

# mtec 2011

Music Technology in Education Conference

## Conference Program



**11 - 13 April 2011**  
**MLC School, Sydney NSW**


Conference Partners:

**Roland**



Major Sponsor:

**AllansMusic**  
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Session	Workshop Title	Presenter	Room
2pm Elective 3A	3.1a Drum Lab for Non-Drummers (Repeated 3.1b)	Gary France	Top floor
	3.2a Three Ways for Music Teachers to Use Technology (Part 1): Create Your Own Professional Development	Craig Dabelstein	Classroom 1
	3.3a Using IWBs in Music: Quality Resources for Junior Sec. Classes	Ian Burke	Classroom 2
	3.4a Easy Interactive Websites for Student Projects (Part 1) 🖱	Samuel Wright	Avid 1 Mac
	3.5a A Hands-on Introduction to Ear Training and Music Theory with Auralia and Musition 🖱	Peter Lee	Avid 2 Mac
	3.6a Using Reason for Live Sampling (Part 1) 🖱	Michael White	ABH 1 Mac
	3.7a A Studio in Your Pocket 🖱	Myke Ireland	ABH 2 PC
	3.8a Professional Music Arranging and Copying/Typesetting (Part 1)	Robert Gavin	Roland 1 PC
	3.9a From Albinoni to Animoto: Use of Web 2.0 in the Music Classroom (Part 1) 🖱	Nicholas Cowall	Roland 2 PC
	3.10a An Introduction to Video Editing	Evan Boyd	Meeting Rm
2.40pm	<b>Changeover for 40 min sessions (90 min sessions continue through break)</b>		
2.50pm Elective 3B	3.1b Drum Lab for Non-Drummers (Repeat of 3.1a)	Gary France	Top floor
	3.2b Three Ways for Music Teachers to Use Technology (Part 2): Make Your Life Easier, For No Cost	Craig Dabelstein	Classroom 1
	3.3b The Interactive Music Room Book 2 for Lower Primary	Kevin O'Mara	Classroom 2
	3.4b Easy Interactive Websites for Student Projects (Part 2) 🖱	Samuel Wright	Avid 1 Mac
	3.5b Effective Audio and Video Technology Solutions for Education	Peter Wardrobe	Avid 2 Mac
	3.6b Using Reason for Live Sampling (Part 2) 🖱	Michael White	ABH 1 Mac
	3.7b Ear Training and Music Theory in Your Classroom with Auralia and Musition 🖱	Peter Lee	ABH 2 PC
	3.8b Professional Music Arranging & Copying/Typesetting (Part 2)	Robert Gavin	Roland 1 PC
	3.9b From Albinoni to Animoto: Use of Web 2.0 in the Music Classroom (Part 2) 🖱	Nicholas Cowall	Roland 2 PC
	3.10b Digital recording, rehearsal and practice tracks made easy with Superscope	Len Henderson	Meeting Rm
3:30pm	<b>Afternoon Break &amp; Trade Display</b>	<b>Bottom Level</b>	
4pm Elective 4	4.1 Musical Futures – Whole Class Workshopping	David Price & Alexandra Howes	Top floor
	4.2 Mastering the School PA	Myke Ireland	Classroom 1
	4.3 Technological Improvements: Teaching and Assessing Made Easy With Technology	Kate Thompson	Classroom 2
	4.4 Groovy Music in the Primary Classroom 🖱	Amy Bennett	Avid 1 Mac
	4.5 Kung Fu Panda Score Writing with GarageBand 🖱	Samuel Wright	Avid 2 Mac
	4.6 Sibelius Advanced: Drum Set & Percussion Notation Made Easy 🖱	Katie Wardrobe	ABH 1 Mac
	4.7 Technophobe? Everything You Need To Know If You Know Nothing – for absolute beginners (PC users. Repeat of 2.4) 🖱	James Humberstone	ABH 2 PC
	4.8 An Introduction To Setting Up A Music Lab (Repeat of 1.8)	Attila Szlay	Roland 1 PC
	4.9 Make A Music Video: Understand Structure, Rhythm and Duration Through Video Editing (Repeated 5.9) 🖱	Oscar Partridge & Peter Mahony	Roland 2 PC
	4.10 How to successfully plan for your new or upgraded music technology facilities	Keith Huxtable & Warrick Dowdy	Meeting Rm
5:45-7.15pm	<b>Drinks on the Terrace sponsored by Big Music</b>		Top level – Terrace area

