



iPAD

Innovate, Perform, and Discover

Questions that guide this presentation:

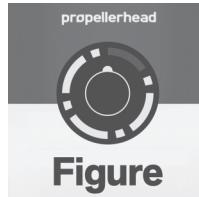
- ◊ How do your students use music technology in their lives?
- ◊ How do you use it in your classroom?
- ◊ How might we use technology to encourage creativity?
- ◊ How might it transform what we do in our class?

Interesting Music Apps?

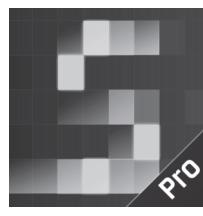
- MadPad (\$2.99) – record sounds in your environment and then use them to jam! Record your ideas or perform live.



- Figure (\$0.99) – Record beats, bass lines, and other accompaniment voices. Record it or play live.



- SoundPrism (Free...SoundPrism Pro is \$4.99) – Bass squares on one side, chord on the other. Click on the home icon and choose “preferences” to add pitch names. Click on the weird swirl to change the timbre.



- ThumbJam (\$8.99) – Click on “sounds” to change your instrument. Explore for more options. Record loops and/or play live.



- Bloom (\$3.99) – Choose your sounds, tap patterns on the surface, listen for them to repeat and morph. Free improvisation exploration!!! Create a soundscape with tons of sound or tons of space (silence).



Technology Integration?

When music teachers integrate technology in their classes they often shift focus onto creating, and improve students' motivation and independence (Byrne & McDonald, 2002).

How can I use the iPad to enhance and transform teaching and learning in my classroom?



Option 1: MadPad Scavenger Hunt Activity:

Exploring sound sources and patterns



Students will explore the classroom for "found sounds" that can be used for creating. The compositions will end up a bit like the group STOMP (<http://www.youtube.com/watch?v=fN5T8y8bCI4>). Students can work solo, or in duos, or small groups (depending on how many iPads you have.) See my website for examples of sets and for videos of MadPad creations.

The procedures are roughly as follows:

1. Open MadPad HD. Explore the "saved set" called "Piano by Nick Kruege." Explain, "MadPad is an app that can record sounds in the environment. You're going to do a scavenger hunt for sounds after warming up with a game."
2. Play a game similar to the electronic game "Simon." Make a pattern for students to echo that is simple and only uses two boxes. You play it and then the student has to repeat it. Tell them you are going to start simple, but are going to increase the challenge to their musical memory. After a couple simple patterns, progress to three boxes, then four boxes.
3. Have a student be the leader. [You are having them practice developing musical ideas that are succinct and can be repeated.]
4. After playing this game with the "Piano by Nick Kruege" collection, let the students choose a different collection. Repeat the game as a class, or have the groups pair up and have each group lead.
5. Explain that you are going to go on a scavenger hunt to find sounds, and that you are looking for specific sounds: (1) the student speaking his or her name, (2)the student speaking a musical term, (3)a sound made by paper, (4)a sound made by something metal, (5) body percussion, (6) a sound made by an instrument in the room, (7) sound made by a the chair or desk, (8 and 9) two different sounds made by using the same thing two different ways, (10-11) two different sounds made by using ANOTHER thing two different ways, and (12) a mystery sound (appropriate for school).
7. Students pair up and repeat the "Simon" game with the students' sound collections.
8. Then, create and record a loop (follow the directions below). Once you have your loop, improvise using the other sounds on top. Teacher and student take turns.

"Digital technologies have fundamentally changed the ways that music may be taught and learned. The multiple streams of technological advancement that began at the end of the last century have made an indelible mark on global culture. The digital revolution is as event as significant as the introduction of Guttenberg's printing press, if not more so" (Gouzouasis & Bakan, 2011).

Teachers who do not integrate technology risk "failing to keep pace with the modes that musicking can take for many students and citizens and, thus... [fail] to meet their needs" (Regelski, 2013, p. 229-230).

How can I use the sets already saved?

1. Click on "Browse Your Saved Sets."
2. Find a set. Click on "open" and explore. (Click "Menu" after opening the set to access recording and other options.)

How do I create and record a loop to jam over?

