TI:ME for Professional Development

When I was a young teacher, my mentor and friend of many years counseled me not to get involved with teacher organizations. He told me that joining was enough and advised me to get all I could from the organization but not get involved in the process. Much of the advice my friend shared with me was good. His guidance was the mainstay of my early teaching days. But try as I might, I could not understand his attitude toward professional organizations. I know he did not understand the need for people to volunteer and I could not reconcile his approach to participation in the work of the profession with all the good information he had given me before. This was one area that we agreed to disagree.

As Executive Director of our organization, I have come to know and respect the others who share their time, talent and expertise with our membership. The nature of technology demands additional personal development. To bring music to our students in a technologically advanced arena requires additional effort by everyone. As the music technology field expands (and it expands exponentially) those who have acquired these skills need to help those who have recently come to understand the dynamic potential that these new tools present.

Our goals of 2006 include the establishment of TI:ME local chapters and the expansion of our efforts to bring music technology to our schools. Both of these require the help of music educators who can see beyond the next concert, competition or performance. We are in this together. We need your input. We need your energy. The TI:ME people are among the busiest folks I have ever encountered. Not only are they involved in full time jobs in schools and industry, but they are also inspired to go beyond. I have found in TI:ME a group of people who are passionate about their profession and extend themselves to help make a difference to the children in our schools.

As the Uncle Sam recruiting poster says “I want you”, the TI:ME organization needs you. Certainly your dues are important, but will you take that extra step and be part of the solution to the problems we face in music education? Join us in person. Give us the benefit of your expertise. Join with the teachers who are making a difference every day. Send me an email <jpudnph@yahoo.com> and tell me that you are ready for the excitement of being part of the technology revolution that will make music available to all of our students.

by John Dunphy
TI:ME Executive Director
CONFERENCE IN REVIEW: 2005 TI:ME NATIONAL

by Rocky J. Reuter
Professor, Capital University
Chair, TI:ME Conference Committee

The sixth annual TI:ME National Music Technology Conference, held in conjunction with the 2005 Music Player Live! Ultimate MUSIC Summit, was an exciting event held at the Crowne Plaza Times Square in New York, October 21-23, 2005. The venue was exciting, as was the unique relationship presenting with Music Player Live! under the leadership of Val Pippin.

Featuring keynote speeches by Les Paul, inventor of the solid-body guitar and multi-track recording, and Morton Subotnick, co-founder of the San Francisco Tape Studio and author of several interactive software packages, provided the TI:ME conference a particular splash of fame. TI:ME’s feature concert, AERGO: MIDI to the Max, by Lynn and Bill Purse, was one of several exciting musical performances at the combined conferences. Music Player Live’s Les Paul Tribute & Celebration Concert at the Roseland Ballroom featured performances by a host of artists, including Larry Carlton, Adrian Belew, Jon Brion, Bakithi, David Ellefson, Will Lee, Billy Burnette, Lisa Loeb, Doug Wimbish, Robben Ford, Jack Bruce, Ron Carter, and the School of Rock All-Star Band. Les Paul even came out to bring the concert to a standing-ovation finale!

As always, TI:ME brought together the nation’s most outstanding music technology educators with leading music software designers, MIDI hardware manufacturers, and music technology merchants. TI:ME presenters included Christopher M Brown, Dan Buckley, Eric Davis, Nate Dickinson, Chris Douglass, John Dunphy, Steven Estrella, Mitch Farber, Michael Fein, James Frankel, Robin Hodson, Ernie Jackson, Carl Jacobsen, Marc Jacoby, Leigh Kallestad, Shirley E Lacroix, Michael Lamb, Stefani Langol, Vince Leonard, Chris Ludwig, Norman Magnuson, V. Keith Mason, Don Muro, Dan Newsome, Tony Panaccio, Jason Panucci, Scott L. Phillips, Chris Potter, Bill Purse, Lynn Purse, Rocky J. Reuter, Floyd Richmond, Danny Rocks, Thomas Rudolph, Chris Salter, Marc Schonbrun, Dave Sebald, David Sipple, Jon Trask, and Lee Whitmore. Corporate Partners who were represented included Keynote Sponsor, Korg; Lab Sponsors SoundTree/Apple Computer and Efirol/ADK ProAudio; Room Sponsors Casio, Alfred Publications, MakeMusic!, and Sibelius; and Goody Bag Sponsor Kelly’s Music and Computers, as well as Allegro Rainbow, Shearispire, and Silver Burdett/Scott Foresman. Among MPL!’s featured speakers included Pat Metheny, Robben Ford, Lisa Loeb, Larry Carlton, Adrian Belew, Marcus Ryle, Gerald Veasley, Ron Carter, Doug Wimbish, David Ellefson, Bakithi Kumalo, Francis Preve, Pat Petrillo, Mecca Bodega, Vernon Reid, James Blood Ulmer, Bruce Gertz, Robbie Gennet, Peter Kirn, Jon Brion, Eugene Robinson, Susie Ibarra, and Shawn Pelton.

