

Albert, Jeffrey (Loyola University, New Orleans, LA)

How a Software Agnostic Found Religion: or Why I Decided to Use a Required DAW in my Music Tech Classes

Jeffrey Albert is a musician, trombonist, improviser, and music technologist. He is an Assistant Professor of Music Industry Studies at Loyola University New Orleans. In 2013, he earned the first PhD in Experimental Music and Digital Media from Louisiana State University, where his teachers included Stephen David Beck and Jesse Allison. He holds degrees from Loyola University - New Orleans, and the University of New Orleans, and has served on the faculty of Xavier University of Louisiana and the University of New Orleans. Jeff's areas of research include the intersections of improvisation and technology, performance paradigms for live computer music, the pedagogy of audio technology, and issues in popular music. He has published articles in *Critical Studies in Improvisation/Études critiques en improvisation* and *Leonardo Music Journal*.

Bain, Reginald (University of South Carolina, Columbia, SC)

Scripting Web Apps for Music Theory using SVG & Web Audio API

A composer and theorist with a specialty in computer music, Reginald Bain holds degrees from Northwestern University (D.M. & M.M., Composition) and the University of Notre Dame (B.S., Mathematics and Computer Science). He is currently Professor of Composition and Theory at the University of South Carolina where he serves as Theory Area Coordinator and Director of the Experimental Music Studio.

Bowman, Judith (Duquesne, Pittsburg, PA)

The Music Professor Online—Making the Transition

Judith Bowman is Professor of Music Education and Music Technology at the Mary Pappert School of Music of Duquesne University, where she teaches courses in music research, psychology of music, and digital music pedagogy. She developed online courses for the master's degrees in music education and in music technology and co-developed the B.M. and M.M. degrees in Music Technology. Dr. Bowman is the author of *Online Learning in Music: Foundations, Frameworks, and Practices*, published by Oxford University Press (2014).

Broman, Per (Bowling Green Statue University, Bowling Green OH)

It's a Kid's Game: Using Scratch as a Learning Tool for Music Theory and Aural Skills

Per F. Broman is Professor of Music Theory and the Associate Dean of the College of Musical Arts, Bowling Green State University. He holds degrees from Ingesund College of Music, Sweden, Royal College of Music in Stockholm, McGill University in Montreal, and Gothenburg University. His research interests include twentieth-century analytical techniques, Nordic music, aesthetics, pedagogy of music theory, and film music. He was editor-in-chief of *What Kind of Theory Is Music Theory?* (Stockholm University, 2008), wrote the chapter "New Music of Sweden" for *New Music in the Nordic Countries* (Pendragon Press, 2002), and co-edited and has contributed to numerous journals. He recently completed a chapter on Ingmar Bergman's use of music in his films (Routledge, 2012) and monograph on composer Sven-David Sandström (Atlantis, 2012).

Edstrom, Brent (Whitworth University, Spokane, WA)

Arduino for Musicians

Brent Edstrom is an active music technologist and jazz musician who has published extensively. Highlights of recent publications include *Recording on a Budget*, and *Arduino for Musicians* (in production) for Oxford University Press, *Musicianship in the Digital Age*, distributed by Thomson (Cengage), and more than 40 books for Hal Leonard's Jazz Piano Series. He has also published more than 100 note-for-note transcriptions of the music of Art Tatum, Bill Evans, Kenny Barron, Oscar Peterson and others.

He currently teaches at Whitworth University where he coordinates the music theory and composition program. An active composer and performer, his compositions and arrangements have been performed by numerous orchestras and he does occasional tours with Motown star, Freda Payne.

Greher, Gena (UMass Lowell, Lowell, MA)

The MaKey MaKey Invention Lab as a School-Based Enrichment Block

Gena R. Greher is Professor/Coordinator of Music Education at the University of Massachusetts Lowell and the 2014/15 Nancy Donahue Endowed Professor of the Arts. Her research interests focus on creativity and listening skill development in children and 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; an NSF TUES type 2 grant, Computational Thinking through Computing and Music; a music technology mentor/partnership with UML music education students in local K-12 schools; Soundscapes, a technology infused music intervention program for teenagers with autism spectrum disorders; a Cambodian Culture and Heritage project for Middle School Students. Gena received her Ed.D. from Teachers College Columbia University. Before gaining her Doctorate in Music Education, Gena spent 20 years in advertising as a jingle producer and music director.