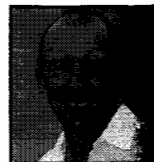
## mtec Timetable Day 2 – Tuesday

Session	Workshop Title	Presenter	Room
7.45am	REGISTRATION		Foyer
8:30am Keynote	Welcome to day 2 Keynote presentation Housekeeping announcements	Peter Wardrobe John Foreman Katie Wardrobe	Top floor
9:30am Elective 5	5.1 Recording the Big Stuff!	Myke Ireland	Top floor
	5.2 Percussion Education For An Evolving Landscape: How to Connect With Our Young Musicians Through Percussion Technology	Gary France	Classroom 1
	5.3 Keyboard Revolution: The 21 <sup>st</sup> Century Keyboard Lab (Repeated 6.3) 🖱	Ric Mills	Classroom 2
	5.4 Creating An Animated Graphic Score in Keynote 🖱	Samuel Wright	Avid 1 Mac
	5.5 Creating Worksheets & Flashcards with Sibelius 🖱	Amy Bennett	Avid 2 Mac
	5.6 VET Composition and Production Using Logic Pro (Part 1) 🖱	Michael Rohanek	ABH 1 Mac
	5.7 Copy What?! Copyright and Media Education (Repeated 7.7a & b) 🖱	Elliot Bledsoe	ABH 2 PC
	5.8 Sonar Home Studio: Why Use a MIDI Sequencer in the Classroom? 🖱	Dave Rogers	Roland 1 PC
	5.9 Make A Music Video: Understand Structure, Rhythm and Duration Through Video Editing (Repeat of 4.9) 🖱	Oscar Partridge & Peter Mahony	Roland 2 PC
	5.10 Challenge Based Learning in the Music Curriculum (Part 1) 🖱	Jim Hayden	Meeting Rm
11am	Morning Break & Trade Display		Bottom Level
11:30am Elective 6	6.1 Gearing Up for Musical Futures (Repeated 10.1)	Attila Szlay	Top floor
	6.2 Examining Music Technology Pedagogy: Understanding How Students Learn and How Teachers Teach Using Music ICT	Antony Hubmayer	Classroom 1
	6.3 Keyboard Revolution: The 21 <sup>st</sup> Century Keyboard Lab (Repeat of 5.3) 🖱	Ric Mills	Classroom 2
	6.4 Sibelius Basics (Repeat of 1.4) 🖱	Amy Bennett	Avid 1 Mac
	6.5 Teaching High School Composition with GarageBand 🖱	James Humberstone	Avid 2 Mac
	6.6 VET Composition and Production Using Logic Pro (Part 2) 🖱	Michael Rohanek	ABH 1 Mac
	6.7 MuseScore: Score Creation and Collaboration for Free 🖱	Katie Wardrobe	ABH 2 PC
	6.8 Notation Software: Turning Thoughts into Reality (Repeated 8.8) 🖱	Andy Firth	Roland 1 PC
	6.9 Choosing the Right Software and Music and Audio Hardware...And How To Make Sure That Everything "Just Works!"	Keith Huxtable & Warrick Dowdy	Roland 2 PC
	6.10 Challenge Based Learning in the Music Curriculum (Part 2) 🖱	Jim Hayden	Meeting Rm
1pm	Lunch & Trade Display		Bottom Level

## Keynote Speakers

- **David Price OBE (UK) - International Project Leader, Musical Futures**

David Price is a musician, educator and education consultant. He was the director of learning for seven years for Sir Paul McCartney's Liverpool Institute for Performing Arts and is a Fellow of the Royal Society of Arts. David is the international Project leader for Musical Futures.