MPL! could not have been a better host for the combined conferences. The staff was exceptional and the food was unbelievable. The marriage between technology education and performance all-stars that incorporate technology into their stage shows is an exciting activity. Les Paul and Pat Metheny, in particular, discussed the extreme value of technology in educational settings and the need for technologically aware music educators.

While we do not know what the future will bring for combining the talents of the MPL! and TI:ME conference committees again in the future, we do know that the 2006 concurrent conferences of the two organizations provided and extremely interesting and satisfying summit of music, music technology, music makers, and music educators! ☺️
TI:ME/MUSIC PLAYER LIVE PHOTOS

Ron Carter – Lifetime Achievement Award

Jack Bruce – Award from Bass Player mag

Les Paul – Lifetime Achievement Award

Les Paul performs with Larry Carlton and many others

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HOW CAN TECHNOLOGY ENHANCE THE TRADITIONAL MUSIC PROGRAM?

by Carrie Ann Carlson

As music teachers strive to expand and meet the challenging demands of the National Standards for Music Education, classically trained music educators are launching into an innovative exploration of music technology and the role it can play in their traditional programs. Imagine the scenario. A classically trained violinist/public school orchestra director has recently acquired a single electric violin and amplifier. Upon attempting to start it up, she experiences the disorienting reality, “Good grief, now how do I plug this thing in?” With a shudder, visions of electric shock and reverberating feedback fuel her inaction. A few days later, the same teacher trips through the classroom door, stepping over impressive quantities of student-owned cables, amps, guitars, effects processors, and keyboards. The fear melts away as eager students nimbly teach the teacher and “jam it up” in the orchestra room as the band director peeks inside and asks if they could please “keep it down.” Present scene, five years later: The Portage High School Rock Orchestra performs for the Butler University MENC chapter in Indianapolis, IN, to demonstrate the use of technology in music education. Never fear! If we can do it, you can do it!

The National Standards have played a major role in the exploration of alternative styles in music, a move this teacher finds to be refreshing and stimulating. All one has to do is walk into that strange place (a.k.a. the local guitar center) where a buzz of activity attracts students from all walks of life to realize how important music and technology are to our popular culture. Dedicated music educators will never sacrifice art music for the sake of technology; that would be a disservice to the music profession. The well-informed teacher, however, will use technology as a tool to reach a broader spectrum of students who will significantly benefit from a classical music experience. Even a high school garage band will be more successful if its members have an understanding of the basic elements of music and an appreciation for true musicianship. Their time with alternative styles, including electronic music, can serve as an opportunity to “let their hair down” after a particularly demanding classical performance, such as organizational contest or state solo and ensemble contest.

Most high school music students crave the opportunity to perform high classical music, but music of all genres is important to a well-rounded music education. Engrained in all classically trained musicians are the nuances of Bach, Beethoven and Brahms, but shouldn’t these same musicians be able to master the style, create the mood and familiarize themselves with the complexities found in alternative styles such as rock, jazz or ethnic music? Most complain that popular music, in large part, is repetitive and lacks the intricacy necessary to capture their imagination. Soon they are ready to return to the intellectual stimulation and emotional satisfaction of a Mozart Divertimento, a Dvorak or Tchaikovsky String Serenade, or quality classical music by any mainstream composer.

