

IMPACT
CONFERENCE 2016
AUGUST 3-6

Program

WEDNESDAY 3

6.30pm	Opening showcase and reception featuring the work of the NYU MusEDLab and the Ed Sullivan Fellows Program.	*La Guardia Co-op Computer Lab.* *539 LaGuardia Place.*

THURSDAY 4

8.30am	Registration & Refreshments	*35 W. 4th St. Lobby.*
9.00am	Keynote	
	Culturally Responsive Arts Education Urban Arts Partnership Speaker: **James Miles**	*35 W. 4th St. Loewe Theatre.*
10.15am	1-Hour Demo	
	Ed Sullivan Fellows Workshop **Jamie Ehrenfeld**	*Conference Space.* *35 W. 4th St. 6th Fl.*
	LittleBits Synth Kit **Paul Rothman**	*La Guardia Co-op Computer Lab.* *539 LaGuardia Place.*
	Virtual Analog Studio **Sam Fisher**	*Performance Studio 303.* *35 W. 4th St. 3rd Fl.*
	Charigami **Zach Rotholz**	*Dolan Recording Studio.* *35W. 4th St. 6th Fl.*
11.15am	1-Hour Demo	
	Fair Use in Music and Arts Education **Rob Precht**	*Dolan Recording Studio.* *35W. 4th St. 6th Fl.*
	Cue Cards: Active & Project-Based Learning Online **Arthur Lewis, Ian Temple**	*La Guardia Co-op Computer Lab. 539 LaGuardia*
	Point Motion: The Universal Creative Platform **Leo Chaisson, Kevin Clark, Chris Penny**	*Performance Studio 303. 35 W. 4th St. 3rd Fl.*

THURSDAY 4 continued

	Teaching Mixing - Pedagogy and Emotion **Ryan Van Bibber**	*Conference Space. 35 W. 4th St.* *6th Fl. Place.*
12.15 pm	Lunch Break	*Pless Lobby. 82 Washington Place.*
1.30 pm	**Group Discussion:** In the Wake of NAfME: Action and Change in Music & Arts Education - **Jamie Ehrenfeld**	*Performance Studio 303.* *35 W. 4th St. 3rd Fl.*
3.00 pm	2 Hour Interactive Sessions	
	A K-8 nexus between music creation, sound design, and computer programming **Jared O'Leary**	*La Guardia Co-op Computer Lab.* *539 LaGuardia Place.*
	MagnaQuestGame: WorkShop on a New Video Game for Young Violinists **Francis Dubé, Jocelyne Kiss, Astrid Marin, Juan Nino**	*Dolan Recording Studio.* *35W. 4th St. 6th Fl.*
	Making Music Count: Interdisciplinary and Intuitive Pathways to Understanding and Learning **Gena R. Greher**	*Conference Space.* *35 W. 4th St. 6th Fl.*
	The Heart of Sound **Meg Ruby**	*Performance Studio 303.* *35 W. 4th St. 3rd Fl.*

FRIDAY 5

8.30 am	Registration & Refreshments	*35 W. 4th St. Lobby.*
9.00 am	Keynote	
	Google Creative Lab Speaker: **Alexander Chen**	*35 W. 4th St. Loewe Theatre.*
10.15 am	1-Hour Demo	
	Chrome Music Lab Workshop **Alexander Chen**	*Conference Space.* *35 W. 4th St. 6th Fl.*

Program

FRIDAY 5 continued

	Innovative Music, Arts, and Media Classroom Practices: ArtED for Education Innovation for Arts and Music Study **Doo-jin Ahn, YuHee Kim**	*Dolan Recording Studio. 35W. 4th St. 6th Fl.*
10.15 am	2 Hour Interactive Sessions	
	Pomo Clowns and Electro Operettas **Clare Hammoor, Megan Moncrief**	*Performance Studio 303. 35 W. 4th St. 3rd Fl.*
	Track-and-hook: Popular Music Production **Adam Patrick Bell, Ethan Hein**	*La Guardia Co-op Computer Lab. 539 LaGuardia Place.*
11.15 am	1-Hour Demo	
	Creative Composition with iPads in the Elementary Music Room **Christopher Burns**	*Conference Space. 35 W. 4th St. 6th Fl.*
	Harmony. An Interactive Song **Diana Castro**	*Dolan Recording Studio. 35W. 4th St. 6th Fl.*
12.15 pm	Lunch Break	*Conference Space . 35 W. 4th St. 6th Fl.*
1.30 pm	**Group Discussion:** Community Music: The Future of Music Education **John-Morgan Bush**	*Performance Studio 303. 35 W. 4th St. 3rd Fl.*
3.00 pm	1-Hour Demo	
	Better With You **Ernie Gerardo**	*Performance Studio 303. 35 W. 4th St. 3rd Fl.*
	Hip-Hop Study Group: A Journey Into the Known & Unknown of Hip-Hop **Jarritt A Sheel**	*Dolan Recording Studio. 35W. 4th St. 6th Fl.*
	Looplabs **Craig Swann**	*Conference Space. 35 W. 4th St. 6th Fl.*

