put them into your students' pockets.

Friday, 10:00–11:30 AM

Computer-assisted Drill Design for the 21st Century Marching Band (general)

Clinician: Brian P. Timmons, Bergenfield High School

Room: Oswego

This session is a hands-on follow-up to the presenter's 8:30 session. (see description above).

Maximizing Expression in MIDI Performance (general/performance)

Clinician: Robert Willey, University of Louisiana

Room: Rockaway

MIDI instruments offer a number of options to shape the evolution of notes beyond what is possible with a piano. Volume, pitch bend, modulation, afterpressure, and other controls increase the expressive opportunities for performers. The need for configuring transmitting and receiving devices is discussed, and a demonstration made showing the advantage of inserting into the system a computer running software like Max. In addition to standard synthesizer applications the potential for multimedia control such as video manipulation is demonstrated.

Mastering Music - Stimulating and Engaging Curriculum-based Instruction that is Fun for all Ages (general)

Clinician: Andrew Surmani, Alfred Publishing

Room: Carlyse

This presentation will show you how to address music issues using one simple music technology suite that covers all aspect of music - performing, composing, digital audio, notation, aural training, music theory and film scoring. This music technology suite will change the way you teach music forever!

I'm going mobile: An overview of mobile platforms and tools for music creation and instruction (general)

Clinician: Marc Jacoby, West Chester University

Room: Cooper

Mobile devices have become a new paradigm in personal computing without sacrificing two areas important to arts education; audio and graphics. Add to that innovative multi-touch gestures and devices like Apple's iPhone become exciting platforms to use in music creation and instruction. This presentation will look at the major mobile device platforms and the possibilities they afford music educators.

iTunes University – Best Practices in Teaching (novice)

Clinician: Alfred Johnson, Medgar Evers College, C.U.N.Y.

Room: Hopatcong

This presentation is designed to demonstrate best practices and teaching strategies in online instruction using technology. In addition, to showcasing how technology, in the form of iTunes University, allows for innovative and non-traditional methods of instruction to

be used in instructing and enhancing learning of the traditional and non-traditional music student, which, ultimately, affects teaching outcomes in post-secondary education.

Friday, 11:30 AM –2:30 PM

Technology Sandbox II (special session)

Clinician: James Frankel, Rick Dammers; Soundtree & TI:ME New Jersey

Room: Oswego

Come explore music software and hardware at your own pace in the SoundTree hands-on music technology lab. The lab includes a wide variety of software, including: Sibelius, Finale, ProTools, Groovy Music, Band-In-A-Box, and many, many more. Experts from TI:ME NJ Chapter and SoundTree will be available to answer all of your questions.

Friday, 2:30–3:45 PM

Clinician:

Room: Oswego

Playing and Learning World Rhythms and Music in the Classroom (intermediate)

Clinician: Marcel Pusey, O-Music

Room: Rockaway

This is a hands-on session with a difference. We bring technology back to using 'real instruments'. The World Music session allows the whole class to play percussion at the same time. World Music is about helping schools use their percussion. Attendees will learn how to play an array of Latin and African Rhythms and Music using a new exciting application. Complex concepts such as syncopation are made easier by using visual and aural senses.

Manhattan School of Music Electronic Jazz Ensemble (performance)

Clinician: Richard Sussman, Manhattan School of Music

Room: Carlyse

A performance by the new Manhattan School of Music Electronic Jazz Ensemble. This quintet of extremely talented MSM Jazz Performance Majors features, keyboards, Godin MIDI Guitar and Bass, EWI, and Roland MIDI Drums. The performand also employs laptops running virtual instruments and DSP FX, and features both composed and improvised passages.

Finale 101 (novice)

Clinician: Tom Johnson, MakeMusic

Room: Cooper

This is for beginners who have been considering a notation program but aren't sure where to start. The basics of Finale will be shown and how they enable you to create all the basic curriculum materials you need. Ample time will be given to questions and answers in an entertaining, non-technical and friendly environment.

Great Ensemble Recordings Start to Finish (general)

Clinician: Michael Fein, Haverford Schools, Soundtree

Room: Hopatcong

Learn how to make professional sounding recordings of your performing ensembles. This session will cover practical knowledge of the entire recording and production process from microphone selection and placement to mixing and mastering.