1. After creating the pattern you want to loop, click on the loop button and perform your pattern.
2. YOU MUST click on the loop button again on the downbeat of your pattern to stop recording and start looping. That's the trickiest part!!!

How do I record a performance over my loop?

1. Press the target and then start playing.
2. Press the target when you are done.
3. Save to your camera roll!

How can I create my own set?

1. Click on "Create Your Own Set."
2. If you want to have the camera face you, or if you want it to face out, tap the picture of the camera with arrows around it to change the perspective.
3. Click "Save and Play" to begin jamming with your new set.

MadPad HD

Option 2: "Bas Relief" Using GarageBand Loops (Ruthmann, 2012):

Exploring space, silence, and texture

Opening GarageBand program.

1. Tap on the GarageBand program in the home page.
2. Tap on the plus in the upper left corner.
3. Tap on one of the instruments or on one of the SMART instruments)
4. Click on the "tracks" button at the top of the screen to access the tracks view. Then click on the "loop" button to access funky loops. Add 6 loops to your piece by dragging them from the list to the "tracks" view on the screen (drag it right to the far left edge of the track to make it loop continuously).
5. Tap on the plus sign on the upper right side of tracks. The "Song Sections" menu will drop down. Click on "duplicate" until you have sections A, B, C, D. Click on "All Sections" to make all four sections appear on the screen. Then tap on the screen again to make the menu disappear.
6. Click on "My Songs" in the upper left corner of the screen. Tap the title of your "song" and rename the document "Bas relief—Part 1."
7. Click on "Select" in the upper right corner, tap on your "song," then tap on the squares with the plus sign in the upper left corner. Click "done." Then tap on the copy of your "song" and rename the document "Bas relief—Part 2." Tap on Bas relief—Part 2 to open the song.
8. When that step is finished, trade iPads with your partner and begin to chisel away at the loops to bring out certain loops and to create space. Double tap on a loop and select delete to delete. Or tap and hold on the loop, then slide to the left to make it shorter.
9. Slide the cursor by the timeline to the spot you want to trim or cut, double tap loop, select split, then pull the scissors vertically on the loop to cut. Delete the portion of the loop you don't want, or drag the loop where you want it.
10. Share the original, (Bas relief—Part 1) and the refined sound sculpture (Bas relief—Part 2) with the class.

Option 3: Artistic Expression (Ruthmann, 2012): Exploring connections between sound and sight

1. Provide students with art or an image (either the teacher could gather images, or the students could each bring in an image to add to the options, or art could be provided by the school's art teacher...cross-curricular connections!).
2. Students (as individuals or in small groups), choose an image and describe the shapes, textures, emotions, and story behind the image.
3. Use GarageBand to represent the shapes, colors, textures, and story behind the image. Must use at least two premade loop tracks and at least one original track.
4. Describe how sound composition expresses the shapes, textures, emotion, and story behind the image.
 - Variation #1: When student composers share their sound compositions with the class, they can share three pictures and ask their peers to choose which image they think the sound composition represented.
 - Variation #2: When student composers share their sound compositions with the class, the class can draw an image they think represents the sound and see how their image matches the original image. OR...the student composers can share their sound compositions with the art class (cross-curricular connection)...at a concert the original image can be shared alongside the new image.
 - Variation #3: The student composers can create two compositions for two different images and describe how they process and products differed based on the image.
 - Variation #4: Students can upload the picture and the sound composition to a class blog page along with their written reflection on their process.

Ruthmann, A. (2012). Engaging adolescents with music and technology. In S. L. Burton (Ed.), *Engaging Music Practices: A Sourcebook for Middle School General Music* (pp. 177-192). Rowman & Littlefield Publishers, Inc.

Option 4: Exploration without restriction or guidance

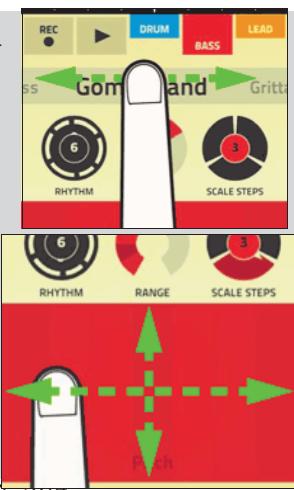
Partner Improvisation #1

Student A creates and records a drum beat

- Explore on Figure-PropellerHead (using Drums...mute Bass and Lead), GarageBand, or ThumbJam
- Student B improvises a melody

Partner Improvisation #2

- Student A creates on Bloom
- Student B improvising using BeBot



1. Select a sound by swiping sideways in the patch name section:
2. Tap or swipe the touchpad—sideways to change pitch and up/down to change the sound character: When you touch the pad, the sound plays back according to the current preset pattern.
3. Tap the Record button to arm for recording:
4. Tap/swipe the touchpad to start recording your song.
5. When you are done, tap the Record button to disable recording: the song continues to play back until you tap the Play button.

