

**Francesca Arnone, Baylor University**

Francesca Arnone is a flute and piccolo soloist, recitalist, and clinician. An avid traveler, she enjoys pursuing this passion through music and has recently performed in Italy, England, Croatia, South Korea, Spain, and Brazil. She has extensive orchestral and solo experience in the US and Mexico, and is currently the flute professor at Baylor University's School of Music, member of the Brazos Ensemble, the Baylor Wind Quintet, and the Waco Symphony. Dr. Arnone previously taught at West Virginia University, Boise State University, and Idaho State University. She earned degrees from Oberlin, San Francisco Conservatory, and the University of Miami.

**Joseph Basile, Western Carolina University**

Joe Basile is a graduate student attending Western Carolina University. He has been composing music since he was a young child. His instruments of expertise include saxophone, guitar, piano, and voice. After earning a B.M. in Commercial and Electronic Music from Western Carolina University, he began interning and freelancing at Antfood Music and Sound Design, a Brooklyn based music house, working under Wilson Brown and Polly Hall. During his time there, he began writing music for advertising, providing compositions and sound design for brands such as Frito-Lay, Esquire Magazine, and IBM. He still continues freelancing independently working with brands such as Mountain Dew, Sophos, and CityPass. His preferred DAW is Ableton Live. However, he is also well versed in Logic and ProTools. He is an avid fan of hardware synthesizers and uses them in his compositions regularly. His primary areas of study include film composition, sound design/synthesis, and electronic programming with Max/MSP.

**Adam Patrick Bell, Montclair State University**

Adam Patrick Bell is Assistant Professor of Music Technology at Montclair State University. He received his PhD in Music Education from New York University in 2013. His dissertation, *Oblivious Trailblazers: Case Studies of the Role of Recording Technology in The Music-Making Processes of Amateur Home Studio Users*, examined how musicians coopt the role of the audio engineer when making music with digital audio workstations (DAWs). Additionally, Adam served as a researcher and instructor at the Nordoff-Robbins Center for Music Therapy in Manhattan from 2009-2012. Adam has published in the *International Journal of Education* and the *Arts* and presented to the Northeast Music Cognition Group at Yale University. Adam's professional musical work includes many commercial recordings for film and television. He has had two music videos premiere on MuchMusic and composed an award-winning composition for Coca Cola titled "Message in a Bottle," which played in over 30,000 AMC theatres across the USA.

**Judith Bowman, Duquesne University**

Judith Bowman, Professor of Music Education and Music Technology at Duquesne University. Ph.D., Eastman School of Music. Directs M.M. Music Education studies and graduate pedagogical studies in the M.M. Music Technology. Teaches online courses in music education and music technology.

**Suzanne Burton, University of Delaware**

Suzanne L. Burton, Ph.D., is Professor of Music Education, Director of Graduate Studies, and Coordinator of Music Education at the University of Delaware. Burton specializes in musical development from early childhood through adolescence, music literacy development, music teacher preparation in authentic and global contexts, community engagement, and professional development for music educators. Burton is published widely in scholarly journals and books. Noted for her editorial work, she is lead editor and a contributor to *Learning from Young Children: Research in Early Childhood Music* and sole editor and contributor of *Engaging Musical Practices: A Sourcebook for Middle School Music*. Burton also serves on the editorial boards of *Journal of Music Teacher Education* and *Visions of Research in Music Education* and is Community Engagement Chair for the College Music Society.

**Todd Campbell, Bloomsburg University**

Todd received his training in classical percussion at West Virginia University, studying with Phil Faini and Dave Satterfield. While at WVU in the mid 90's, Todd took lessons in electronic music and FM synthesis with Gil Trythall – lessons and experiences that still inform his music today. In 2008, Todd embarked on a quest to release ten solo album-length recordings in ten years. Six years and six releases later, Todd is finding an innovative and critically-acclaimed compositional voice utilizing electro-acoustic percussion, guitar, and hardware synths and effects, combined with many years spent as a touring rock drummer. Todd's solo performances invite you to experience a predictably unpredictable foray into a sonic bricolage, incorporating masterful drumming and avant-whacked synth wizardry that holds a curious treat somewhere in the depths. Currently, Todd is an Assistant Professor of Music at Bloomsburg University, and is completing his dissertation.