So, ultimately, the question arises; how can technology enhance the traditional music program? Technology surrounds and intrigues most students. It will not replace their desire to perform...
on classical instruments, but it may encourage those “fringe” students to stay in music longer, try harder, sound better, explore further and experiment in a way a traditional student would not. These students will add a new dimension to the ensemble that will sweep through the classroom like a breath of fresh air. The student sitting at the back desk of the viola section may not be a prodigy on the viola, but he may be a kickin’ guitar player who spends hours every weekend practicing band with his friends. Without expanding the traditional program to include alternative styles, this young rocker might never have an opportunity to perform on his guitar in a traditional academic environment. Raising his self-esteem through his contribution to another genre of music (which his counterpart in the All-State Orchestra may not initially comprehend) is invaluable: newfound respect given and received.

With electronic instruments, students must expand their technique in order to be successful on a less forgiving instrument. Each spring at Portage H.S., all students enrolled in orchestra are required to participate in a four-week electronic music unit culminating in a spectacular Zetafest where they, decked out in theme-based costumes, perform rock music. Most are initially excited but quickly realize that playing on an electric instrument is a completely new ballgame. Those who sound bad on an acoustic instrument sound worse amplified on an electric instrument. New skills come into play, including technical adjustments, an understanding of basic interface pathways between instruments, the use of effects processors, amplifiers, snakes, mixers, speakers, microphones, recording devices and more. Performing on instruments using MIDI technology, such as the Zeta Midi instruments or synthesizer keyboards, becomes an integral component in the classroom ensemble. Guitar players, drummers, keyboard players and technology resourceful students suddenly become a valuable asset to the non-traditional ensemble. Students may be inspired to create original compositions or arrangements for their new ensemble. Only time and individual experience limit the opportunities for intellectual growth and experimentation.

Portage H.S. uses technology as a recruiting tool to attract new and wide-eyed young musicians into the traditional school music program. Comparable to the symphonic band playing pep band music at its recruitment concert, the Zeta Rock Orchestra performs heavy rock music to an appreciative young crowd... the louder the better! It certainly gets their attention! Wireless technology is also a big hit. A surprise performance on a wireless electric violin in the back of the auditorium always gets a rise from the fifth grade audience.

Without the allure of technology, many students might perceive a traditional orchestra program to be old-fashioned. Educationally, however, classical music continues to be the foundation. Middle school students must continue in the music program until high school in order to participate in the P.H.S. Rock Orchestra. The Rock Orchestra is the hook that pulls them through the door, a powerful device to retain and propel them into the future. The rest, of course, is up to the music teacher.

How to get started:

- Get your administration excited about the idea of using music technology to meet the

continued on page 14
Are They Ready?: Preparing your Students for College Entrance Exams

by Jennifer Sterling Snodgrass, Appalachian State University and Susan Piagentini, Northwestern University

As a high school ensemble director, your day is filled with warm-ups, rehearsals, and sectional. There is never enough time to get your list of activities accomplished. With that in mind, the idea of including a lesson on key signatures or melodic dictation often seems impossible. We are all aware of the importance of music theory and how theoretical knowledge of a piece can deepen a student’s understanding of their own musical performance. Finding ways to weave basic fundamentals into daily rehearsal routines is essential, and underlying that is the need to prepare our students who may intend to become music majors – our future educators.

The Current Trends of Music Theory Placement Exams

The use of music theory placement tests is standard in numerous universities and colleges across the country. While the College AP Board offers curriculum for many subjects including Music Theory, many universities and conservatories still require an entrance exam for placement. The benefits of the AP curriculum are not to be overlooked. Students who complete the AP curriculum develop a sound background in basic concepts that will ensure a positive experience in undergraduate theory courses. Further information regarding the AP music theory curriculum can be found at (www.collegeboard.com/student/testing/ap/subjects.html).