Hall, Richard (Texas State University, San Marcos, TX)

Texas State Mysterium for New Music Ensemble

Richard D. Hall is a Senior Lecturer of Music at Texas State University. His teaching duties include Composition, Electronic Composition, Music Technology, and Humanities. He also directs the Texas Mysterium for Modern Music Ensemble.

Halper, Mathew (Kean University, Union, NJ)

Guitar Amplifier Modeling: Hardware vs. Software Technologies

Matthew Halper is Professor of Music at Kean University where he teaches music composition, theory and technology, and is Artistic Director of Ars Vitalis: The New Jersey New Music Forum. He received the D.M.A. degree in music composition from the University of Maryland and holds an M.S. in applied mathematics, an M.A. in composition and theory, and a B.S. in electrical engineering. He has lectured on contemporary music and has had his works performed at conferences of the College Music Society, College Band Directors National Association, National Association of Composers USA, the Society of Composers, the National Flute Association, and at various institutions including the Juilliard School and the Massachusetts Institute of Technology. He has received awards from ASCAP and multiple New Jersey State Council on the Arts Individual Artist Fellowships.

Hein, Ethan (New York University, New York, NY)

Designing Experiences for Music Learning and Creativity

Ethan Hein teaches music technology and music education at New York University and Montclair State University. He maintains an influential and widely-followed music blog at <http://www.ethanhein.com/> and has also recently written for NewMusicBox, Quartz, and Slate. He is an active producer and composer, and you can listen to his recent work here: <http://soundcloud.com/ethanhein> Recently, musicians in eight countries created twenty recordings of his laptop orchestra composition “Divergence/Convergence” as part of a project by the Disquiet Junto, an online electronic music collective. As a founding member of the NYU Music Experience Design Lab, Ethan designs and researches new interfaces for music learning and expression.

Herman, Gabe (The Hartt School, The University of Hartford, Hartford, CT)

Teaching Analog Signal Flow in an Interactive, Virtual Environment

Gabe Herman is an engineer who is as at home in audio post production for film and television as he is as a music producer and studio engineer. In addition to his ongoing professional work in media production, he is the Assistant Director of The Dept. of Music Production and Technology and adjunct faculty in the Dept. of

Performing Arts and Music Management at the Hartt School of Music, in West Hartford CT where he teaches classes in music production, audio post production and music management.

Hutchins, Jeffery Kyle (University of Northern Iowa, Cedar Falls, IA)

Immediacy of Nowness: Works for Flute, Saxophone and Computers by Living Composers)

American saxophonist Jeffery Kyle Hutchins is a soloist, chamber musician, improviser, and performance artist focusing on the promotion and creation of contemporary music and interdisciplinary media. He has premiered over 65 new works for the saxophone, many of which were written specifically for him. Described as an “outstanding saxophonist” (Eugene Rousseau) and “a performer of real energy and brilliance” (James Dillon), Hutchins has performed recitals and presented masterclasses in Asia, Europe, and North America. He has recorded on Avid Sound Records, Emeritus Records, Farpoint Recordings and Klavier Records, and has been the recipient of numerous grants, awards, and competition prizes through Co-Op Press, DOWNBEAT, Minnesota Music Teacher’s Association, Mu Phi Epsilon Foundation, Music Teacher’s National Association, and New Music USA.

Kersten, Fred (Boston University, Boston, MA)

The “New” Multimedia File Formats: Fresh Wine in Innovative Bottles!

Dr. Fred Kersten is currently and has been for seven years an Online Graduate Facilitator for Boston University. He works with graduate music education majors around the world who are completing their masters degrees in music education. Fred holds five degrees in music, education, administration, and music education. He received the B.S. and M Mus degrees from Crane School of Music in Potsdam, New York. His M.S. in Elementary Education and Certificate of Advanced Study in School Administration are from SUNY, New Paltz in New York. The Doctorate (D Ed) in music education/administration was awarded by The Pennsylvania State University.