**Gena Greher, University of Massachusetts Lowell**

Gena R. Greher is Coordinator of Music Education at the University of Massachusetts Lowell. She teaches undergraduate and graduate level music classes in music methods; world music for the classroom; popular culture; and technology applications in music education as well as an interdisciplinary GenEd course in computing+music. Her research interests focus on examining the influence of integrating multimedia technology in urban music classrooms, as well as in the music teacher education curriculum.

Recent projects include: Performamatics, an NSF CPATH grant linking computer science to the arts. iPads in The Classroom, and investigation of the creative musical potential of iPads in general music classrooms. Soundscapes, a technology infused music intervention program for teenagers with autism spectrum disorders. Gena received her Ed.D. from Teachers College Columbia University, where she was the Project Associate for the Creative Arts Laboratory (CAL), a professional development program in arts integration.

**Jesse Heines, University of Massachusetts Lowell**

Jesse M. Heines specializes in the implementation and evaluation of interactive, user-centered programs with rich graphical user interfaces (GUIs), particularly those employing Dynamic HTML, JavaScript, Java, and XML and XSL and their related technologies. Jesse has developed numerous computer-based instruction (CBI) programs and course websites as well as traditional human-computer interfaces. Prior to joining the UMass Lowell faculty, Jesse spent ten years with Digital Equipment Corporation, where he founded the Computer-Based Course Development Group and developed a large variety of CBI courseware. He holds a B.S. in Earth Sciences from the Massachusetts Institute of Technology, an M.S. in Science Education from the University of Maine, and an Ed.D. in Educational Media and Technology from Boston University. He has done post-doctoral work at The Open University in Great Britain, Brown University in Rhode Island, and the Massachusetts Institute of Technology.

### **Frank Heuser, UCLA**

Frank Heuser is Associate Professor at UCLA where he teaches courses in music education and supervises student teachers. His research focuses on developing ways to improve music pedagogy. He has investigated tone commencement problems in brass players, developed strategies to improve pre-service music teacher education, and is currently applying the principles of information architecture to improve teaching materials used in music instruction. Publications appear in *Medical Problems of Performing Artists*, *Music Education Research*, *Psychology of Music*, and the *Southeastern Journal of Music Education*. Dr. Heuser serves on a variety of arts education committees for the State of California and on evaluation panels for the National Endowment for the Arts.

### **Scott Lipscomb, University of Minnesota**

Scott D. Lipscomb is Associate Professor of Music Education and Associate Director of the School of Music at the University of Minnesota; he is also current President of ATMI. His primary research interests include multimedia cognition, multi-channel sound presentation, learning in video games, impact of visual stimuli on music listening, integration of music across the K-12 curriculum, and development of interactive instructional media. He is Editor of the *Journal of Technology in Music Learning*; co-author of *Rock and Roll: Its History and Stylistic Development*, currently in its 7th edition; and co-editor of *The Psychology of Music in Multimedia*.

### **George Litterst, CyberConservatory**

George Litterst is a nationally known music educator, clinician, author, performer and music software developer. A classically trained pianist, he is also co-author of the intelligent music display and accompaniment software program, *Home Concert Xtreme*, the electronic music blackboard software, *Classroom Maestro*, and the long distance teaching and performing program, *Internet MIDI*. In recent years, he served as a mentor at the Ross School of East Hampton, NY, where he was involved in developing a K-12 curriculum for performing arts. Academic institutions where he

has taught include the New England Conservatory of Music Preparatory School, Northeastern University, and Worcester Polytechnic Institute. He performs multimedia concerts with duet partner, Shana Kirk. As a writer, he is currently the technology editor for *Clavier Companion* and shares the Random Access column in *American Music Teacher*

#### **Fred Kersten, Boston University**

Fred teaches online graduate music education courses as a course facilitator for Boston University. He holds five degrees in music, music education, and school administration and has published over 57 articles and two book chapters related to music education. He is currently involved in research concerning online application procedures and his research on this topic has recently been presented at TMEA, and NAFME. His book, *Teaching Recorder in the Music Classroom*, published by NAFME, is widely distributed and is presently being revised for a second edition.