Professors from Appalachian State University and Northwestern University have recently conducted preliminary research on music theory placement exams. Over seventy universities and colleges were contacted regarding their use of entrance exams. The resulting data included information from large universities with substantial music departments (Indiana University, Peabody University, University of North Texas, Florida State University) to smaller, private liberal arts colleges (Meredith College, Franklin and Marshall College, Centenary College, William Patterson University). The responses from these colleges and universities indicate that the majority of all programs utilize some type of placement exam for their incoming majors. However, the skills expected of each incoming student vary greatly. The following survey included the following:

1. Total enrollment of university
2. Average number of entering freshmen music majors
3. Do you currently use an entrance diagnostic for theory and/or ear training?
4. If yes, what is the purpose of the test? (placement, admissions, advising)
5. What concepts are included on the test?
6. If a student submits AP scores, how do you use the results? (automatic advance placement, music credit, no credit, etc.)

Of the seventy-five schools contacted, 57 universities (75%) use their own placement exam. Table 1 indicates the overall structure of these exams.

<table>
<thead>
<tr>
<th>Types of Placement Exams</th>
<th>Number of Schools</th>
<th>Overall Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computerized Placement Exam</td>
<td>3 (Out of 57)</td>
<td>4%</td>
</tr>
<tr>
<td>Written Theory Only</td>
<td>15</td>
<td>27%</td>
</tr>
<tr>
<td>Aural and Written Theory</td>
<td>42</td>
<td>73%</td>
</tr>
</tbody>
</table>

Table 1

Types of Placement Exams

Based upon the findings in this study, ninety-two percent of schools are using their entrance exams for placement in the appropriate level theory class. Only five of the fifty-seven schools use a placement exam as an admission criterion. Several schools use their entrance exam for a variety of
purposes including placement and advising for majors.

The content of the placement exam also tends to vary greatly from school to school. Based upon the responses, the content presented on the exams was divided into four levels:

The majority of the universities in this study evaluate students on the mastery of music fundamentals. One school did not respond to this question on the survey. Table 3 outlines the concepts presented on placement tests for the 56 universities who completed this survey.

Technology in the Forefront

The results of this study emphasize the role of high school educators in preparing students for college entrance exams. It is vital that each educator take the time to present music theory fundamentals. These fundamentals include naming notes, key signatures, scales (both minor and major), intervals, triads, and basic aural skills (interval recognition, melodic and rhythmic dictation). Due to the time constraints on the classroom teacher, the opportunity to encourage mastery of these concepts may not present itself within the rehearsal setting. However, there are abundant technological resources available for the study of music theory. Students are now more tech savvy than ever, and will welcome the use of the internet

continued on page 11
Hi Tech Corner

NoteTaker: An Instrument for Electronic Portfolios

by Stefani Langol

The Electronic Portfolio
While portfolios are commonplace in education, the term portfolio is used to describe many things. There is the teacher portfolio, student portfolio, presentation portfolio, assessment portfolio, professional portfolio, and more. Whatever the specific focus, the materials in a portfolio need a container. Before technology, portfolios were largely paper-based and housed in things like three-ring binders, folders, or cardboard boxes. Technology has enabled students, teachers, and professionals to create portfolios in the digital domain using a wide variety of software and hardware tools. Common tools for creating electronic portfolios include word processors, databases, Microsoft PowerPoint, Adobe Acrobat, digital media capturing and editing tools, and web authoring tools such as Macromedia DreamWeaver and Adobe GoLive. In addition, there are commercial ePortfolios products such as TaskStream (www.taskstream.com) and Angel Learning (www.angel-learning.com) that centralize the portfolio process. Using tools that allow for the inclusion of text, graphics, photographs, audio, and video add a deeper dimension to a portfolio's content and purpose, and give the creator the flexibility to reorganize or redesign the portfolio at any time.

The Importance of Electronic Portfolios in Music Education
Developing an electronic portfolio has many advantages for the music education student. Structuring a portfolio around a set of goals or standards related to specific proficiencies allows students to document their personal and professional growth. An integral component in the development of a portfolio is one in which students articulate and reflect upon their accomplishments. This reflection points attention towards a collection of evidence, otherwise known as artifacts, that directly demonstrates who they are, what they know, what they can do, and what they value. The process of collection and reflection ideally encourages students to become more actively involved in planning and taking responsibility for achieving their own educational goals.