Interest in the recorder as a performing instrument led to study at Indiana University and he authored a book on Teaching Recorder that has been published by NAFME. His performance repertoire includes Bach, Handel, Telemann, and the vast repertoire of classical recorder literature."

Kidde, Geoffrey (Manhattanville College, Purchase, NY)

Listening and Learning with Algorithmically Generated Music

Geoffrey Kidde is Professor and Chair of the Music Department at Manhattanville College, where he teaches Music Theory and Technology. His academic degrees are from Columbia University and New England Conservatory. He has composed over 50 concert works, and regularly performs as flutist and electronic musician.

Kidde has written opera and orchestral music, as well as for vocal, choral and chamber ensembles. His music has been presented throughout the United States, in Europe, and Japan by many leading ensembles and musicians. As a performing flutist, he has presented his own compositions at CMS, NACUSA and NFA events, and elsewhere. Two compositions are published by Alry Publications and the SCI Journal of Scores, and his music can be heard on the MMC and Living Artists labels. His music has been recognized with awards and grants from Loyola University, Manhattan Choral Ensemble, National Association of Composers USA, and Meet the Composer.

Krämer, Reiner (McGill University, Montreal, QC)

Immediacy of Nowness: Works for Flute, Saxophone and Computers by Living Composers

Reiner Krämer is a music theorist, composer, and programmer from Cologne, Germany. He earned a Ph.D. in Music Theory with a related field in Computer Music at the University of North Texas. Reiner’s dissertation was on “From Darkness, Light” an associate network composition by David Cope. Reiner works as a SIMSSA Postdoctoral Fellow at McGill University in Montréal, Québec, Canada.

Link, Alison (University of Minnesota, Minneapolis, MN)

BubbleMachine (v. 3.0): Converting an interactive, real-time musical analysis tool from Flash to HTML5

Alison Link is an Academic Technologist for the Liberal Arts Technology Innovation Services at the University of Minnesota. She holds a bachelor's degree in International Relations from Grinnell College and a master's degree in Multicultural College Teaching and Learning from the University of Minnesota. She also spent two years teaching with the Austrian Fulbright Commission's English Teaching Assistantship program, where she grew interested in the intersections between technology and global education. She is excited about educational outreach that spans geographical boundaries and disciplines in creative ways. She also loves participating in hackathons and civic technology projects that empower people to explore their own agency and creativity in shaping the technologies we live with.

Lipscomb, Scott (University of Cincinnati, Cincinnati, OH)

BubbleMachine (v. 3.0): Converting an interactive, real-time musical analysis tool from Flash to HTML5

Scott D. Lipscomb is Associate Dean for Academic Affairs and Director of Graduate Studies at the University of Cincinnati's College-Conservatory of Music, where he also serves as Professor of Electronic Media. In addition to his primary research interests in music technology and multimedia cognition, he is currently collaborating on a variety of investigations related to the effect of music in video game contexts and music integration across the K-12 curriculum. Scott has presented results of his research at numerous regional, national, and international conferences, and his work has been published in numerous peer-reviewed journals and edited volumes. He currently serves as Editor for the Journal of Technology in Music Learning. Scott co-authors one of the primary rock history texts used for university courses (Rock and roll: Its history and stylistic development, 7th ed., 2013, Pearson/Prentice-Hall) and co-edited a volume entitled The psychology of music in multimedia (2013, Oxford University Press).

Manzo, V.J. (Worcester Polytechnic Institute, Worcester, MA)

Guitar Amplifier Modeling: Hardware vs. Software Technologies

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 author of several book on music technology published by Oxford University Press including MAX/MSP/Jitter for Music and Foundations of Music Technology, and co-author of Interactive Composition.

McConville, Brendan (University of Tennessee, Knoxville, TN)

What is Online? A 2016 Update: Comparing Survey Results on Online Music Courses.

Brendan McConville is Associate Professor of Music Theory/Composition 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 scholarly journals such as Theory and Practice, The Journal of Music Theory Pedagogy, College Music Symposium, and Tempo, and he is co-author of Music Theory Foundations: an Interactive eBook. He is an active presenter and member of the College Music Society, the Association for Technology in Music Instruction, and the Society for Music Theory organizations. As a composer, his works have been commissioned, performed, televised, and recorded in the United States and in Europe. He recently received a Fulbright Scholar Award to support research and compositional activities in Abruzzo, Italy. His recordings are available from ERMmedia and Navona Records (Naxos).