FRIDAY 5 continued

3.00 pm	2 Hour Interactive Sessions	
	Make.Music.Tech: Building an Interdisciplinary Community **Perry Shank, Jon M. Stapleton, David A. Stringham**	*La Guardia Co-op Computer Lab.* *539 LaGuardia Place.*
4.00 pm	1-Hour Demo	
	Creating, Responding, and Connecting **John Mlynczak**	*Conference Space.* *35 W. 4th St. 6th Fl.*
	MAD Academy: A New Model of Experiential Music, Art, and Design Education **Maria Krajewski, Alex Falk, Charles Guillot-Marquet, Derrick Medrano, Izaiah Montes**	*Dolan Recording Studio.* *35W. 4th St. 6th Fl.*
	Toccata: An Interactive app for exploring musical performances **Jonathan Deeks, Mike Godwin, Mike Katchabaw, Leslie Linton**	*Performance Studio 303.* *35 W. 4th St. 3rd Fl.*
6.30 pm	Evening Industry Reception and Interactive VR Playground	*Leslie eLab.* *16 Washington Place.*

SATURDAY 6

8.30 am	Registration & Refreshments	*35 W. 4th St. Lobby.*
9.00 am	Keynote	
	Art, Making, and Technology Speaker: **Eve Klein**	*35 W. 4th St. Loewe Theatre.*
10.15 am	1-Hour Demo	
	21st Century Learning with Quaver **Catie Dwinal**	*Conference Space.* *35 W. 4th St. 6th Fl.*

Program

SATURDAY 6 continued

	Play A to Start: A Web-based Music Improvisation Game - **Angela Lau**	*Dolan Recording Studio. 35W. 4th St. 6th Fl.*
	Reimagining Curriculum: An Australian Perspective on Teaching Classical Musicians Collaboration, Improvisation, Performance and Composition though Laptops and Mobile Devices. **Eve Klein**	*Performance Studio 303. 35 W. 4th St. 3rd Fl.*
10.15 am	2 Hour Interactive Sessions	
	Where Your Creativity At?: Exploring and Understanding Creativity through Music and Technology **Emmett O'Leary, Jesse Rathgeber**	*La Guardia Co-op Computer Lab. 539 LaGuardia Place.*
11.15 am	1-Hour Demo	
	Music Technology Programs and Performances for STEAM Learning **Jeff Gregorio, Youngmoo Kim**	*Performance Studio 303. 35 W. 4th St. 3rd Fl.*
	The Leverkuhn: 4 voice electronic board game **Peter Bradley**	*Dolan Recording Studio. 35W. 4th St. 6th Fl.*
	Using Music Technology to enhance Middle School General Music **Karla McClain**	*Conference Space. 35 W. 4th St. 6th Fl.*
12.15 pm	Lunch Break	*Pless Lobby. 82 Washington Place.*
2.00 pm	1-Hour Demo	
	Creativity, Community, and Technology with MusicFirst - **Julianna Mateyko**	*Performance Studio 303. 35 W. 4th St. 3rd Fl.*
	Interactive Strings – Thinking outside the book, The Next Chapter **Jesus Florido**	*Conference Space. 35 W. 4th St. 6th Fl.*

SATURDAY 6 continued

	Artistic Pi: Contemporary Piano Curriculum for the Modern Era **Sunny Choi**	*Dolan Recording Studio.* *35W. 4th St. 6th Fl.*
3.00 pm	1-Hour Demo	
	Don't Be Square: Writing the Fluid Rhythms You Hear in Your Head **Robinson McClellan**	*Dolan Recording Studio.* *35W. 4th St. 6th Fl.*
	Emerging Adulthood and Music Technology Education **Mike Testa**	*Conference Space.* *35 W. 4th St. 6th Fl.*
3.00 pm	2 Hour Interactive Sessions	
	Music and Musicianship - Reverse Engineer your Musical Training **John Churchville**	*La Guardia Co-op Computer Lab.* *539 LaGuardia Place.*
	The K-12 Music Classroom as a Social Justice Playground. **Martin Urbach**	*Performance Studio 303.* *35 W. 4th St. 3rd Fl.*
	Rotation: Interactive Opera **by John Gilbert**	*Black Box Theatre 82 Washington Place*
4.00 pm	1-Hour Demo	
	Music Composition as Experience: New Strategies for the Modern Classroom **Matt McLean**	*Dolan Recording Studio.* *35 W. 4th St. 6th Fl.*
	Rethinking the Conductor **Justin Peake**	*Conference Space.* *35 W. 4th St. 6th Fl.*
7.00 pm		
	Afterparty	*West 3rd Common 1 W. 3rd St.*
7.30 pm		
	Rotation: Interactive Opera **by John Gilbert**	*Black Box Theatre 82 Washington Place*

One Hour Demos

Culturally Responsive Arts Education

James Miles. Urban Arts Partnership.

