

**RA Workshop Afternoon Session Schedule**

*See 2<sup>nd</sup> page for Presenters' descriptions*

**1:30 – 1:50** Mariane Generale & Andrea Creech: Opening Remarks, *Creative Later Life Project: Pilot Study with the Quartier des Generations (RockHubs, GarageBand, ThumbJam)*

**1:50 – 2:10** Aaron Liu-Rosenbaum: *Using the Soundbeam as a Tool for a Creative Later Life: Early Thoughts and Reflections*

**2:10 – 2:40** Matt Robidoux: *Expanding The Improvising Community: Deep Listening Institute's AUMI in practice with the Adaptive Instrument Ensemble*

**2:40 – 3:00** Yuval Adler: *Pitch Dark – An Ear Training Game*

**3:00 – 3:15** **Coffee Break/Set-Up of Instruments**

**3:15 – 3:30** Short Demonstrations (How-To's)

**3:30 – 4:15** Hands-On Activity: Attendees will be free to try the different instruments and will break off into groups to plan activities with the instruments in specific learning environments (ie. classroom with young children, intergenerational learning, special needs classrooms, experienced music learners, etc).

**4:15 – 4:30** Roundtable Discussion: Groups of attendees share their ideas, ask presenters' questions, and give feedback on the instruments.

## **PRESENTERS:**

*Mariane Generale & Andrea Creech*

The *Creative Later Life* (CLL) project is a pan-Canadian research project investigating how Music and Creative Technologies can be used to support inclusive creative expression, lifelong learning and participation, and enhanced quality of later life. The project aims to explore various music technologies and their potential benefits or barriers in facilitating music learning among older adults. This presentation will outline tentative plans for a pilot project in the summer with the Quartier des Générations – an assisted living facility that caters towards four different stages of autonomy (fully autonomous, semi-autonomous, day residents, and total loss of autonomy). We will present iPad applications - ThumbJam and GarageBand - and the RockHubs – a modified learning system on existing instruments that fosters accessible music learning regardless of age or ability – that we plan to use during the pilot study. Attendees will have the opportunity to try the applications or ask questions about the RockHubs system.

*Aaron Liu-Rosenbaum:*

In the context of the *Creative Later Life* project with Andrea Creech, we will be using the Soundbeam with older adults in assisted living contexts. The Soundbeam is a music technology capable of creating soundscape performances as well as music that is often used as an assistive technology for those with mobility or cognitive impairments. Our objectives are to improve quality of later life by fostering an environment in which learning, autonomy, collaboration and creative expression can take place for an older population, including those with actual or perceived limitations. With specific regard to soundscapes, we intend to enable participants to explore not only musicking, but also associations between sound and meaning during their sessions, including integrating field recordings based on their interests, memories or desires.

We are in the early stages of the project and haven't yet begun working with participants, so the discussion would be more about our planned uses than research results. We'd welcome feedback or suggestions from other CIRMMT members.

*Matt Robidoux*

Matthew Robidoux, Mill's College

The Adaptive Instrument Ensemble (AIE) began at Mills College in 2017 to contribute to the expansion of the improvising community (across abilities, demographics, geographies) and to facilitate embodying modes of collective music making. AIE's cooperative approach empowers group members who do not communicate using embodied oral speech to take leadership roles. In an effort to challenge societal norms that privilege oral speech over other forms of communication, listening and gesture form our communal language.

Our compositional processes use AUMI (Deep Listening Institute™'s Adaptive Use Musical Instrument), an app for iPad to trigger virtual instruments, samples, and chaotic systems, in conversation with improvisers with acoustic instruments. The meeting of accessibility and mobile technologies often views disability as something to be overcome. AIE's improvisatory

“open” musical construct suggests potential for more fluid environments, where one may approach engagement with sound on their own terms.

*Yuval Adler*

Ear training exercises are an integral part of musicianship training, but are notoriously difficult to engage students in and maintain their practice routine of. Moreover, as a student with learning differences, I found the usual mode of ear training practice possibly more difficult to follow than most. This led me to explore gamification as a strategy, eventually creating the game/tool prototype presented at this workshop. The goal of the prototype design, created as part of the course Music, Computing, and Design I, led by Prof. Ge Wang at Stanford University, was to create a more continuously engaging experience that does not feel like a monotonous chore. The demo will hopefully demonstrate the power of the added game elements to create a better flowing experience while exercising pitch identification, rather than distracting from the exercise.