Menoche, Charles (Central Connecticut State University, New Britain, CT)

New Music Notations: 3D Printing Solutions to Get “In Touch” With The (Musical) Tablet

Dr. Charles Menoche teaches music technology, electro-acoustic music, composition, and music theory at Central Connecticut State University. He regularly presents at the Association for Technology in Music Instruction (ATMI) and Technology Institute for Music Educators (TI:ME). As a composer he has written works for voice, instruments, ensembles, and electro-acoustic media.

Mitchell, Rachel (University at Albany – SUNY, Albany, NY)

Core Theory Reboot: Harnessing Automatic Tonal Analysis Technology in the Music Theory Classroom

Rachel E. Mitchell holds a PhD in music theory from the University of Texas at Austin and a MM in music theory and BM with all-level music teacher certification from Texas Tech University. She currently teaches at the University at Albany – SUNY and has held appointments at the University of Illinois and the University of North Texas. Mitchell has presented papers on various topics at regional, national, and international conferences for the College Music Society, Society for Music Theory, and Society for Music Analysis. Her research interests include the music and writings of Roberto Gerhard and other Second Viennese School composers, the Mexican composer, Silvestre Revueltas, film music criticism, pedagogy, and pop-rock theory. In addition, Mitchell is engaged in developing computer-aided instruction software called Harmonia, which delivers automatic, real-time tonal music analysis, coupled with device-independent notation services and high quality audio playback.

Murphy, Barbara (University of Tennessee, Knoxville, TN)

What is Online? A 2016 Update: Comparing Survey Results on Online Music Courses

Dr. Barbara Murphy is Associate Professor of Music Theory and Coordinator of Music Theory/Composition at the University of Tennessee, Knoxville. As Associate Professor, she teaches undergraduate classes in theory and graduate classes in Theory Pedagogy, Analytical Techniques, and Technology in Music. As coordinator of music theory, she has led a revision of the theory curriculum and the establishment of a new Certificate Program in Music Theory Pedagogy. In 2012, her ebook, *Foundations of Music Theory: An interactive ebook*, authored with Brendan McConville, was published by Kendall-Hunt Publishers. Her other research focuses on technology in music theory and theory pedagogy.

Pike, Pamela D. (Louisiana State University, Baton Rouge, LA)

The Efficacy of an Online Piano Tutorial: A Comparison of Student Achievement Using an Online App with and Without Teacher Mediation

Pamela D. Pike is the Aloysia L. Barineau Associate Professor of Piano Pedagogy. During the past decade, Dr. Pike has presented papers at conferences throughout Asia, Europe, Scandinavia, the United Kingdom, North and South America. Nationally, she regularly presents at various music educator conferences. She has published over two dozen scholarly articles in peer-reviewed journals including the *International Journal of Music Education*, *American Music Teacher*, *Journal of Music, Technology & Instruction*, *Journal of Music Teacher Education*, *MTNA e-Journal, Symposium*, and *Problems in Music Pedagogy*. She has forthcoming chapters in publications from the Royal Conservatory of Music and Oxford. In 2013 she won the MTNA Article of the Year and in 2012 won the LSU Tiger Athletic Foundation Undergraduate Teaching Award. She serves on the editorial board for the *MTNA e-Journal*, is a commissioner for the International Society for Music Education CEPROM committee, and chairs a committee for College Music Society.

Post, Brian (Humboldt State University, Arcata, CA)

Film Scoring with Omnisphere

Dr. J. Brian Post has been teaching composition, music theory and music technology classes at Humboldt State University since the fall of 1998. 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, Dr. Post taught at Emporia

State University, the University of Northern Colorado, the Rocky Mountain Music Technology Workshop, the Midwest Music Camp, the Interlochen Arts Camp, and the International Music Camp. Recent works include; composing the film score for THE MUSIC INSIDE, a dramatic full-length feature film starring Amy Redford, Mary Ellen Trainor, and Brian Wimmer, “Stricken,” a cross discipline work that incorporated dance, digitally enhanced audio files and midi instruments with multiple performances given in Spain and most recently Dr. Post composed incidental music for the ancient East Indian play, Shakuntala which had eight performances in November and December 2012 which earned a meritorious achievement award from the Kennedy Center. Other works by Dr. Post have been performed nationally by the Greeley Philharmonic Orchestra, Cal State Hayward Big Band, Interlochen Lab Band I, Interlochen Concert Band, Emporia State University (ESU) Wind Ensemble, Eranis Flute Ensemble, ESU A Cappella Choir, ESU Opera Company, Greeley Children's Chorale, ESU Faculty Jazz Combo the HSU P. M. Band and the HSU Wind Ensemble. He has recordings released on the Mark and IAC labels.