- **James Frankel (USA) - President of ATMI and Managing Director of SoundTree**

James Frankel is an experienced music educator and music technology clinician. He has published numerous articles about music technology and its application in the classroom in state, national and international journals of music education and recently authored "The Teachers Guide to Music, Media & Copyright Law", and "YouTube in Music Education" (co-authored with Tom Rudolph).



- **John Foreman (AUS) - Musical Director and Television Personality**

John Foreman is a musical director, pianist and composer, plus is a well recognised face on Australian television. After many years tickling Bert Newton's ivories on Good Morning Australia, John joined Australian Idol as musical director in 2003. He's musical director and producer for Vision Australia's Carols by Candlelight® and the TV Week Logie Awards, and an occasional contributor to the Nine Network's 20 to 1. John is the ambassador for Music. Count Us In, an initiative of the Australian Music Council, to encourage music education in schools, and he hosts the annual School Spectacular on ABC television.



## Presenters & Trainers Include

- Michael Allen
- Jason Ballantine
- Dr Tom Benjamin
- Amy Bennett
- Elliot Bledsoe
- Evan Boyd
- Ian Burke
- David Cashman
- Helen Champion
- Mick Coleman
- Nicholas Cowall
- Craig Dabelstein
- Bernard Depasquale
- Warrick Dowdy
- Andy Firth
- Gary France
- Robert Gavin
- Andy Hagerman
- Jim Hayden
- Brent Heber
- Len Henderson
- George Hess
- Alexandra Howes
- Antony Hubmayer
- James Humberstone
- Keith Huxtable
- Myke Ireland
- Paul Kucharski
- Yvonne Lang
- Peter Lee
- Peter Mahony
- Luke Marinovich
- Ric Mills
- Josh Munday
- Tim Nikolsky
- Kevin O'Mara
- Oscar Partridge
- Ray Partridge
- David Pritchard-Blunt
- Marcel Pusey
- Anthony Roach
- Andrew Robertson
- Dave Rogers
- Michael Rohanek
- Stephen Sajkowsky
- Soo Yu Shen
- Stephen Stanfield
- Attila Szlay
- Kate Thompson
- William Thorpe
- Shane Tooley
- Katie Wardrobe
- Peter Wardrobe
- Michael White
- Anne Wisdom
- Samuel Wright
- Nelson Wu

drop of a hat, and have it on a USB stick and on their computer 16 seconds later?

Portable recording has come a long way from the old high speed dub tape recorders and most portable recorders are about the same size of an electric razor nowadays! They're quick and easy to use and some of them provide a recording quality comparable to some of the most expensive recording devices on the market!

This session will walk you through a range of portable recording options and more importantly what to do with those recordings to make them sound as good as they possibly can.

### • **3.8a Professional Music Arranging/Orchestra and Music Copying/Type-setting (Part 1)**

*Robert Gavin*

This session is presented in conjunction with The Music Arrangers' Guild of Australia (MAGA) Incorporated. The Guild is the Australian entity that represents the interests and work standards of its elite professional membership. Membership entry to the Guild is assessed on an individual basis via testing procedures in the professional skills of arranging, electronic arranging and copying. With a practical hands-on approach, two eminent arranger/copyists (Robert Gavin and Joan Thorp) will work through the requirements and common pitfalls of the Guild's current testing procedures, concurrently using both Finale and Sibelius music software. This is an ideal opportunity for participants to hone their music software, arranging and type-setting skills under guidance from some of Australia's recognised music industry yard-stick professionals. Don't miss this opportunity for a rare glimpse into the enigmatic world of music arranging/orchestration and music copying/type-setting. Not to be missed!

