

# Amy Altadonna

## Sound Designer and Composer

### **Addendum 2 - Additional Training and Development**

---

I have pursued additional training in order to stay abreast on technologies in my area of expertise, and to improve my teaching and assessment strategies.

#### Qlab 3 Intensive

I attended a two-day, hands-on seminar on Qlab, administered by two of the core Figure53 team, which developed the program. I brought two students to the seminar, which we organized among the Five Colleges. (Fall 2015)

#### Sennheiser RF Wireless Sound Academy Seminar

I attended a technical seminar on wireless microphones - including the digital audio over radio frequency technology about to be released to the market - in New York, hosted by Sennheiser. (Fall 2012)

#### Seminar on the "Fundamentals of System Design, Implementation, and Optimization"

This two-day intensive course titled Fundamentals of System Design, Implementation, and Optimization, was presented by Meyer Sound systems expert Mauricio Ramirez Perez and hosted by PRG (Production Resource Group). The seminar encompassed a variety of topics in sound system applications. Practical information on system design and application was presented in a real-world context to provide useful background. Theory and practice of line arrays were discussed, along with the tools for system optimization, including equalization, delay, loudspeaker management systems, measurement with the SIM 3 audio analyzer, and use of Meyer Sound's acoustical prediction program, MAPP Online Pro. The seminar also discussed and demonstrated important concepts pertaining to the use of subwoofers and methods of deployment that obtain optimal coverage and directivity characteristics. (Spring 2014)

#### Live Design Sound Masterclass 2015

I attended the three day Live Design Institute (LDI) Sound Masterclasses event at Tisch in NYC. Speakers included legendary designers Bob McCarthy, Darron West, Nevin Steinberg, and Abe Jacobs, among others. Sessions focused on the art of design, technical sound system alignment, and professional development. June 4-6, 2015. I also took two UMass undergrad students. (Summer 2015)

#### Five Colleges Teaching and Learning Institute: "Enhanced Learning in Active and Collaborative Classrooms"

In the seminar on May 18-20, we studied student centered learning, assessment, mentoring, and issues surrounding diversity in the classroom and issues relating to mentoring and diversity. We did hands-on group projects, engaged in "micro-teaching projects", and shared strategies from our own classes. (Summer 2015)

#### Midyear Assessment Program from the Institute for Teaching Excellence and Faculty Development

The Midterm Assessment Process (MAP) is an opportunity for instructors to get student feedback on a course while the course is in progress. Unlike the mandatory evaluations all departments ask students to fill out at the end of the semester, MAPs are done earlier (around midterm) to allow the instructor to make meaningful changes during the course. It allows instructors to: gauge how and what students are learning; obtain student responses to activities and materials of the course; and compare the instructor's ideas about the course and its teaching and learning objectives with those held by the students. The MAP also offers the time and attention of a TEFD consultant who collects, synthesizes, and helps interpret student feedback, and identifies appropriate teaching suggestions and print or web-based resources. (2012 - ongoing)

#### Workshop in Music for Shakespeare

Attended a workshop, hosted by Shakespeare & Co in the Tina Packer Playhouse, entitled "The Sweet Power of Music: Music and Sound in Shakespeare's Plays". August 17th, 2015. The seminar was led by composer, sound designer, musician and actor Alex Sovronsky and writer, composer, performer and hip-hop expert Nick Demeris (a collaborator of Bobby McFerrin's). The seminar was an in-depth workshop for theater artists, particularly sound designers, composers and performers, to learn about and create the song, music and musical language of Shakespeare's plays. It offered dramaturgical insight into Shakespeare's choices of song, melody and sonic gestures and how those choices would have resonated with his contemporary audiences. It also got participants up on their feet, creating sound and music for scenes from Shakespeare. (August 17, 2015)