JAMES MILES, the Fresh Professor, is an adjunct professor at NYU and is the Project Director of Fresh Ed at Urban Arts Partnership. A Master Teaching Artist that has been worked in arts education for over 15 years. He has facilitated workshops and designed curriculum for the New Victory Theater, Roundabout Theatre, Disney Theatrical Group, Theatre for a New Audience, Center of Arts Education, BAX, Brooklyn Arts, Council, Opening Act, and (Out)Laws & Justice. He is on the board of directors for the New York City Arts in Education Roundtable and the Teaching Artist Journal. Fresh Ed is funded by the Arts Education Model Development and Dissemination (AEMDD) Grant from the US DOE, and is one of several federal grants Urban Arts Partnership has received, to fulfill our mission of inspiring public education and helping to close the achievement gap using the arts. A graduate of Morehouse College and Brandeis University, James can be frequently found on Twitter, as @ fresh_professor, writing about arts education, educational policy, and academic inequity.

Ed Sullivan Fellows Workshop

Jamie Ehrenfeld. Urban Artis Partnership / NYU MusED Lab.

LittleBits Synth Kit

Paul Rothman. LittleBits.

Virtual Analog Studio

Sam Fisher. Audio Fusion LLC.

“Virtual Analog Studio” - An Analog Recording Studio at Your Fingertips. A software simulation of the classic recording studio environment. Giving access to the analog workflow used by professonals at the convenience of digital technologies. The First Analog Recording Studio Experience for Virtual Reality. Not only do we offer a streamlined 2D interace of the recording studio. We have made the recording studio accesable in 3D virtual reality! Move and interact with the environment as if you’re actually there! An empty space becomes a life-sized recording studio to engage HANDS-ON! Made BY the student FOR the student. Empowering the audio education space. Teachers - Offer immersive in-class lessons on studio technology workflow! Students - Practice techniques at home to put those crucial lab hours to most effective use! Graduates - Stay fresh on everything you learned with a recording studio thats always with you! Are you looking to take your first steps to becoming an audio engineer? VAS is the perfect solution for the aspring engineer to get a glimpse of the recording studio process.

Charigami

Zach Rotholz. Charigami.

Fair Use in Music and Arts Education

Rob Precht. Attorney.

Cue Cards: Active & Project-Based Learning Online

Arthur Lewis, Ian Temple. Soundfly.

Too often, online learning is merely a passive medium. It's so easy to sit back and digest information. But that's not necessarily how one learns most effectively. This session examines our efforts at Soundfly (including through our partnership with the MusEDLab) to encourage and incentivize active learning online — and then tries them out. Everyone in the group will take on, collect, and share constrained "cue cards" intended to inspire action and sharing online.

Point Motion: The Universal Creative Platform

Leo Chaisson, Kevin Clark, Chris Penny. Point Motion, Golden Wish.

Point Motion is a revolutionary motion control camera that can be used by anyone to create music using nothing more than the movement of their body. The camera tracks each specific body motion which can be programmed into an infinite combination of live instruments, studio effects, user-customized sounds or pre recorded samples from our rich sound library. Without the need of wearable or handheld devices, our creative platform enables educators, therapists, and artists to freely translate body movement into expressive and meaningful music Point Motion makes personalized music and creative expression accessible to all people, in all walks of life. The future of musical creation has arrived; we are inviting everyone to be a part of it.

Teaching Mixing - Pedagogy and Emotion

Ryan Van Bibber. Fort Hayes Metropolitan Education Center.

This session focuses on one approach to teaching high school students how to mix multi-track recordings. Topics include mixing pedagogy (sequence and scope), resources, and strategies to engage students' ears and emotions in creating a balanced and interesting mix. Student work from the Audio Production classes the Fort Hayes Metropolitan Education Center in Columbus, OH, will be highlighted. Additionally, audience members will have the opportunity to apply the techniques presented in real time during the session. Demonstrations will be done using Pro Tools, however, the principles illustrated apply to any digital audio workstation.

Google Creative Lab Workshop

Alexander Chen. Google.

Innovative Music, Arts, and Media Classroom Practices: ArtED for Education Innovation for Arts and Music Study

Doo-jin Ahn, YuHee Kim. Hanseo University.