#### **Shana Kirk, Yamaha Corporation of America**

Shana Kirk is a pianist, teacher, technology consultant, and arts advocate. Her work draws from a wide range of experiences in music, education, and technology. With BA and MM degrees from Lipscomb University and the University of Denver, respectively, Shana Kirk has taught piano in both private and group settings. Her teaching embraces modern technologies for learning and motivation. As a music technology specialist, Ms. Kirk has worked on projects including museum exhibits, children's outreach programs, and teacher enrichment. She works closely with technology innovators industry-wide, including the Yamaha Corporation of America, to share 21st century tools with the music teaching community. Both as a soloist and with duet partner George Litterst, she has presented audience-friendly, technologically innovative performances nationwide. She is also active as a writer, with music and music-technology based articles appearing in such publications as *Clavier Companion* and *American Music Teacher*.

#### **Dan Manzo, Worcester Polytechnic Institute**

Dan Manzo (M.S. candidate Worcester Polytechnic Institute, B.S. New Jersey Institute of Technology) is a programmer, pedagogue, and musician with research interests in web applications, interactive media & gaming, information technology education, and multimedia performance. He has taught computer science and interactive music programming topics at WPI, and has presented his research at conferences and lectures. Additionally, he is the founder of Knockout Media and has authored projects related to his research interests.

#### **V.J. Manzo, Worcester Polytechnic Institute**

V.J. Manzo (PhD Temple University, M.M. New York University) is Assistant Professor of Music Technology and Cognition at Worcester Polytechnic Institute (WPI). He is a composer and guitarist with research interests in theory and composition, artificial intelligence, interactive music systems, and music cognition.

V.J. is the Oxford University Press author of the book *MAX/MSP/Jitter for Music* (2011) on developing software-based interactive music systems for composition, performance, instruction, and research, and co-author of *Interactive Composition* (2014).

**Keith Mason, Belmont University**

V. Keith Mason is the Coordinator of Music Technology at Belmont University in Nashville, Tennessee. He joined the Belmont school of music faculty in 1998 where he currently teaches courses, and develops curriculum, in the area of digital musicianship. Keith's primary focus is utilizing technology as a creative tool for all musicians as well as a concentration on developing applied music skills for "Desktop/Digital Musicians".

Keith earned his M.M. degree in Studio Writing and Production from the University of Miami (FL), and his B.M. degree in Classical Guitar Performance from Winthrop University. He has more than 28 years of experience in the Nashville music industry as an active producer/composer/arranger/music technologist and consultant. He is a member of TI:ME and ATMI. Aside from being a regular presenter at both TI:ME and ATMI conferences, Keith has also served on several conference committees for both organizations.

**Brendan McConville, University of Tennessee**

Brendan McConville is Assistant Professor at the University of Tennessee-Knoxville. He holds a PhD in Music Theory/Composition from Rutgers University. As a theorist, his areas of research include twentieth-century music analysis and the use of emerging technologies in theory pedagogy. His writings appear in the scholarly journals *Theory and Practice*, *The Journal of Music Theory Pedagogy*, *Tempo*, and *ISCI: The Composer's Perspective*, and he is co-author of *Music Theory Foundations: an Interactive eBook* (Kendall Hunt). He has also developed mobile music theory applications for Apple iOS and Android devices. As a composer, his works have been commissioned, performed, televised, and recorded in the United States and in Europe. His recordings are available from ERMmedia and Navona Records (Naxos). He is an active presenter and member of the College Music Society, Association for Technology in Music Instruction, and Society for Music Theory organizations.