### • **3.9a From Albinoni to Animoto: Use of Web 2.0 in the Music Classroom and beyond (Part 1)**

*Nicholas Cowall*

Web 2.0 technologies in the music classroom offer powerful and diverse options for learners to interact, create content, and assess the outcomes of the learning process. Blended learning environments which combine online as well as face-to-face instructional settings can provide more differentiated learning opportunities as well as rich options for assessment and performance.

This workshop will introduce participants to a number web 2.0 technologies that can be used in music classrooms, ensembles or in the general promotion of your music department within the school and wider community.

Some of the tools to be covered include: Kukuklok.com, Classtools.net (fruitmachine-randomnamegenerator), tinyurl.com, Drop.io (allows sharing of large files), Jingproject.com (screen capture and video tutorials) Wordle.net, Fodey.com/generators/newspaper, Kafafa.com (website builder with no advertising), Royaltyfreemusic.com, Rememberthemilk.com (allows you to share tasks, homework reminders), Voo2do.com (range of collaborative activities), Chatmaker.net (allows you to choose who you want, collaboratively), Yarp.com and surveymonkey.com survey creators, Prezi.com (presentation tool), Jaycut.com (video editing online), Animoto.com (create

presentations), Voicethread.com (upload images or video so that students can respond to them using text/audio), Zamzar.com (a file conversion tool), Noteflight.com (music notation), inudge.net (loop-based music creation) and free PD via musicpln.org, or twitter.com.

### • **3.10a An Introduction to Video Editing**

*Evan Boyd*

Shooting the scenes is only half the fun (and process) of film and video production. Whether the project is for television, cinema, website or even mobile phones, editing is the part of the timeline where the footage is collected, the story is assembled, clips arranged in the desired order and then refined to become the finished product. Take a guided tour of Media Composer - the industry preferred tool - with Evan Boyd. In this session Evan Boyd will draw on his experience as an editor (he even edited Hi 5 for a while) to discuss the way that Media Composer works, and why it's the tool used around the world. Evan will also touch on issues that need to be considered when working on digital film projects such as data size, data management and how this all fits together, the process known in the industry as "Work flow".

## ELECTIVE 3b

### • **3.1b Drum Lab for Non-Drummers**

*Gary France*

Repeat. See session 3.1a

### • **3.2b Three ways for music teachers to use technology: Make your life easier, for no cost**

*Craig Dabelstein*

So you want to cut down on the time you spend at your desk and more time working with your students. You want to do some work at home but all your files are on the work computer. You're considering buying an iPhone but don't know if it's worth it. You're trying to share some pictures of the school band with students and parents but can't work out a way to do it. You want to make a recording but can't afford it. You want to set up a website that students and parents can access. You want to increase the level of engagement with you co-curricular instrumental students. You want to make a video. Do any of these scenarios sound familiar? In this session Craig Dabelstein will show you ways to achieve all these things and more and most suggestions won't cost a cent. The advent of cloud computing and Web 2.0 technologies means there are hundreds of free resources for the average music teacher to take advantage of and make the myriad tasks we do in a day just a bit easier and faster, so you have more time for the important things.

### • **3.3b The Interactive Music Room, Book 2 (lower primary)**

*Kevin O'Mara*

Kevin O'Mara, will present a hands-on demonstration of the newly released "The Interactive Music Room – book 2 (lower primary)". This is the second of a 7 level classroom interactive music program that will cover the primary years. Inspired by the popular Music Room series, this new interactive software

requirements, to professional learning for staff. Gaining support for your plan and finding the necessary funding will be the final steps before implementation. Discover how to avoid often expensive pitfalls and how to get on the right track from the get-go. This informative session is suitable for all music teachers and invaluable for faculty heads/directors of music.

This session also serves as a precursor to the related session, 'Choosing the right Software and music and audio Hardware'.