ArtED is an art education system utilizing ubiquitous Wi-Fi and Internet providing remote, real time interactive education. ArtED system provides a real time access to qualified teachers from the metropolitan areas to the students in rural locations such as the mountainous area and islands where the expert teachers are difficult to find. Both 1:1 or group instructions possible through the system. The system is based on HTML 5.0 which allows the connectivity with a diverse range of terminals such as Windows PC, Android Phone & Pads, iOS PC, Phone & iPad. The students can access services anywhere the 3G Networks are available.

One Hour Demos

Innovative Music, Arts, and Media Classroom Practices: ArtED for Education Innovation for Arts and Music Study

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Creative Composition with iPads in the Elementary Music Room

Christopher Burns. Lakeview Elementary School

Many researchers have explored creativity as a process in secondary and university settings, but little research has been done on this process in the elementary music classroom setting. Even less research has been conducted that focuses on music students utilizing tablet devices as their primary instrument for the creative process. Over the months of April and May, I researched the creative music process of fifth grade students using GarageBand on iPads. Attendees will participate in creative music making using GarageBand on iPads in an elementary classroom setting. A short presentation will also be shown demonstrating both the process and theculminating project by some of the students who took part in the research.

Harmony. An Interactive Song

Diana Castro. NYU MusEDLab

Harmony is an interactive sound environment for deep listening and creative expression. This hands-on session begins with a brief presentation on sound, mindfulness hacking and the use of technology for self transformation. We will discuss how practicing self awareness leads to a better conscious experience by fostering mental well-being and developing capacities such as calmness, clarity and concentration. Following the presentation, we will work together and individually to create new soundscapes while practicing focused selfawareness through a short sound-making meditation.

Better With You

Ernie Gerardo. NYU Tandon School of Engineering.

Better With You is an interactive musical installation that uses human touch as a means to make randomlygenerated compositions. Powered by human circuits, Better With You reaches its full potential when a group of participants makes physical contact with each other in order to activate each instrument in the composition.

Hip-Hop Study Group: A Journey Into the Known & Unknown of Hip-Hop

Presenters: Jarritt A Sheel. Teachers College Columbia University.

This short workshop presentation will focus on highlighting the research outcomes of a year long grounded theory study of hip-hop (music, culture & pedagogies) and its impact and uses in the domain of the school, within

a small group populated by musicking educators using hip-hop as a lens, practice or a way of knowing. The study group environment affords the participants to critically examine the elements that exist within hip-hop, and their viability in the musicking classroom. I will give a 30 minute presentation on the outcomes of the grounded theory research (K. Charmaz): models, theories, praxis.. etc. from the pilot study which focused on; what is known, what we would like to know and what this new or old knowledge can mean (impact) for the musicking classroom. The take aways include; activities that can be use with students, information (websites), handouts and discourses to to further teaching.

Looplabs

Craig Swann. Looplabs.

In this live and interactive Demo, Looplabs Founder Craig Swann will discuss the evolution from product to platform as the web's first ever online music creation destination. Attendees will get in an-depth walk through of the Looplabs platform along with insight based on more than 15 years of developing online interactive music experiences for top global brands including Microsoft, Sony, Coca-Cola, Bacardi, Heinken, ESPN, Calvin Klein, Toyota, the Boston Symphony Orchestra and many others. Craig will also discuss the future of music in an interactive 21st century and the solutions to problems that plague education, the industry and creators. This will very much be an interactive session with participants and expect a true dialog and conversation on the state of music.

Creating, Responding, and Connecting

John Mlynczak. Noteflight

Students today live in the most connected society that has ever existed, which allows us to create and respond to music in a collaborative environment. Using the NCAS artistic processes, this session will demonstrate how to use Noteflight to integrate creativity and musical interaction into any music program, allowing students to create, perform, respond, and connect to music on any device, anywhere.

MAD Academy: A New Model of Experiential Music, Art, and Design Education

Alex Falk, Charles Guillot-Marquet, Maria Krajewski, Derrick Medrano, Izaiah Montes. City-As-School.

This presentation and discussion will showcase MAD Academy, a unique style of experiential arts education at City-As-School. Located in a landmark building in the West Village of Manhattan, City-As-School, one of NYC's oldest progressive public high schools, proudly continues its mission to create learning environments based on external, experiential education. Recognized as a "non-traditional academic haven for struggling and at-risk students," CAS is distinguished by its curricular focus on experiential learning through internships. City-As-School is built on the idea that all children learn differently, some learn by seeing some by hearing, others by doing. Education at CAS is individualized, helping young people to reach their full potential. CAS helps provide a diverse group of committed interns to businesses, health centers, and organizations across all five boroughs, breaking down barriers and prejudices against the city's hardest-to-reach young people while providing them with real-world skills to help jump-start their future. MAD Academy (Music, Art, Design Academy) was created to fill the need at our school to provide high-level arts education to our students. MAD Academy is a pre-professional training initiative that was developed as a collaboration between students, teachers and mentors to fill the need of providing students direct training in music, arts, and design under the guidance of NYC's top creative industry professionals. Our students need spaces and support to be able to create their own work while being exposed to the newest trends and technologies. They seek to build a community for themselves as artists and then link to NYC's leading creative thinkers.