References and Resources

- Byrne, C., & McDonald, R. A. R. (2002). The use of Information & Communication Technology (I&CT) in the Scottish music curriculum: A focus group investigation of themes and issues. *Music Education Research*, 4(2), 263-273. doi: 10.1080/146138002200001195 7
- Gouzouasis, P. & Bakan, D. (2011). The future of music education and music making in a transformative digital world. *The UNESCO Observatory E-Journal*, 2(2), 1-21. Retrieved from <http://www.abp.unimelb.edu.auunesco/ejournal/e-journals.html>
- Ruthmann, A. (2012). Engaging adolescents with music and technology. In S. L. Burton (Ed.), *Engaging Music Practices: A Sourcebook for Middle School General Music* (pp. 177-192). Lanham, MD: Rowman & Littlefield Publishers.
- Regelski, T. A. (2013). Ethical implications of music education as a helping profession. *Nordic Research in Music Education*, 13, 221-232. Retrieved from http://brage.bibsys.no/xmlui/bitstream/handle/11250/172361/Regelski_2012.pdf?sequence=1

OTHER INTERESTING MUSIC APPS

SOUND BRUSH (FREE)

BEATWAVE (FREE)

LAUNCHPAD (FREE)

AUDIO PALETTE (FREE)

DROPOPHONE (FREE)

AUDIOBUS (\$4.99)

RHYTHM PAD (FREE)

DRUM PADS 24 (FREE)

DRUM PAD (FREE)

HEXA SOUND (FREE)

JAM PLAYER (FREE)

PATTERNMUSIC (FREE)

NOVATION LAUNCHKEY (FREE)

PRICELESS APP FOR THE TEACHER

APPSGONEFREE (FREE)

Option 1: Mad Pad Scavenger Hunt

1. Play rhythmic "Simon" with one of the "Saved Sets."

2. Highest number of turns for your team? _____

3. Collect 12 sounds and identify them below:

1	7
2	8
3	9
4	10
5	11
6	12

4. Explore using the "two-finger drag" (up and down) function.

Which was your favorite sound with the "drag" function? And why?

5. Play rhythmic "Simon" with your new set.

6. Highest number of turns for your team? _____

7. Create a loop to improvise over.

Loop must use more than one sound.

Loop must have a steady beat.

8. Take turns improvising over the loop.

9. Describe what was challenging about improvising?

Option 2: Bas Relief (Ruthmann, 2012)

1. Add 8 loops to your song in Garage Band.
 - At least 1 must be Drums or Kit
 - At least 1 must be Synths or Elec Piano
 - At least 2 must be Guitars, Slide Guitar, Strings or Bass
 - At least 2 must be percussion, shaker, conga, tambourine, or bongo
 - At least 1 must be mallets, woodwind, or vocals
 - At least one must be created by you (might want to save this for last)

2. Save this as "MY LOOPS."
3. Make a copy of your piece and name it "MY BAS RELIEF"
4. Edit your loops to reveal certain voices

5. Describe three differences between the two versions: MY BAS RELIEF and MY LOOPS.

6. Which version you prefer and why?

7. Trade iPads with another group doing "Bas Relief"
8. Make a copy of their "MY LOOPS" and name it "NEW BAS RELIEF"
9. Edit the loops to reveal certain voices