Friday, 4:00–5:15 PM

~~Playing and Learning World Rhythms and Music in the Classroom (intermediate)~~

~~Clinician: Marcel Pusey, O-Music~~

~~Room: Oswego~~

~~This session is a hands-on follow-up to the presenter's 2:30 session. (see description above).~~

Recording Your Ensemble (general)

Clinician: Dave Mendez, Shure

Room: Rockaway

If you want to capture a more natural sound in your recordings, it's time to learn a few fundamentals of stereo miking. Distant stereo miking tends to capture the characteristics of an instrument or ensemble better than close miking. Done well, it conveys localization, superior depth of field and a fuller more accurate "picture" of the recording. These techniques were developed to approximate the sound we hear in our own two ears, providing the proper picture of the acoustic space on your recording. Using just two or three microphones, stereo miking is still the preferred method to record classical music and ensembles. Learn some of the most popular stereo miking techniques as we cover some microphone basics and the advantages and disadvantages of the different stereo microphone methods.

Creating, Interpreting, and Understanding Music (general)

Clinician: Andrew Surmani, Alfred Publishing

Room: Carlyse

The Creating Music CD-ROM series is designed for the child to experience creativity at a high level with no assistance from teachers or parents. In order to develop skills further, there is a moment when a teacher or parent must assist the learning process. The Creating Music Web Site, which, in its present form already serves 2,000 children a day, is being expanded to be the location where the curriculum can expand beyond the child's ability to create and learn without help. Together, the objective is to enable children to explore creativity and musical basics at a high level in a positive, playful environment as they learn composition, cognition and interpretation.

Alternative Instruments for Music Education: Guitar Hero controllers, Wii-remotes, lasers and more as musical instruments in the classroom (general)

Clinician: Vincent J. Manzo, Kean University, Montclair State University, Temple University

Room: Cooper

Imagine a room where music is produced by touching the wall or the floor. Imagine a room where physical gestures are mapped to notes and harmony. EAMIR is an open-source interactive music system that allows individuals and those with disabilities to create a tonal musical expression without the physical and technical limitations found in performing traditional acoustic instruments. The EAMIR instruments include lasers, gloves, pressure sensors as well as Guitar Hero controllers, Nintendo Wii Remotes and other accessible interfaces.

Music Labs 101: How to decide what kind of music lab is right for you? (general)

Clinician: George Litterist, TI:ME member, Yamaha

Room: Hopatcong

Music Labs are designed and equipped in a variety of different ways for different teaching applications. Which type of music lab is right for you? Can you set up a lab for multiple purposes? Learn to spec out music labs for (1) general music curriculum, (2) music theory/composition/musical creativity, (3) piano/keyboard instruction, and (4) instrumental instruction.

Saturday, February 20, 2010

Saturday, 8:00–9:00 AM

Audio recording in Education with Pro Tools for teachers (novice)

Clinician: Robin Hodson, Soundtree

Room: Oswego

We present a guided tour of the industry standard audio recording/mastering solution, Pro Tools, now available in a special edition for teachers. Included in the session: how to record your ensemble into Pro Tools, how to use Pro Tools to start a broadcasting/podcasting/soundtrack course, and how to use Pro Tools as a multi-track digital recorder, using all the powerful features in the software.

Composition: Online Mentoring for Students grades 4-12 (general)

Clinician: Sandi MacLeod, Vermont MIDI Project

Room: Rockaway

Students in grades 4-12 who participate in the Vermont MIDI Project earn national recognition for their compositions. Hear about the protocols that connect this unique community of over 5,000 students, teachers, professional composers, musicians and collegiate music education majors. Providing feedback and accepting suggestions is an important part of the process of composition in VMP. Session participants will enter the password protected website to review and perhaps comment on compositions in progress. Special attention will be given to composing for live performance by peers through professionals.

Use Free Internet Tools for Global Teaching (general)

Clinician: Khew Sin-Sun, MusicTec, Singapore; Mark Lochstampfor, Capital University, Lochlyn Media

Room: Hopatcong

Discover the ability to create collaborative learning environments with colleagues and students around the world using free internet tools. This type of distance learning opens possibilities for any subject in music or music technology.

Saturday, 9:00–10:00 AM

Composition: Online Mentoring for Students grades 4-12 (general)

Clinician: Sandi MacLeod, Vermont MIDI Project

Room: Oswego

This session is a hands-on follow-up to the presenter's 8:00 session. (see description above).