## Session Details - Tuesday

### ELECTIVE 5

#### • 5.1 Recording the Big Stuff!

*Myke Ireland - Allans Music + Billy Hyde*

So it's relatively easy to record an acoustic guitar and a vocalist, or a piano or keyboard. But what do you do when you want to record that 40 Piece Orchestra, or your Stage or Concert Band? What do you need? Where do you put your microphones, how do you mix the recording, what should you be looking for in your final result?

This session will take you through step by step how to go about these recordings in a practical sense. We will have a full scale band performing so you can see the exact steps to making these recording come to life, and just how easy it can be!

We'll show you mic choice and placement; gain structure, dynamics and FX processing, quick mastering and commitment of the final product to CD and MP3, and we'll do it all within a school budget in no more time than a double period!

#### • 5.2 Percussion Education for An Evolving Landscape: How To Connect With Our Young Musicians Through Percussion Technology

*Gary France*

Gary France, Associate Professor of Percussion and Music Technology at the Australian National University, will share with you his ideas and strategies for connecting with people of all ages through the medium of Rhythm on Percussion Instruments. This informative lecture will focus on hands-on activities that will guide you through building a foundation of rhythmic confidence through pulse and meter beginning with Body Percussion and ending up on a complete Drum Kit. Participants will explore "Whole-Brain" strategies to specifically engage high school students through interaction with music technology while cementing traditional foundations of music pedagogical practice.

This session is open to all and no prior percussion experience is necessary.

#### • 5.3 Keyboard Revolution: The 21st Century Keyboard Lab

*Ric Mills*

This session is repeated (6.3)

Keyboard Revolution is a unique curriculum based music program offering a package solution to music in the classroom.

Keyboard Revolution is a great innovation for schools to teach a modern 'Keyboard' course which also meets music learning outcomes. The program boasts a very simple but very structured pathway to learning the various concepts taught both practically and theoretically. Each 'module' is flexible and can be completely finished in a lesson or can be taught over a few sessions (this is dependent on the school and the time they set aside for music/keyboards).

Within the simple structure, each step always contains a safety net full of ideas and technological examples to support the delivery. Teachers just need a PC or a MAC and to be online with speakers during the session. Ric Mills will present the Keyboard Revolution program in easy to understand and teach 'bite size' chunks. As well as going through a 'typical' session, using a variety of multimedia Ric will demonstrate how to get your students motivated and excited about classroom music through the technology of the keyboard. This session will include:

- Backing track play along
- Accompanying the class (for a non keyboard playing teacher)
- Performing a simple song Recording (on keyboard)
- Uploading your video or MP3 to YouTube/Keyboard Revolution Website

Teachers who attend this session will be given a complimentary special one-off sample lesson you can try in your own school.

#### • 5.4 Creating An Animated Graphic Score in Keynote '09

*Samuel Wright*

In this session, participants will discover how to create graphic scores using multimedia tools like Apple's Keynote. You'll see live demonstrations of essential elements of Keynote 09 using masking, the alpha tool and preemptive course work that would lead up to the graphic score task (see: <http://bit.ly/dBiqxT>) via an Interactive Whiteboard. PC users can also apply similar techniques to Powerpoint.

Participants will then get to create their own graphic score with animations via Keynote in a Mac-Lab, record their presentations and export as Quicktime video ready to upload to YouTube. As an extension, you'll see a demonstration of drawing a graphic chordal analysis with a Wacom Tablet for Yothu Yindi's Djapana. Participants will then draft their own ideas for graphic score tasks as an assessment for learning from one of their units of work.

Outcomes covered in this session: NSW Syllabus 4/5.5, 4/5.6, 4/5.7 & compulsory topic of Australian Music

#### • 5.5 Creating Worksheets and Flashcards with Sibelius

*Amy Bennett*

Have you ever wanted to create your own custom-made classroom resources with Sibelius? In this session, you'll discover how to do all the things you couldn't find in the reference manual. We'll look at: stick notation, blank staves for students to write in, melodic and rhythmic flashcards, writing note names inside noteheads, automatically adding sol-fa, copying musical graphics to Word and using the 1700+