**Mikylah McTeer, West Virginia University**

Violinist Mikylah Myers McTeer's performances have been called "energetic and virtuosic" by the Pittsburgh Tribune-Review, and "captivating" by Boulder, Colorado's Daily Camera. An award-winning chamber musician, McTeer is Associate Professor of violin at West Virginia University, where she is violinist of the West Virginia University Faculty Piano Quartet. She was formerly concertmaster of the San Juan Symphony in Durango, Colorado, and a member of the Moores Piano Trio in Houston, Texas, which was the silver prize winner at the 2000 Carmel Chamber Music Competition. She has performed internationally as a soloist, chamber musician, and orchestral player in Japan, Korea, Taiwan, Italy, Germany, Austria, Slovakia, and Hungary, and is a member of the Britt Festival Orchestra in

Jacksonville, Oregon. McTeer received her doctoral and master's degrees in violin performance from the University of Houston's Moores School of Music and her bachelor of music degree from the Oberlin Conservatory of Music.

### **Chuiyuan Meng, IUPUI**

Chuiyuan Meng, Lecturer at the Department of Music and Arts Technology at IUPUI, is a concert pianist, software engineer, and web designer. He received his Bachelor of Music degree from the College of Music at Capital Normal University, Beijing, China, and his Master of Science in Music Technology degree from the Indiana University School of Music Program at IUPUI.

As a concert pianist, Mr. Meng won several awards in various piano competitions including the No.2 and No.5 Beijing Hope Cup Piano Competitions. He has performed many concerts and recitals in China and the United States.

In addition to his musical foundation, Meng has also developed professional skills in areas of software programming, multimedia and graphic design. He has been experimenting with new techniques of computer programming, while developing Rich Internet Applications utilizing the latest Web technologies. He has developed several applications that enhance experiences for musicians and higher education students and faculty.

Mr. Meng also works as a music technology specialist for Donald Tavel Arts and Technology Research Center.

### **Charles Menoche, Central Connecticut State University**

Dr. Charles Paul Menoche is Associate Professor in the Department of Music at Central Connecticut State University (CCSU) where he teaches courses in composition, music theory, electro-acoustic music, orchestration, and music technology. As a composer, he has written works for voice, instruments, ensembles, and electro-acoustic media. He enjoys collaborating with dancers, theater productions, and visual artists. He holds a Bachelor of Science degree in Music Education from Tennessee Technological University and Master of Music and Doctor of Musical Arts degrees in music composition from the University of Texas at Austin. His work for concert band, *In the Machine*, is available from Boosey and Hawkes. He is a regular presenter at national conferences of the Association for Technology in Music Instruction (ATMI), and Technology Institute for Music Educators (TI:ME) and has written reviews of music technology resources for *Notes*, the journal of the Music Library Association.

### **Jordan Mroziak, Duquesne University**

Jordan Mroziak is Adjunct Professor of Musicianship at Duquesne University and Coordinator of Student Services in the School of Music. He is currently pursuing an Ed.D. in Instructional Technology at Duquesne University with an emphasis on popular culture studies. Teaching a history of rock and roll course for the university core, Jordan also designed and teaches courses in Duquesne's City Music Center

Music Technology Program , an iPad-based program for middle and high school students. Graduating Magna Cum Laude from Duquesne University, Jordan attained a Masters degree in Digital Music Pedagogy and is a member of Pi Kappa Lambda Music Honor Society. He has assisted producer Sean McDonald on various live recording sessions with artists such as Little Richard, Ben E. King, Soul Asylum, and Jesse Malin. Presented at the ISTE and ATMI conferences on music technology, creative informal pedagogy, the TPACK model, and related topics, his other work includes participation in Arts Educator 2.0, a professional development project that seeks to aid art teachers in the K-12 field with their usage of technology in the classroom. His informal education project, take pART, recently received grant funding in order to work at various locations in the Pittsburgh area educating youth about digital/physical art creation and media literacy.