Simultaneous One-on-one Attention For Each Student – It's Not Impossible (general)

Clinician: Garnett McMullin and Tim Nachtgal, TriTone Music Education

Room: Rockaway

As teachers, one of the hardest challenges we face is trying to split our attention amongst all our students and yet be there to notice every nuance of each student's progress. This challenge applies not only to the obvious group classroom environment, but to additional study time outside of class time, or distant learning environments as well. And although many resources are available for teaching or referencing, assessment of the student's progress is key. While other subjects can bridge this gap between time, attention and availability, music offers its own unique challenges due to its audible component. What is required is a system by which all student performances can be assessed simultaneously with all receiving the attention they deserve. This presentation offers a performance assessment tool that can do just that. Delivered through an online managed learning environment, students can be given assignments with audio components and requiring performed musical responses. These assignments can range from simple single-measure exercises to full arrangements of songs. Each performance by the student receives an immediate graphical assessment of pitch, timing, and expression.

Reaching the Other 80%: Establishing Technology-Based Music Classes in Middle and High Schools (general)

Clinician: Rick Dammers, Rowan University; David B. Williams, Illinois State University

Room: Carlyse

Technology-based music classes present a unique opportunity to reach the 'other 80%' of students who do not participate in band, choir, or orchestra. In this session, a rationale will be presented for establishing a new curricular strand of technology-based classes to stand along side performance courses. A curricular framework for these classes will be presented, along with examples from practice, research data, and suggestions for next steps for the TI:ME community.

Midi: Still the Cornerstone of Music Technology (general)

Clinician: V. Keith Mason, Belmont University

Room: Cooper

Even though Midi is now entering its 27th year of existence, the technology still creates some ambiguity as to its place in music technology. This session will break down the "Bits and Bytes" of Midi. From music notation to the digital audio workstation, the mystery and confusion of "What is Midi?" will be resolved by observing the role and function of Midi in creating music.

But the Student Is NOT In The Room! (general)

Clinician: George Litterest, TI:ME member

Room: Hopatcong

Is it possible to teach students who are not actually in your classroom? Can you teach an oboe or piano lesson in real time, over the Internet? Is that concept even affordable? A leader in the use of off-the-shelf tools for long distance, real time instruction, the presenter will demonstrate how you can use your computer and broadband Internet connection to teach students in another room, another building, or even in another city—anywhere in the world. The technology components—including computers, cameras, software, and acoustic and digital instruments—are commonly available and affordable. And some of the enabling software is free! Come see how to adapt your creative teaching techniques for long distance instruction!

Saturday, 10:15–11:15 AM

Simultaneous One-on-one Attention For Each Student – It's Not Impossible (general)

Clinician: Garnett McMullin and Tim Nachtgal, TriTone Music Education

Room: Oswego

This session is a hands-on follow-up to the presenter's 9:00 session. (see description above)

Recording a Solo Instrument (general)

Clinician: Dave Mendez, Shure

Room: Rockaway

During recording, microphones play the critical role of capturing a performance. A quality instrument skillfully played and properly miked can bring a recording to life and reduce the need for signal processing in the mix. Learn how to both choose and place the best microphone for recording various solo instruments such as piano, guitar, woodwinds and brass. We will also cover various techniques for recording the human voice both in a singing and speech applications, such as podcasting. These tips and tricks will help you optimize your recording's sound quality while minimizing all the extra time "fixing it in the mix".

YouTube in Music Education (general)

Clinician: James Frankel, Tom Rudolph, Soundtree

Room: Carlyse

This session will focus on innovative ways to integrate YouTube into all aspects of the music curriculum. Based on the book of the same name published by Hal Leonard, authors Rudolph & Frankel will provide music educators with an overview of how to use the site with students, including: how to create private groups and channels, how to create and upload videos on both the Mac & PC, copyright issues, as well as specific videos, lesson plans, and channels that can be useful in teaching students about music.

Student Portfolio Creation Using iWeb (novice)

Clinician: Susan Thomas, University of Rhode Island

Room: Cooper

iWeb gives students an easy and customizable way to create digital portfolios. At the University of Rhode Island, music students submit a digital portfolio which demonstrates their mastery of graduation competencies through artifacts including documents, assessments, audio and video files of their performances, and video of their student teaching (if applicable). Using iWeb, they are able to create a very personal representation of themselves and their art.