NoteTaker: What is it and What Can it Do?
One aspect that is crucial to the successful implementation of electronic portfolios lies in the ease with which a student can collect samples of their work, reflect on their performance and achievements, and assemble it all in a meaningful, comprehensive format. While the use of technology enables a portfolio to provide a richer representation of a student’s work, the demands on both skill and time challenge even the most responsible student. Therefore, tools that are easy to learn and use serve to bolster student initiative.

In the Music Education department at Berklee College of Music, students are using a program called NoteTaker (www.aquaminds.com) as a container for their electronic portfolios. Each entering student is required to purchase the Berklee Laptop Package, which includes an Apple Macintosh PowerBook laptop computer, an M-Audio Oxygen 8 keyboard controller, and an array of music and productivity software, including NoteTaker, which comes pre-installed and configured for the Berklee environment.

NoteTaker is a unique productivity tool with a powerful feature-set that allows users to organize information using a notebook metaphor. On the surface, NoteTaker is very easy to use and looks and functions similarly to a spiral bound notebook. You can page through it, or open up to a particular section by clicking on a tab. Each notebook starts with a Contents tab. As you add sections to a notebook, a new tab appears along the right side of the notebook, along with a numbered page entry in the Contents tab. Each section can contain as many pages as necessary, and likewise,
each page can contain as many entries as necessary. Each section, page or entry can easily be moved at any time, and all text formatting functions as you would expect.

There are a number of features that set NoteTaker apart from your typical word processor. Although too numerous to mention here, I'd like to highlight some features that make it a useful and flexible tool for education and portfolio development.

A NoteTaker entry can contain of any number of media file types, including:

- text (.rtf)
- graphics and photographs (most formats, including .tiff, .jpg, .gif, .pdf, and .png)
- audio (.aiff, .mp3, .m4a, .wav)
- video (.mov, .avi, .mpeg4)
- Flash animation (.swf)

Adding media to an entry is a simple drag and drop procedure. Students can easily add audio and video recordings of microteaching and conducting activities, PDFs of lesson plans and scores, and other assignment artifacts. Reflections and self-evaluations can accompany each artifact on every page, and there is no limit to the length of any page entry.

Any web link can be added to an entry, including an RSS feed, and NoteTaker will display the web page inside the notebook in an embedded browser, allowing for citing and displaying live, interactive web page entries within the portfolio notebook. NoteTaker’s MegaSearch tool allows the student to post a search query to Google, Teoma, Yahoo, and MSN, and collect the results in a separate notebook. Relevant pages from the search can be extracted and put into the portfolio notebook, or the search notebook can be linked to the portfolio notebook.

Along with text, students can use their laptop’s built-in mic and NoteTaker’s voice memo tool to create audio recordings of their reflections, self-evaluations, class presentations, or performances right inside their notebook.

NoteTaker also provides the user with the ability
to share notebooks in two important ways. The first is through the PDF file tool. A single page, a range of pages, or the entire notebook can be saved as a PDF with the click of a button. In addition, any notebook can be saved as a Web notebook and published on the Internet. The web site will include any images, sound files, text, movies, and links that were contained in the original notebook. These features allow students to easily share all or part of their portfolio with anyone, no matter what kind of computer they are using.

The skill development for creating a media-rich portfolio are covered in the two required technology courses, and online materials and tutorials are being developed so that students will have unlimited access to technical help.

There are a few caveats to using this system for portfolio development. First, technology can fail. Student laptops get stolen, fall off a desk or out of a backpack, or fall apart from overuse. In addition, students need to be responsible for storing and backing up their work, and must be diligent in keeping their portfolios up-to-date. But the benefits far outweigh the disadvantages. The nature of the portfolio process fosters independent and self-directed learning. NoteTaker’s ease of use, flexibility, and powerful feature-set gives students the freedom to focus on the content and quality of their work and allows them to develop a sense of ownership and confidence as they see their accomplishments accumulate and their abilities deepen.