10. How were their loops different than your loops?

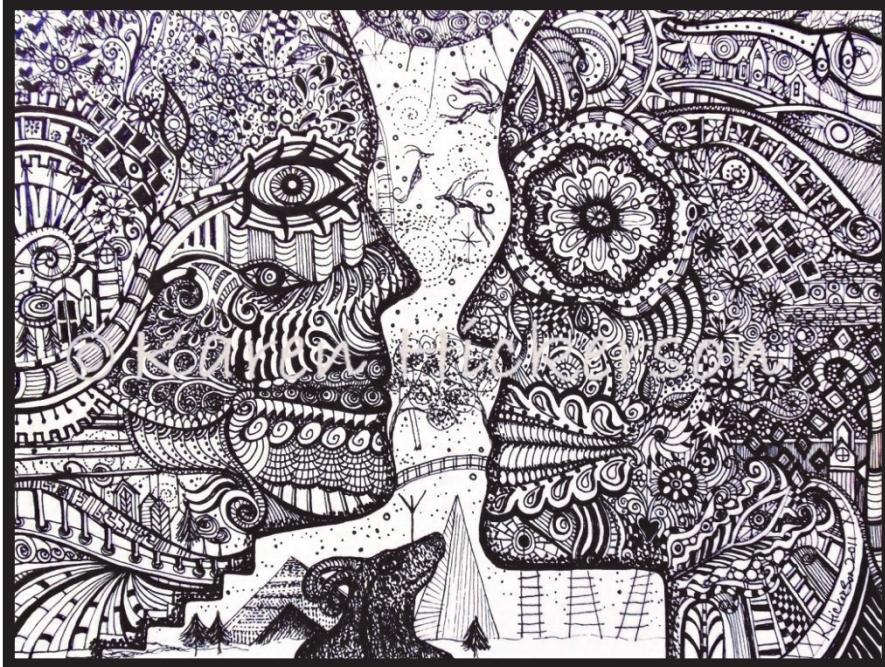
11. Which BAS RELIEF do you prefer and why?

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Option 3: Artistic Expression - Sound and Sight (Ruthmann, 2012)

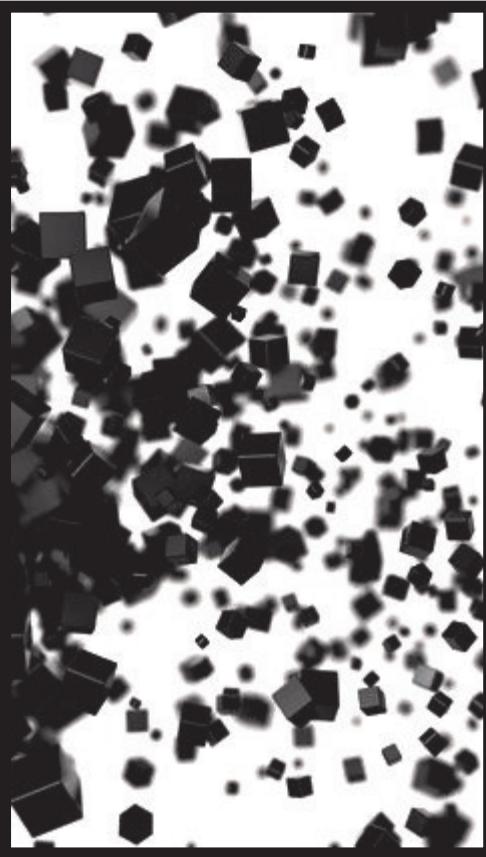
Choose one piece of art (#1, #2, or #3).

#1



<http://lizangs.com/abstract-art-black-and-white-hd-background-wallpaper-52-hd-wallpaper.html>

#2



<http://wall4all.me/wallpaper/865316-black-cubes-digital-art>

#3



<http://vishinskydesigns.wordpress.com/category/black-white-portraits/>

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1. In the space below, describe the shapes, textures, emotions, and story behind the image you chose.
 2. Use GarageBand to represent the shapes, colors, textures, and story behind the image you chose.
You must use at least two premade loop tracks and at least one original track.
 3. In the space below, describe how your sound composition expresses the shapes, textures, emotion, and story behind the image you chose.
 4. Choose another image from those provided. In the space below, describe the shapes, textures, emotions, and story behind the image you chose.
 4. Use GarageBand to represent the shapes, colors, textures, and story behind the image you chose.
You must use at least two premade loop tracks and at least one original track.
 5. In the space below, describe how your sound composition expresses the shapes, textures, emotion, and story behind the image you chose.