Distance Learning Technologies for Music Instruction (general)

Clinician: Floyd Richmond, Valley Forge Christian College

Room: Hopatcong

This session describes the technologies which are available for delivering music instruction via distance; techniques for sharing video, applications, computer screens, whiteboards, PowerPoint and other presentations, and PDF files; the difference between synchronous and asynchronous instruction, the problems which distance learning poses for musicians and possible solutions; and existing distance learning courses in music.

Saturday, 11:30 AM–12:30 PM

Programming Alternative Instrument Controllers & Interactive Software Systems through Max/MSP (advanced)

Clinician: Vincent J. Manzo, Kean University, Montclair State University, Temple University

Room: Oswego

Imagine a room where music is produced by touching the wall or the floor. Imagine a room where physical gestures are mapped to notes and harmony. EAMIR is an open-source interactive music system that allows individuals and those with disabilities to create a tonal musical expression without the physical and technical limitations found in performing traditional acoustic instruments. The EAMIR instruments include lasers, gloves, pressure sensors as well as Guitar Hero controllers, Nintendo Wii Remotes and other accessible interfaces.

iNetPrep: Small Ensemble Coaching via Real-time Video-Conferencing using Internet2 (general)

Clinician: Jack Scandrett, Indiana University of Pennsylvania

Room: Rockaway

iNetPrep was a project in conjunction with The Center for Advancing Partnerships in Education (CAPE). During the Spring term (2008), the Hoodlebug Brass (the IUP faculty brass) partnered with a Johnstown, PA high school to coach a student ensemble via live video-conferencing. Internet2, the high-speed internet connection promises possible interaction that is almost like being together in the same room. Our goal was to explore this medium and see if we really can work with a student ensemble from a distance. This presentation follows our work with the student ensemble and will demonstrate the success (or not) of the medium and the interaction with suggestions for future projects in this area.

Finding Funds for Music Technology (general)

Clinician: Tom Rudolph, Soundtree

Room: Carlyse

Learn how to locate funding resources and write successful grant proposals for the purchase of music technology hardware and software. Participants receive a free copy of Dr. Rudolph's Funding book (Finding Funds for Music Technology, Revised 2009 Edition).

Using Technology to Unlock Creativity (novice)

Clinician: Scott Watson, Parkland School District, Allentown, PA

Room: Cooper

It has never been easier or more fun for your students to compose, improvise, arrange, and produce music related projects than with today's technology. In this session, technology tools, project ideas, pedagogical models, and assessment tools for unlocking your student's creativity will be shared. Built around eight teacher-tested principals, and linked to the National Standards, you'll get some great ideas for fostering creativity with your students including podcasts, student-produced CDs, notated compositions that can't miss, and much more. The primary focus will be on classroom music (general music, music theory, music production) at all levels, but with some applications for instrumental and vocal music. This course is perfect for teachers looking for fresh ways to use the technology tools they already have, and for those looking for solid reasons to move towards developing the use of technology in their programs.

Multimedia in Concert Performance: Artistic and Practical Ways for Your Students to Engage Audiences Fully and Build a Popular Following (general)

Clinician: George Litterest, Yamaha

Room: Hopatcong

A successful performance of art music typically requires both a skilled performer and an educated listener. Artistic and musically coordinated use of multimedia provides performers with an effective way to reach out to and engage audiences.

Saturday, 12:45–1:45 PM

Using Sibelius and Groovy Music for composition K-12 (general)

Clinician: Robin Hodson, Soundtree

Room: Oswego

How to make the most of Groovy Music & Sibelius for all kinds of composition tasks, from elementary tasks for kids aged 5-14, all the way to composing with VIDEO (like a film composer)

Music For All: Using Technology With Special Learners (general)

Clinician: James Frankel, Soundtree

Room: Rockaway

Music teachers often teach students who have special needs with little training and/or materials to provide those students with a meaningful music-making experience. This session will examine opportunities for students with learning exceptionalities to make music in the traditional music environment using technology, from assistive listening devices to emerging technology. New hardware and software will be demonstrated

TI:ME Certification

Clinician: Floyd Richmond, TI:ME Education Committee

Room: Cooper

This session is for those who seek certification to be a TI:ME Instructor.