Implementing Electronic Portfolios using NoteTaker
The Berklee music education students begin their portfolios from a customized NoteTaker file that includes a section for each course in the Core Music Education curriculum and a page for all required artifacts for each course. This template file is posted to the Music Education Department web site so that students can download a copy at any time. Other relevant materials for the portfolio are made available to the students on a class-by-class basis.

Stefani Langol (slangol@berklee.edu) is a music educator, clinician, author, and consultant. She is currently Assistant Professor of Music Education at Berklee College of Music and also serves as the technology coordinator for the department.
in directing their study.

A favorite of both educators and students is Ricci Adams’ (www.musictheory.net). This site includes exercises in both aural and written theory. The site is written in Macromedia Flash and can be used even with a slower 56K modem. It requires only Flash Player which is a free downloadable application on the web. Students can choose from a variety of lessons which give a step-by-step approach to music theory fundamentals including intervals, key signatures, and scales. The trainer section on this site allows the student to customize their own learning environment whether the student would like to focus key signatures or aural interval identification. There is even a trainer for brass fingerings. The utilities section includes printable staff paper in a variety of layouts.

Another website that provides extra practice for the entering music student is (www.teoria.com). This dual language site is presented in English or Spanish, which may be a strong attraction for many of your students. It includes tutorials and exercises from the simplest of musical concepts to the harmonic functions of the Augmented sixth chord. Similar to Musictheory.net, students are able to customize their learning environment by choosing specific boundaries, including inversion and chord types. The site includes both written and aural exercises.

An introduction to composition is a great way to get students excited and involved in music theory. A free download of Finale NotePad 2005 is available at (www.finalemusic.com/notepad/). (The link also maintains downloadable versions for older operating systems.) While this free version does not include many of the features included in the full version of Finale, students can create multi-layer compositions regardless of their keyboard skills. Students can email their completed files to their instructor for class performance and guidance.

Many colleges and universities, such as the University of Wisconsin, Virginia Commonwealth, and Lawrence University are beginning to “post” sample entrance exams on their website. This could prove to be a valuable tool for many of your students as they prepare for entrance exams at other universities.

Several universities also offer a basic overview of music fundamentals on their server. Many times these pages are created by the theory faculty specifically for music educators. One such site, Theory on the Web at (www.smu.edu/totw/) is hosted by Southern Methodist University. Although this site does not include interactive exercises for the student, the information on this site gives a wonderful overview of music theory, from fundamentals to chromatic harmony. Each concept is presented along with audio examples.

Whether you have a fully equipped computer lab or a single workstation available to your students, it is possible to provide them with tools to prepare for college level studies. Providing a list of links of suggested websites can be the start of their preparedness for future music study.

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2006 NATIONAL CONFERENCE

TAMPA, FLORIDA – JANUARY 4-7
TI:ME’s 2006 National Conference, will be held in cooperation with the Florida MEA, January 4-7, 2006 at the Tampa Convention Center.

Registration Information will be available at the FMEA website: http://www.flmusiced.org/FMEA/2006Conference/2006ConferenceInfo.html

2006 REGIONAL CONFERENCES

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SOUTHWEST – SAN ANTONIO – FEBRUARY 15-18
Held in cooperation with the Texas MEA

NORTHEAST – BOSTON – MARCH 16-18
Held in cooperation with the Massachusetts MEA

For more information about any of these conferences or to register, visit the TI:ME website at http://www.ti-me.org and click on “Conference Info” in the Main Menu.
Welcome —

from Rocky J. Reuter, TI:ME Conference Chair

For the sixth year in a row, I welcome you to the TI:ME National Music Technology Conference. As always, our commitment remains bringing music educators the best music technology conference available anywhere, and it is a special privilege to be partnering with the Florida Music Educator’s Association for our seventh annual conference and during the TI:ME organization’s 10th Anniversary.