Powell, Bryan (Amp Up NYC, New York ,NY)

Multiple Definitions of “Music Technology” : Teacher Perspectives from the Integration of Technology in Popular Music-Based Programs

Dr. Bryan Powell is the Director of Programs for Amp Up NYC, a partnership between Little Kids Rock and Berklee College of Music in support of the New York City Department of Education’s efforts to expand Modern Band music education programming for thousands of public school students. Bryan is a musician and music educator with elementary, secondary, and college teaching experience. Dr. Powell is an adjunct professor of music and education who teaches at Hunter College, NYU, and Bergen Community College and also facilitates online Masters and Doctoral level courses for Boston University. Additionally, Bryan is the Executive Director of the Association for Popular Music Education, an organization dedicated to promoting and advancing popular music at all levels of education. Bryan has a Bachelor of Music degree from Pepperdine University, a Masters degree in Education from Chapman University, and a Doctor of Musical Arts degree from Boston University.

Richmond, Floyd (University of Valley Forge, Phoenixville, PA)

Building a Web-Based Notation Program in One Hour

C. Floyd Richmond (D.A) is a member of the music faculty at the University of Valley Forge. He has taught in public and private schools and universities since 1980. Over the years he has held positions as music teacher, worship leader, church orchestra director, and choir director. He is frequently called upon for presentations at school in-service days, local, state, national and international music conferences.

Dr. Richmond is the author or editor of nine course books on music technology, and is the editor and coauthor of Hal Leonard's Technology Strategies, chapter author for Thompson's Technology Guide for Music Educators, primary author for Alfred's Composing Music with Notation, and co-author for Alfred's Playing Keyboard, and Sequencing. He is also the author of Thomas Nelson's Audio, Video, and Media in the Ministry, and Alfred Learning Music with GarageBand on the iPad.

He served as president of the Technology Institute for Music Educators (TI:ME) from 2014 to 2016 and as the chair of their education and curriculum committee from 1995 to 2014. He is active with the Association for Technology in Music Instruction (ATMI). He teaches music technology courses around the country, and in recent years has taught at Ball State University, Boston University, Kent State University, West Chester University, Villanova University, Five Towns College, Central Connecticut University, and Valley Forge Christian College.

Riley, Raymond (Alma College, Alma, MI)

Raising the Bar with Interactive Video: Increasing Engagement and Accountability

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, new media development, and web audio 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.

Sink, Damon (Western Carolina University, Cullowhee, NC)

Live with Live: Ableton Push as an instrument for composition

Damon Sink is a faculty member in the Commercial and Electronic Music program at Western Carolina University where he teaches courses in the fundamentals of music technology, including MIDI and sequencing, synthesis, recording arts, composing sound to picture and audio post production. Dr. Sink is also the director of the Western Carolina Civic Orchestra and is a graduate of the Cincinnati College-Conservatory of Music, where he studied composition with Joel Hoffman, and Samuel Adler.

In addition to his creative work as a composer and music technologist, Dr. Sink is active in other areas of media production, advertising, video, documentary film, and classical and popular music recording. He has engineered or produced recordings with a wide range of artists and composers, including Rick Sowash, Terry King, Anthony Costa, Philip Amalong, Mary Southworth, Jeffrey Crace, and the Balaton Chamber Brass. Before coming to Western, he served as a full-time member on the faculties of Xavier University and The University of Dayton and founded dalSegno Media, an audio/visual production company. Other academic pursuits include topics in the history of music theory as well as the development of rich media modes of analytical presentation. Current projects include CD recordings with Matthew Tooni (Cherokee flutist) and the Smoky Mountain Brass Quintet. He lives with his family in Cullowhee, North Carolina.