One Hour Demos

Toccata: An Interactive app for exploring musical performances

Jonathan Deeks, Mike Godwin, Mike Katchabaw, Leslie Linton. Western University (Ontario)

This presentation and workshop explores the creation of an interactive listening app for iOS touchscreen devices. “Toccata” (formerly known as “Musical Chairs: From Spectator to Stage”) is an app where users are able to explore recorded audio/video performances through isolation of sounds using typical gestures for touchscreen devices (pinch to zoom, panning, muting, etc.).

Art, Making, and Technology

Eve Klein. University of Queensland

Dr Eve Klein is a lecturer in music technology at the University of Queensland, Australia. She is also an operatic mezzo soprano, a composer, and an Ableton Live Certified Trainer. Eve’s research is concentrated on music technology, recording cultures and contemporary music. Her current research explores classical music recording practices, environmental sound recording, popular-classical music hybridity, and technology-enabled performance. Eve’s composition and performance work draws together traditional and experimental classical music, interactive performance art, and glitchy electronica. Eve’s music has featured at Australian and international festivals including VIVID Sydney, Brisbane Festival, Underbelly Arts, Turra New Music Festival, Melaka Art and Performance Festival (Malaysia), and the International Festival of Artistic Innovation (England). Her opera ‘The Pomegranate Cycle’ was a finalist for Vocal Work of the Year in the 2014 Australian Art Music Awards and has been downloaded over fifty thousand times since its release in 2013.

21st Century Learning with Quaver

Catie Dwinal. QuaverMusic

Creativity, Collaboration,Critical Thinking, Leadership, Responsibility and Communication; skills essential for any student to function in this technology based century filled with more digital resources than one can imagine. Find out how QuaverMusic.com provides Music educators the resources to help students practice and apply these skills through the help of singing, dancing, playing instruments, and using technology. Participants in this session will discover all the resources Quaver has to offer and how these help prepare students for the outside world. Be prepared to take away activities and inspiration to use in your classroom with the help of Quaver.

Play A to Start: A Web-based Music Improvisation Game

Angela Lau. NYU MusEDLab

Play A to Start is an experiment in designing a music learning environment through the lens of game design. The goal of the project is to create a virtual environment that foster musical habits such as practicing and improvisation through play. The main mechanic of the gameplay is driven by a ‘call-and-response’ interaction between the computer and the player. By utilizing the built-in microphone of the computer, the interactive interface provides visual feedback to the actual playing of musical instruments.

Reimagining Curriculum: An Australian Perspective on Teaching Classical Musicians Collaboration, Improvisation, Performance and Composition though Laptops and Mobile Devices.

Eve Klein. University of Queensland.

This session will present a curriculum mapping of Australian undergraduate music technology courses to highlight trends and gaps in curriculum design as aligned to the Australian Qualifications Framework. It will then discuss ways the University of Queensland has rethought its curriculum to respond to the changing skill requirements and industry contexts classical music graduates are facing. This new curriculum is highly practical, and focused on developing skills in collaboration, improvisation, performance and composition using available technologies including laptops, mobile devices and social media platforms. In particular, the program is utilizing Ableton Live, Push 2 and Link-enabled mobile apps in the creation of new performance ensembles and as the focus of creative-music making laboratory classes. This pedagogical approach is being evaluated through a series of pilot studies for its effectiveness and transferability to other practice-centred disciplines within the Australian tertiary sector. The initial results and a showcase of student work will be presented for discussion at IMPACT.

Music Technology Programs and Performances for STEAM Learning

Jeff Gregorio, Youngmoo Kim. Drexel University.

This session will highlight the activities of Drexel University's Summer Music Technology (SMT) program, which has served 250 high school students since 2007. Driven by research at the Music & Entertainment Technology Lab (part of the ExCITe Center at Drexel), the SMT program has developed unique curricula and custom apps, which have enabled the development of technology-augmented music performances for large venues, such as the 2015 ISTE Conference, the Philadelphia Science Festival, and the LiveConnections program at World Cafe Live. These programs were developed in partnership with middle and high school performers, combining music and visual content creation apps, orchestration and remixing, web development, and basic electronics. The objective of this session is to highlight how such collaborative activities integrating the performing arts and technology (alongside targeted aspects of engineering, science, and math) with a highly focused objective (public presentation and performance) can lead to improved student engagement and learning experiences.

The Leverkuhn: 4 voice electronic board game

Peter Bradley. NYU / Stony Brook.