As in the past, this conference brings together the nation’s most outstanding music technology educators with leading music software designers, MIDI hardware manufacturers, and music technology merchants. Together, the TI:ME presenters will provide a complete representation of the technologies that can be used in by educators, hobbyists and professionals alike. Not only will TI:ME Presenters demonstrate this technology for you, they will help you to use it and to understand how to implement it effectively, whether you’re a teacher or a developing player. Virtually every music technology topic is covered, from notation to sequencing, the internet, digital audio, multimedia, computer-assisted instruction, electronic instruments and live performance incorporating technology. Of special added interest at this conference, the pre-conference will feature six special session on literacy, both in and beyond the music classroom. In addition, the presence of Keynote Speaker David Mash (one of TI:ME’s founding members, one of the first AppleMasters, and Vice President for Information Technology at Berklee College of Music) provides a true opportunity to highlight and celebrate our 10th Anniversary.

The Conference Committee is pleased to give a standing ovation to Apple Computer and ADK Pro Audio for providing computers for the TI:ME hands-on labs, as well as our lab sponsors, SoundTree and M-Audio. Along with our room sponsors, Alfred Publishing, MakeMusic!, Sibelius, and Shure, these great music companies make it possible for us to bring outstanding music technology representatives and educators to the conference. In addition, we would like to thank all of the sponsors that are represented in the 1,500 TI:ME Music Technology “Goody Bags” that will be distributed during the conference. Most of all we would like to thank you for your interest in what TI:ME has to offer.

Finally, I want to remind you that your learning experience does not need to end when you leave the conference. In fact, the opportunities have just begun! One of the great things about TI:ME is that it is very inexpensive to become a member, which allows the training, networking, professional growth and problem solving to continue. In addition, the immediate benefits for new members far outweigh the small membership fee. For complete information regarding membership visit the TI:ME information table here at the conference or visit the TI:ME website (http://www.ti-me.org), where you can find details about upcoming regional and national music technology conferences, summer technology training sessions, and our membership benefits.

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Rocky J. Reuter, TI:ME Conference Chair
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National Standards.
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☐ Take classes, attend professional workshops and conventions, investigate software, examine technology catalogs and ask questions.
☐ Stay calm. The kids know you are not an expert.
☐ Let your students help. Invite them to bring in their equipment and start a small combo.
☐ Find a composition where you can feature your one electric instrument.
☐ Perform for the school board.
☐ When you are ready to take the next step, write a grant or use technology money to buy a quintet of electric instruments and accessories.
☐ Find a way to let technology enhance your entire music program with mixers, microphones, computers, software and other equipment.
☐ Dream big and reach for the stars.

Reflecting back to that unfortunate, hapless orchestra teacher (okay, so it was me), Portage started with one Zeta Educator violin, a Zeta amplifier, two instrument cables and a Zoom 505 guitar pedal. From those humble beginnings, the administration blessed the music department with a quintet of Zetas and the accessories necessary to complete the ensemble. Technology grant money became available to continue acquisitions. The Instructional Media Specialist supported further growth with a music technology lab complete with twenty-four networked computers and appropriate software. The PHS Academy Director purchased thirteen Roland keyboards with a fine arts academy grant. Two new courses enhanced the curriculum: Music Appreciation and Music Technology. Currently, Portage H.S. is in the middle of a major addition to the music complex. Who knows what the future may hold, but tremendous progress is definitely on the horizon.

Imagine the scenario. You are the teacher described in the opening paragraph. You have a simple dream to enhance your traditional music program through music technology. You take the first step. You accomplish a simple goal and start to implement your plan. The door opens wider as you and your colleagues collectively set new goals. You start to believe change can occur. You work as a team within your department and in conjunction with your administrators. They start to believe in you, too! Together you begin to make a difference. Your potential to reach out to your students has just increased exponentially, only limited by your collective imaginations and desires. Your team is meeting and exceeding the National Standards for Music Education.

You are on your way.
Never fear! You can do it!

The Portage High School Rock Orchestra and Carrie Ann Carlson have performed/presented at numerous school/university workshops and state/national conferences. They look forward to performance opportunities in the future.

Carrie Ann Carlson is the Director of Orchestras at Portage High School in Portage, IN. ccarlson@portage.k12.in.us

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