### **Timothy Nord, Ithaca College**

Dr. Nord began his professional career in the fall of 1976 as an instrumental music teacher, grades 5-12. In 1984, after completing a Masters Degree in Music Theory and Horn Performance at the University of Nebraska-Lincoln, he taught instrumental music at Concordia College in Seward, NE. Continuing his academic work, Dr. Nord received a PhD in Music Theory and Computer Programming from the University of Wisconsin-Madison in 1992. The primary focus of study was the development of computer applications in music, specifically for pedagogical applications, under the direction of Dr. Bruce Benward. Altogether, he has taught in Oregon, Alaska, Nebraska, Wisconsin, Newfoundland and (for the past 21 years) Ithaca, NY. He has written a number of computer programs and made numerous presentations at regional, national and international conferences.

### **Scott L. Phillips, The University of Alabama at Birmingham**

Scott L. Phillips, Ph.D. is Assistant Professor of Music Technology at the University of Alabama at Birmingham. He teaches courses in computer music, directs the Computer Music Ensemble, and supervises the music technology internship program. His research focuses on technology use in music teaching and music technology curriculum development at the university level.

Phillips is a member of the CMS technology committee and sits on the national board of the Technology Institute for Music. Phillips has made presentations at numerous state, regional, and national conferences. He has also provided professional music technology and recording studio training to hundreds of musicians across the United States for top music technology hardware and software companies. Phillips is the author of the book *Beyond Sound: The College and Career Guide in Music Technology* published by Oxford University Press.

### **Susan Piagentini, Northwestern University**

Susan Piagentini is the coordinator of the first-year theory and aural skills curriculum at Northwestern University. A Charles Deering McCormick University Distinguished Lecturer, her research interests include pedagogy with an emphasis on technology.

She has been the recipient of Searle Center for Teaching Excellence grants to develop web-based materials to supplement the undergraduate core curriculum and has served on the University Research Grants Committee. Along with Dr. Jennifer Snodgrass, Piagentini is the co-author of *Fundamentals of Music: Rudiments, Musicianship and Composition*, in its sixth edition, released by Pearson in March 2012. This textbook is coupled with an online assessment tool, *Exposition Music*. The design and development of *Exposition* is based on five years of research in music theory placement exams and provides a pedagogically sound environment for student testing in music.

**Pamela D. Pike, Louisiana State University**

Pamela D. Pike, PhD, NCTM, is associate professor of piano pedagogy and coordinator of group piano at Louisiana State University. In 2012 she won the LSU Tiger Athletic Foundation Undergraduate Teaching Award. She has presented papers at numerous international and national music, arts, and education conferences throughout Asia, Europe, North and South America. Recent articles have been published in the *International Journal of Music Education*, *Music Education Research*, *Journal of Music Teacher Education*, *Journal of Music, Technology & Education*, and *American Music Teacher*. Pike's research interests include adult learning, perception and cognition, motivation, distance teaching, and group dynamics in learning environments. Pike serves on committees for MTNA, College Music Society, and the National Conference on Keyboard Pedagogy.

**Brian Post, Humboldt State University**

Dr. J. Brian Post is currently teaching composition, music theory and music technology classes at Humboldt State University. He has a BA in piano performance from California State University, Hayward, a MM in Theory and Composition from the University of Northern Colorado, and a DA in Theory and Composition from the University of Northern Colorado.

Prior to his position at HSU, Mr. Post has taught at Emporia State University, University of Northern Colorado, Rocky Mountain Music Technology Workshop, Midwest Music Camp, the Interlochen Arts Camp, and the International Music Camp. His works have been performed nationally by the Greeley Philharmonic, Cal State Hayward Big Band, Interlochen Lab Band I, Interlochen Concert Band, ESU Wind Ensemble, Eranis Flute Ensemble, ESU A Cappella Choir, ESU Opera Company, Greeley Children's Chorale, ESU Faculty Jazz Combo and the HSU Wind Ensemble. He has recordings released on the Mark and IAC labels.