Using an arduino and MAX MSP, I designed an electronic board game in which players compete and cooperate to create a composition. The game sits on a 7x7 grid, each square of which sounds a tone across 4 octaves. Each turn is scored in real time for consonance, modulation, proper voice leading, etc. The game is meant to develop composers' skills in 4 part writing, and especially to test the possibilities of modulation. I will present various considerations of the game's design (tuning, scoring, key-finding algorithm) and open the floor for demos.

Using Music Technology to enhance Middle School General Music

Karla McClain. Bristow Middle School.

If you want to use technology to enhance, but not replace your curriculum, this is the session for you. From skill building and engagement, to more rigorous activities, iPads and Chromebooks can be used to take students to a higher level, without sacrificing traditional music making.

One Hour Demos

Creativity, Community, and Technology

Julianna Mateyko. MusicFirst.

As technology becomes an essential part of our lives, teachers are expected to integrate technology into all facets of education. While teachers have a wealth of cloud based tools to chose from, it may be hard to find exactly what works and what doesn't, as well as find innovative uses for these tools. This session will demonstrate a variety of tools for all ages (as well as lesson ideas) that will support creativity and community in the music classroom. Using the cloud based tools and integration of the MusicFirst Online Classroom, session participants will compose, create, and share using tools such as Groovy Music, Morton Subotnick's Music Academy, Soundation4Education, Noteflight, and more. They will create and compose, share, give and receive feedback on their own work, and reflect on how they can (or cannot) use these techniques and tools in their own classrooms or other settings.

Interactive Strings – Thinking outside the book, The Next Chapter

Jesus Florido. Latin Fiddler Productions.

Today's digital native generation of students requires their faculty to reach beyond the printed word and breathe life into the classroom. This workshop presents ways to incorporate the use of technology in the string classroom to help establish an engaging environment and energizing lessons that yield fast results in a group settings. With over 30 years of teaching experience, Jesus Florido combines his foundation of classical technique with elements of World, Folk, and Jazz music along with improvisation with technology to cultivate creativity from the first lesson.

Artistic Pi: Contemporary Piano Curriculum for the Modern Era

Sunny Choi. Artistic Pi, NYU MusEDLab.

Much of today's popular music is made with sophisticated computer programs capable of an infinite number of sound effects. As the definition of music changes over time with technology, there is also a plethora of ways to interpret these evolving sounds on piano. Artistic Pi explores some of the core characters that define music, including timbre, rhythm and meter, creating novel counterpoint concepts while embracing the fundamental music theory.

Don't Be Square: Writing the Fluid Rhythms You Hear in Your Head

Robinson McClellan. Independent Composer & Noteflight.

Standard rhythm notation is not a passive receptacle for conveying a composer's heard or played intention faithfully; instead, it actively shapes the composed result. This can morph the music away from what the composer intended, often outside the composer's awareness — especially for less experienced composers. This project responds to a trend among my composition students: those who compose first in staff notation tend to write more simplistic, "square" rhythms, while those who compose first by playing or singing and then transcribing, or by initially entering notes into a piano-roll midi editor — tend to write more subtle, fluid rhythms. More accurate transcription requires more skill. This session tests these ideas via a hands-on assignment, and proposes a yet-to-be-built "beat marking" software tool that would preserve the subtlety of the way people create rhythms in their heads, voices and fingers, while helping them convert those sounds to standard notation more easily.

Emerging Adulthood and Music Technology Education

Mike Testa. Salem State University.

Emerging Adulthood is a new developmental phase between adolescence and adulthood (Arnett, 2000). This new phase occurs between the ages of 18-30 and includes such behaviors as additional risk taking, social identity development, relationship development and sexual exploration. This new developmental phase seems to only affect those above a certain socioeconomic status threshold. However, this age range is typical United States college student / college graduate age. What are the signs a student is in emerging adulthood and how should pedagogy be adjusted? How is this new developmental phase affecting new or pre-service music teachers? How does this affect music technology education? How can we bring our experience as educators to these students in order to foster growth, learning and excitement?

Music Composition as Experience: New Strategies for the Modern Classroom

Matt McLean. Young Composers & Improvisors Workshop. Little Red School House.

Through a combination of long standing music pedagogies, new technology and a student driven curriculum we can give every student access to the powerful experience of being a composer. The main objective of this workshop is to help educators learn new, progressive techniques that are enhanced by technology and involve a community of musicians and composers. We'll explore strategies that use technology as well as traditional classroom instruments in a way that gives students the experience of "playing" with theoretical concepts. We'll examine how a project based composition project can meet the needs of every student in a typical music class while providing a powerful, real world experience of being a composer. Finally, we will see how in a connected world it is now feasible to have every composition performed by a live ensemble either onsite or remotely.

