Making Music without Threshold

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Learning Is Changing

Computer class 60 years ago
Learning Is Changing

"Na escola" - série "Utopia", de Villemard, 1910
Learning Is Changing

"Fonotelégrafo" - série "Utopia", de Villemard, 1900
To the Cloud

Background

- applications are no longer locally in the computer, services are, instead, in the Internet and we’ll access them via browser
- data resources and documents are there, too
- externalized technical support
To the Cloud

- ever growing variety of resources
- provided by scientific societies, commercial companies, multimedia artists, enthusiasts...
- one has to filter resources
- simple and explicit, better for pedagogical uses
To the Cloud

- notation, composing, accompaniment, arranging, audio laboratory...
- tools for several teaching positions and needs
- support for pluralistic attitude in music education
To the Cloud

- emphasis on communities
- communities are easily integrated while both tools and products are in the net
- modern music education benefits the means: make together, publish to each other
Pros in the Cloud

- immediate access to the tools, no downloading and installation
- no licences, no updating, no backup copying
- tools work everywhere where is a computer and Internet access
- work similarly on different platforms and operating systems (with some exceptions), cont’d.
Pros in the Cloud

- normally the use is free at the basic level
- integrated support for communities (publishing, delivery, collaboration)
- easy access to (nearly) everyone
- empowerment-as-enablement: tools which would not be possible to use otherwise (virtual instruments, orchestras, musicians); enable processes like working in audio laboratory (cont’d)
Pros in the Cloud

- empowerment-as-enablement: enables one’s own output, cultural production like composing, arranging, playing

- supports music education of special needs
Cons in the Cloud

- need of access to Internet, operations depend on the bandwidth in use
- possible needs of plug-ins
- browser incompatibilities
- registrations, sign-ups
- commercial intrigues functions
Cons in the Cloud

- application appears, application disappears
- may be labile
- no localization
No Threshold
With Keyboard
Fill the Grid
The Ambience & Groove
Notation
Loops & Sequencing
Creating & Collaborating
No Threshold
Touch Pianist

http://touchpianist.com
Virtual Drumming

https://www.virtualdrumming.com
Gregorian Voices

Gregorian Voices
Early Roman Catholic Church Song Generator

Now playing...
Viktor NV-1

http://microto.github.io/viktor/
Incredibox

http://www.incredibox.com
Groove Pizza

https://musedlab.org/groovepizza
With Keyboard
Tony-B machine

http://www.tony-b.org
Button Bass

http://www.buttonbass.com/index.html
Fill the Grid
Ableton education

https://learningmusic.ableton.com
Beatlab

http://www.beatlab.com/
The Ambience & Groove
Ambient Mixer

http://www.ambient-mixer.com/
Notation
Noteflight

Taikahuilulu

(Lyricist)

Subitle)

(Composer)

Wie stark ist nicht dein Zau - ber - ton weil, hol - de Flö - te, hol-de

http://www.noteflight.com/
Loops & Sequencing
JamStudio

http://www.jamstudio.com/Studio/indexStudio.htm
Looplabs

https://www.looplabs.com/studio/
Soundation

http://soundation.com/studio
Creating & Collaborating
Snapjam

https://www.snapjam.co
Soundtrap

https://www.soundtrap.com/
Bandlab

https://www.bandlab.com/
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