Purse, Bill, Duquesne University

**Bill Purse, Duquesne University**

Bill Purse is a Professor and Chair of the Music Technology and Guitar Departments at Duquesne University. Purse received his Bachelor of Music and Master of Music at Duquesne University, as well as an EduCom (Education Communication) grant for study with Dr. Carol Lennox at Mills College in 1990. In addition, Purse has studied with Howard Massey at the Center for Electronic Music in New York.



Purse has pioneered curriculum development for music technology at Duquesne University and has been the Chair of Music Technology since 1992. He was instrumental in developing a new Master's Degree in Music Technology. He has written curriculum for summer TI:ME courses and is a frequent lecturer, clinician and author at national conferences, online webinars and at educational institutions in the US. Purse has received Duquesne University's 1996 President's Award for Excellence in Scholarship and a 2001 Lifetime Achievement Award for pedagogy and performance.

**Raymond Riley, Alma College**

Dr. Raymond Riley, professor of music, joined the Alma College music faculty in 1988. He holds a B.M. from the University of Illinois, an M.M. from DePaul University and a D.M.A. in applied piano from Michigan State University.

In addition to teaching piano and pursuing performance opportunities, he teaches several courses in MIDI composition and arranging, digital audio recording and mixing, new media development, and sound design techniques.

Dr. Riley is a frequent presenter and clinician for technology conferences and workshops. A strong advocate for cross disciplinary study, he has worked closely with other faculty in the departments of Music, Art, Communications, English, and Biology to develop new courses and summer institute offerings, which have included topics in new media studies, web design, digital video and documentary, and delivering streaming and interactive media over the Web.

**Richard Schmunk, University of Southern California**

Richard (Rick) Schmunk, chair of the Music Technology program, teaches within the Music Industry, Popular Music and Scoring for Motion Pictures and Television programs at the USC Thornton School of Music and is an active music technology clinician in the U.S. and Canada.

His research interests include the integration of technology in music instruction and music performance. Rick has presented papers at the Association for Technology In Music Instruction (ATMI), International Society for Music Education (ISME), International Association for Jazz Education (IAJE), Jazz Educators Network (JEN), and Technology for Music Education (TI:ME) national and international conferences. His recent publications include Ableton Live 9 Essentials (Lynda.com), Finale 2012 Essentials (Lynda.com), Advanced Sequencing (TI:ME) and soon to be released Teaching Music Fundamentals With Ableton Live (SoundTree and Ableton, Inc.).

**Stella Sick, Hamline University**

Stella Branzburg Sick received her early music education in Novosibirsk, Russia, at the Novosibirsk State Conservatory Preparatory School. Upon coming to the United States, she went on to earn her Bachelors and Masters of Music degrees at the

Eastman School of Music in Rochester, NY. She continued her studies at the University of Minnesota, completing her DMA in 2003.

A pioneer in the field of long distance piano performance and instruction, Stella has taught students in various parts of the United States from her private and collegiate studios in Minnesota, connecting her piano to the student's piano over the Internet. Using long distance MIDI connectivity technology in conjunction with video conferencing, she has performed long distance as well.

Stella has been a Managing Director of the Minnesota International Piano-e-Competition since June 2004. The e-Competition has become a highly respected event worldwide and exploits modern technologies in novel ways, by bringing performers from around the world to the competition via "virtual auditions" as well as sharing the competition performances with worldwide audiences.

