OPENING NEW DOORS TO MUSIC CREATIVITY

New Tools and New Strategies
University of Alabama-Birmingham
November 7th, 2008

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Emeritus Professor, Illinois State University
www.coach4Technology.net
The following are selected slides from the Keynote and follow-up session for the Music Technology Academy at the University of Alabama-Birmingham.

Please do not copy or use these slides in any form without my permission. Just contact me at www.coach4Technology.net.

Thank you. Dave Williams
my biases

• let students take the technology lead and you, as the guide on the side, provide the aesthetic eye, ear, and hand in their music creative activities

• provide experiences for the “non-traditional music” (NTM) students, the students not enrolled in traditional performing ensembles, the other 80%

“Kids do tech, you do music”

Reach out to the other 80%
Printing Revolution

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Monday, November 10, 2008
Music Notation Revolution

MOTU Professional Composer 1985
Music Creativity Revolution

- Fast laptop computers with lots of storage
- Digital audio compression
- High resolution sound samples and loops
- Innovative, click and drag software: BIAB, ACID Studio, GarageBand, Groovy Music, and more
- Let Your Ear Be Your Guide Software: Freedom from music notation (WYHIWYG)
- New tools to interact musically with the computer
Computing is not about computers any more. It's about living. Nicholas Negroponte
Its all going soft....

The Virtual Music Studio

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Analog is Back!
Traditional Instrument Sounds
Basic Music Hardware

- Digital Audio
- MIDI Control surface
- MIDI Keyboard
- USB
“What You Hear Is What You Get”

MUSIC CREATIVITY REVOLUTION

WYHIWYG instead of WYSIWYG
Let your ear be your guide...
Super Duper Music Looper

Free FLASH web version online or newer Jam Trax
Intelligent Assistants
New Interactivity Tools

MUSIC CREATIVITY REVOLUTION
New Instruments

• USB microphones
• USB and MIDI Guitars
• Drums pads & surface controllers
• MIDI triggers from just about anything
Make your own MIDI devices
New Cell Phones Double as Musical Instruments
Response Devices

- TurningPoint Response Clickers for audience participation in music making
- Grassroots 2008 by T. Harding & D. Williams
Non-traditional Music (NTM) Student?
Inverted Performance Pyramid

Elementary/General Music

music for all

High School

music for a few

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### Estimate of % of Non-Performers (Grades 6-12)

<table>
<thead>
<tr>
<th>State</th>
<th>Performers</th>
<th>Total Ss</th>
<th>Non-Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Florida</td>
<td>.22m</td>
<td>1.43m</td>
<td>85%</td>
</tr>
<tr>
<td>New York</td>
<td>.46m</td>
<td>1.78m</td>
<td>74%</td>
</tr>
<tr>
<td>California</td>
<td>.41m</td>
<td>3.44m</td>
<td>88%</td>
</tr>
<tr>
<td>Ohio</td>
<td>.30m</td>
<td>1.01m</td>
<td>70%</td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td><strong>1.39m</strong></td>
<td><strong>7.66m</strong></td>
<td><strong>82%</strong></td>
</tr>
</tbody>
</table>

*Data compiled by Nathan Edwards, graduate project at Illinois State University, 2006*

*m=millions of students*
Rethinking teaching strategies

Quotes from Lucy Green’s “How Popular Musicians Learn” (2002).

- “...Music educators should examine...the informal learning practices, attitudes, and values...of popular musicians...in relation to the changing position of popular music in education over the last forty years or so.. Otherwise, we could be deprived of the means of acquiring the skills and knowledge of some of the very music that is purported to be represented in formal music education; we could continue to bypass those children and young people who are nonetheless highly musically motivated and committed in their lives outside the classroom; and we could ignore a potentially worthwhile, accessible and inspiring repertoire of approaches to music learning.” (p. 17)

- “...Popular musicians rarely use music notation, and whether they use it or not, they must be able to play without it, on the basis of what has been learnt through listening.” (p. 29)

- “Although...notation in one form or another plays a role in learning for many popular musicians in the early stages, it is always heavily mixed in with aural practices, and used as a supplement rather than a major learning resource.” (p. 38)
Non-Traditional Music Student (NTM)

- 6th-12th grades
- do not participate in traditional performing ensembles
- many have a music life completely independent of school music
- may or may not play and instrument (if so, likely drums, guitar, or sing)
- may or may not read music notation
- some unmotivated academically or discipline problems
- some claim to “hate music”

These attributes are based on my research and discussions with classroom teachers over the past 4+ years. DBW