Rethinking the Conductor

Justin Peake. NYU ITP.

Figure is a new application which allows digital scores or instructions to be delivered to individual performers via a networked screen interface encouraging a new way to arrange and direct ensembles in realtime. Notated music is often pre written, rehearsed and played in a very similar way each performance. There is a composer that writes the music, a conductor who administers that music, and performers who execute it. The musical outcome is often quite predictable and there is not a large amount of "freedom" granted to the performers in the moment. It is something of a top-down hierarchy of organization. On the other hand, purely "freely" improvised music involves a more evenly distributed responsibility in which each citizen of a musical ensemble becomes the conductor, composer, and performer at the same time. The compositional possibilities between these two extremes become more intriguing than ever by incorporating networked and screen based strategies for composition and education.

Community Music: The Future of Music Education

John-Morgan Bush. UMass Lowell.

Two Hour Interactive Sessions

A K-8 nexus between music creation, sound design, and computer programming

Jared O'Leary. Arizona State University.

This interactive session explores an elementary nexus between music creation, sound design, and computer programming. The session begins with a brief presentation on some of the ways the kids I work with explore music creation, sound design, and computer programming, all within K-8 computer programming classes Following this brief presentation, we will work together or independently to modify the music, sound, or code from a variety of example projects. The session will end with a discussion on what could be learned in a project like this and how we might implement similar projects in the settings we facilitate. A laptop is recommended for this session.

MagnaQuestGame: WorkShop on a New Video Game for Young Violinists

Francis Dubé, Jocelyne Kiss, Astrid Marin, Juan Nino. Laval University.

Learning violin involves hours of practicing where students are left alone to evaluate their own playing. Many students consider rehearsals unenjoyable and prefer to do other more stimulating activities. Our goal was to develop a challenging approach to practicing the violin by creating a new game based on gamification concepts, in order to help students to get more engaged in their rehearsals and receive feedback regarding their playing Through an immersive, interactive multi-sensorial interface, we developed an innovative way to encourage young violinists to progress in the video game by doing improvisations and mastering musical skills integrated in the game play. Our interface is based on a transcription system and applying, "in real time", a direct link between what the instrumentalist is producing on his/her violin and the action inside the virtual three-dimensional images. To play, the violinist uses his instrument as a joystick that triggers interactivity in the game.

Making Music Count: Interdisciplinary and Intuitive Pathways to Understanding and Learning

Gena R. Greher. UMass Lowell.

We start with the premise that contrary to the notion of "students as blank slates," children actually begin their educational journeys with a great deal of know-how and curiosity about the world around them. Our job as teachers should be to help develop this curiosity, and build on our students' already forming intuitions—what our students already know how to do and understand. The interactive computer music program, Impromptu, with its multiple media, multiple sensory modalities and multiple representations has served as mediator in helping students to understand and effectively use this apparently troublesome mathematics. Engaging both music and math together in an interdisciplinary fashion has the ability to heighten the children's perceptions about the real world applicability of mathematical principles beyond the confines of textbook based problems.Rather than being an abstract idea, Impromptu makes it possible for users actually to hear the math happening.

The Heart of Sound

Meg Ruby. UMass Lowell.

Sound can heal, enliven, and nurture us. Exploring sound and vibration can help us to uncover fresh possibilities in ourselves, in our connections with others, and our earth. In this fun experiential workshop, pianist, yoga instructor, and sound healer, Meg Ruby, will take us on a journey of self-discovery through awareness, breath, movement, and sound. Meg will share exercises that help facilitate deep listening, encourage creative flow,develop flexibility, stamina, greater coordination, and help release chronic muscle tension. Techniques will be given to help provide relief from issues that arise in teaching and performing such as anxiety, pain, and stress. We will do exercises to encourage greater listening, and we will explore the nature of sound, and discover how we are inherently sound and vibration. General side effects of this workshop include---greater confidence and wellbeing, ease and comfort in your body, the discovery of your unique voice and creativity.

Pomo Clowns and Electro Operettas

Clare Hammoor, Megan Moncrief. Blue School.

Participants are invited to join in this hands-on, dramatic workshop investigating the rich potentialities held in found objects through dramatic play and ensemble-driven operettas. Through a facilitated process-focused drama, participants will form a collective of makers, thinkers and investigators interrogating a series of problems posed through character development, writing, singing, improvisation and dance wrapped up in the physical and emotional life clowning provides. This pastiche of elements will support and challenge participants' understandings of the multidisciplinarity essential to creative, multi-modal collaboration. Throughout this process, participants will have opportunities to: compose music and characters, develop rich moments of physicality, interrogate notions of what is possible in dramatic play with youth (and adults), engage in physical and musical reflective activities, and gather tools and techniques applicable and interpretable in their own practice.