Stella has become a frequent presenter at major conferences, including the College Music Society, Music Teachers National Association, and the National Conference on Keyboard Pedagogy. In 2009, she was also a contributor to *Clavier Companion*. An active solo and chamber performer, Stella is an adjunct assistant professor at Hamline University where she teaching music history and piano. She maintains a small private studio in Maple Grove, MN

#### **Daniel Stevens, University of Delaware**

Daniel Stevens is an Assistant Professor of Music Theory at the University of Delaware. Aside from his research interest in performance analysis, musical genre, and music theory pedagogy, Dr. Stevens has also presented widely on topics related to music student assessment and ePortfolios. His article, "Singing the Body Electric: Using ePortfolios to Integrate Teaching, Learning, and Assessment," is soon to appear in the <Journal of Performing Arts Leadership in Higher Education>. Dr. Stevens serves on the editorial board of <Music Theory Pedagogy Online>. In addition to his other duties, Dr. Stevens remains active as a pianist and cellist, and his latest research explores how the physical gestures associated with playing these instruments interact with the structural and expressive features of music written for them.

#### **David Taddie, West Virginia University**

David Taddie has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States and Europe, Asia, and Australia by numerous soloists and ensembles and he has received several prestigious awards including ones from the American Academy of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association. He teaches at West Virginia University and lives in Morgantown with his wife, Karen, and son, Andrew. In addition to composing, he enjoys gardening and speaker building.

#### **Lindsay Weiss, Teachers College - Columbia University**

Lindsay Weiss is an instructor and Ed.D. Candidate at Teachers College, Columbia University in New York City. She also serves on the faculty of Kean University Conservatory of Music in Union, New Jersey as an adjunct professor of music education. Ms. Weiss has over 7 years of public school music teaching experience in urban and suburban schools in Pittsburgh and New York City. Previous to her teaching career, Ms. Weiss was the Manager of the Education and Community Engagement Department at The Pittsburgh Symphony Orchestra. Born in Seoul, South Korea and raised in Pittsburgh, PA, she obtained her Bachelors in Music Education (2004) and Masters in Education (2010) from Indiana University of Pennsylvania. Under the sponsorship of Dr. Harold Abeles, her dissertation is entitled, “Beyond boredom in the bandroom: Investigating the classroom factors that affect adolescent band student engagement and motivation” and is scheduled to defend during the 2014-2015 academic year. Other research interests include music education curriculum studies that apply differentiated instructional strategies into the classroom and the evidence and effects of “praxis shock” on early career music teachers.

**Peter Webster, University of Southern California**

Peter Webster is a Scholar-in-Residence in Music Education at the Thornton School with special expertise in music creative thinking, assessment, and music technology. He is an Emeritus Professor at the Bienen School of Music, Northwestern University, where he was a music professor and administrator for 25 years prior to his work at USC.

Webster holds degrees in music education from the University of Southern Maine (BS) and the Eastman School of Music at the University of Rochester (MM, PhD). He was a public school music teacher in Maine, Massachusetts, and New York before moving to Cleveland to teach in the Department of Music at Case Western Reserve University for 14 years; he moved to Northwestern in 1988 where he served as the John Beattie Professor of Music Education, lead the Ph.D. Program in Music Education, and worked as an Academic Studies Department Chair and Associate Dean for Academics. His teaching at USC includes courses in philosophy of music education, creative thinking in music, graduate research in music education, music technology, and assessment of music learning. Webster also serves as the Vice Dean of the Division of Scholarly and Professional Studies.

Webster has supervised many doctoral dissertations in music education and has been the recipient of many grants, including a landmark award from the National Association of Music Merchants to study the influence of music experiences on adult creativity in non-music fields. Webster has presented at many state, national, and international meetings and is a frequent keynote speaker. His published work includes over 80 articles and book chapters on technology, music education practice, and creative thinking in music which have appeared in journals and handbooks in and outside of music. He is an editorial board member for several prestigious journals and has served as an editor for several projects, including co-editing of the *MENC*

*Handbook of Research on Music Learning* published by Oxford University Press (2012). Webster is co-author of *Experiencing Music Technology*, 3rd edition Updated (Cengage, 2008), a standard textbook used in introductory college courses in music technology. He is the author of *Measures of Creative Thinking in Music*, an exploratory tool for assessing music thinking using quasi-improvisational tasks. He is working on a new book on creative thinking in music for music teaching and learning.