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New Jersey Music Tech Study

- Richard Dammers, Rowan University
- Survey of two groups: H.S. Principals (n = 175) and H.S. Music Tech Teachers (n = 36)
- 28% of schools offer some form of music technology courses
- Publication of survey results forthcoming by Dr. Dammers
New Jersey Music Tech Study

• 67% of the students NTMs
• 80% of classes designed for NTMs as grassroots effort by a tech-devoted teacher
• Listening and creating with sequencing and recording emphasized more than notation, theory, performance skills
• Wide variety of music styles of genres
Profiles
Reaching out to NTMs

- Ladue MO high school NTM students
- Rick Dammers, music teacher (now at Rowan University, NJ)
- Students compose in various music styles using technology
- Students could not read music but most had an “active music life” outside of school
Reaching 40% of students in high school

- Ken Simpson
- Brookwood High School music students
- Labs, classes, recording studios (over 1400 students involved, 900 of them NTM’s)
- Full-time music tech instructor
- Full budget support from school board
- Brookwood H.S., Snellville, Georgia
Sunset Hill School

• Carol Broos

• Sunset Ridge School

• Winnetka, Illinois

• Using a variety of music creativity software with grades 4-8
1995-2008 Vermont MIDI Project marks 13 years of infusing music composition into the curriculum.

The purpose of the Vermont MIDI Project is to encourage and support students in composing and arranging music. A community of professional composers, teachers, pre-service educators, and students engage in mentoring and online discussion of student work. Learn more.

NEW! Opus 16 Multimedia Content Available Now... Opus 16 Flash Files

"Well now that I'm a composer..."

I do a lot more with music. Last year when I started composing it kind of opened up this new world to me."
Grassroots 2008


Monday, November 10, 2008
GETTING STARTED
Exploring Inside Creativity Doors..

- Review Poor Person’s Software & Hardware Options
- Demos
  - Groovy Music
  - Sibelius Worksheet Creator & Arranging Tools
  - MIDI Triggers
  - Making of Grassroots 2008 (PowerPoint, GarageBand, Flash, TurningPoint Clickers)
- Lots of Time for Q & A and Use the Clickers
What good is music technology?

- Drill and practice
- Multimedia experiences
- Alternatives for instrumentation
- New forms of musical expression
- Intelligent accompanist/arranger
- Aid to music creativity: sequencers, notation, and digital audio editing
Dave’s Poor-teacher’s Software List

- Finale NotePad ($10) or Sibelius Student Edition ($80) for notation
- Cubase Essential 4 for Education for digital audio/MIDI sequencing ($75)
- SourceForge Audacity for wave editing (free)
- Band-in-a-Box ($90)
- AcidXpress/ACID Music Studio (free/$45 for PC) or GarageBand (Mac, included w/Mac) for loop sequencing
- Super Duper Looper or JamTrax for young children ($20)
- Making Music or Groovy Music ($15-$60)
- SmartMusic ($100 teacher down to ~$20 per student)

Almost all cross-platform!

These are best-guess academic prices!
Resources

• Resources on Dave Williams’ Website including Guidesheets and files for today’s inservice: [www.coach4Technology.net/resources.html](http://www.coach4Technology.net/resources.html).

• Williams & Webster’s Experiencing Music Technology (3rd Edition Updated) textbook: See [www.emtbook.net](http://www.emtbook.net)

• Sibelius websites: [www.sibelius.com](http://www.sibelius.com) [www.sibeliusmusic.com](http://www.sibeliusmusic.com) [www.sibeliuseducation.com](http://www.sibeliuseducation.com) [www.groovymusic.com](http://www.groovymusic.com)

• Technology Institute for Music Education (TI-ME) website: [www.ti-me.org](http://www.ti-me.org). This is a great organization to join for technology resources, training, and help
Welcome to coach4Technology.net

This site is a resource center for professional coaching services that I provide in three specialized areas:

- Music education and music technology (tech4music.net)
- Personal desktop technology and website design
- Instructional technology and college technology administration

Typical coaching clients are:

- professionals seeking one-on-one assistance in making more effective use of personal technology (a computer, cellphone, iPod, etc.)
- music teachers looking for ways to integrate technology into their classroom activities
- private musicians and music teachers wanting assistance with current music software and hardware
- organizations or individuals seeking to establish a basic web presence and identity
- educators and administrators needing assistance with implementing academic computing projects and technology curriculum integration

I invite you to visit the sections of the website where you will find information and support materials. I’d be happy to discuss your needs. Feel free to contact me at dave AT coach4Technology.com.
My thanks to the following companies that support my work in various ways.

- Ableton
- AABACA/MusicBarn
- Korg/SoundTree
- Linplug
- MakeMusic!
- MiBAC
- OZ Software
- PG Music
- Sibelius/M-Audio/Avid
returning to my biases

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