Track-and-hook: Popular Music Production

Adam Patrick Bell. University of Calgary. Ethan Hein. NYU MusEDLab.

In this workshop we'll be exploring a way of making music that John Seabrook calls "track-and-hook" in his book, The Song Machine: "In track-and-hook, the production comes first, and then melody and words are added." Working in small groups with whatever instruments we have available (laptops, tablets, phones, voices, guitars, keyboards, etc.), we'll endeavor to construct a hit song by the end of the workshop by working through the three phases of track-and-hook: 1. Making beats and chord progressions; 2. adding hooks; 3. adding vocals (if any), and editing and mixing our bangers to perfection. By going through this process we not only experience the song machine process, but we learn experientially the skills of contemporary radio hits music production. Let's give RiRi and taytay a run for their money and serve up some hot tracks.

Make.Music.Tech: Building an Interdisciplinary Community

Perry Shank, Jon M. Stapleton, David A. Stringham. Make.Music.Tech. James Madison University.

Make.Music.Tech. (MMT) is a group of students, teachers, engineers, hobbyists and musicians who collaborate with one another to explore intersections between music and the maker movement. MMT hosts workshops and meetups in which members of the Harrisonburg community learn about electronic instruments, prototyping, coding, music synthesis, fabrication, and many other skills. We hope to discuss the challenges and successes of developing our music/technology community and how groups like MMT can engage community members from diverse backgrounds to enhance students' and teachers' experiences in and out of schools. Attendees will also have opportunities to make, learn about, and play with Scratch, littleBits, Arduino-powered MIDI controllers, analog synthesizer components, and chiptune music interfaces. Laptops and/or smartphones with web access are strongly encouraged.

Where Your Creativity At?: Exploring and Understanding Creativity through Music and Technology

Emmett O'Leary, Crane School of Music, SUNY Potsdam. Jesse Rathgeber,James Madison University.

Creativity is a popular buzzword in current educational discourse, but what does it really mean? Not only that, but how can you foster creativity in your classroom and work? This session explores creativity through music and technology using research-based theories of creativity to highlight how the creative process has been envisioned, explained, and understood throughout the last century. Through a series of music- and arts-based problems, participants will create, respond, and perform using processes and conventions developed by creativity scholars such as Wallas, Guilford, Csikszenmihalyi, and Sawyer. As a closing activity, participants will be asked to envision ways in which creativity can be fostered in their teaching and learning contexts and provide solid links to praxis.

Two Hour Interactive Sessions

Music and Musicianship - Reverse Engineer your Musical Training

John Churchville. Go Like The Wind School.

The tools available for music creation have developed to the point that creating great sounding music no longer requires copious amounts of equipment, time, formal training, a depth of knowledge or even basic musical skills. What once was a daunting and all consuming journey from musical thought to music production has been become as simple as humming into a mobile device. These tools open up new realms for music creation, but also provide a powerful platform for developing musicianship based on the nature of the student and the community they come from. This session will outline how the process of creating original music with students and performing that music within the community can provide the ideal environment for the development of modern day musicianship skills.

The K-12 Music Classroom as a Social Justice Playground.

Martin Urbach. P94M @188.

This hands-on workshop is aimed at transforming our classrooms into safe and fertile playgrounds for social justice through music making. The musical games in this workshop are designed to provide opportunities for interpersonal connections, cross-cultural dialogue, and the musical skills necessary for students to come together as a community of empowered and socially conscious music makers. After analyzing the Afro-Brazilian percussion ensemble Olodum's cover of Michael Jackson's "They Don't Care About Us," the group will collectively choose a social justice topic and then create, refine, and perform an original drum/chant composition responding to that topic. Participants will use their voices, percussion instruments, and MaKey MaKey (an interface to control digital audio with everyday objects), to learn Afro-Brazilian rhythms, orchestration, improvisation, and rhyming schemes to recreate Olodum's mission of combating discrimination, boost the self-esteem and pride of African-Brazilians, and fight to secure civil and human rights for marginalized people.

Where to grab a bite!



Suggested nearby eateries with the MusEDLab stamp of approval:

Umami Burger
432 6th Avenue

Liquiteria
402 Avenue of the Americas

Sticky's Finger Joint
31 W 8th Street

Artichoke Pizza
111 Macdougal Street

Mamoun's Falafel
119 Macdougal Street

NY Dosas
50 Washington Squre South

Otto Enoteca e Pizzeria
1 5th Avenue

Bareburger
535 LaGuardia Place

Tortaria
94 University Place

The Grey Dog
90 University Place

Fresh & Co
729 Broadway

Pie by the Pound
124 4th Avenue

Vanessa's Dumpling House
220 E 14th Street

Mark
33 St. Mark's Place

16 Handles
153 2nd Avenue