Surman, Patrica (Metropolitan State University of Denver, Denver, CO)

Immediacy of Nowness: Works for Flute, Saxophone and Computers by Living Composers

Yamaha Performing Artist Dr. Patricia Surman is an active solo, chamber, and orchestral flutist. In demand as a soloist, Patricia has recently performed and given masterclasses in Taiwan, Korea, Canada, across Europe and the United States at esteemed institutions including the Venice Conservatory, Janacek Academy, the State Conservatory of Greece, Baylor University, the University of Nevada Las Vegas, the University of North Texas, and Oklahoma State University. Patricia has been a featured performer and clinician for flute festivals, including the National Flute Association Convention, Florida Flute Fair, Rochester Flute Fair, Oklahoma Flute Society Flute Fair, Kentucky Flute Festival and the Flute Society of Mid-South. In the spring of 2014, Patricia served on faculty at the University of Macedonia in Thessaloniki, Greece and researched contemporary Greek flute repertoire. Her article on Ida Gotkovsky is featured on Oxford Music Online. She was recently featured in the International Alliance for Women in Music Journal, interviewed in The Flute View and has published articles in the Journal of the National Association of College Wind and Percussion Instructors and Flute Talk Magazine. As co-founder of DuoInteraktiv, Patricia has collaborated with computer musician Reiner Krämer, performing music for flute and interactive computer across the nation.

Patricia recently joined the Metropolitan State University of Denver music faculty as Assistant Professor of Flute and Director of Woodwind Studies and has previously taught at Northeastern State University, Southwestern Oklahoma State University, and Southwestern Adventist University and has held residencies at Bates College and the Taipei Municipal University of Education. She can be heard in recordings on the GIA and Mark Custom labels and as a soloist on the GIA Choralworks CD series.

Testa, Mike (Salem State University, Salem, MA)

Defining Musicianship for the 21st Century Music Teacher

Mike Testa is a Boston area audio educator, producer and composer. He holds a BM:SRT and an MM:SRT from The University of Massachusetts Lowell. He is currently an assistant professor at Salem State University where his research topics include music technology and education and developmental policy.

Previous to working in education, he has worked in a professional capacity in the industries of sports broadcasting and music production. Mike Testa spent 8 years at New England Sports Network covering Boston Red Sox Baseball and Boston Bruins Hockey where he was nominated for a New England Emmy in 2006 in Audio Achievement. He is currently working on his Doctorate in Education Leadership from U Mass Lowell.

Watts, Dustin (Georgia Institute of Technology, Atlanta, GA)

Guided Practice with Feedback using Mobile Devices

Dustin Watts is pursuing an M.S. in Computer Science from Georgia Tech and has taught violin privately for over 3 years. He studied Mechanical Engineering at Georgia Tech and also works with pipelines in the oil & gas industry. Dustin has played violin for over 15 years in orchestras, chamber groups, and as a busker and teacher. He composes music, has conducted an orchestra, and dabbles in guitar and piano as well. Dustin lives in Atlanta with his wife Katie who runs her own tea business, K-Teas.

Whitehead, Glen (University of Colorado, Colorado Springs, CO)

Environmental Transformations: New Inroads to Immersive Curriculum in an Expanding Musical World

Glen Whitehead, D.M.A., is a trumpet and sound artist who works across musical genres and pursues interdisciplinary collaborations across the arts. His recent work includes an appointment as the Director of Performance with the EcoSono Institute, composing for the Ormao Dance Co., the duo “Psychoangelo” with composer / sound artist Michael Theodore of CU Boulder, whose CD “Panauromni” the Bottesini Project, Pandit Sanjoy Bandopadhyay of Kolkata, India and many performances in festivals and as a guest artist nationally and internationally

At the University of Colorado, Colorado Springs Glen is an Associate Professor, Director of the Music Program and the Artistic Director of the Peak FreQuency Creative Arts. He was awarded the UCCS Innovations in Teaching with Technology Award in 2015. His education includes a BMus in Performance from the New England Conservatory of Music, and M.A. and D.M.A from the University of California, San Diego.

Williams, David (University of South Florida, Tampa, FL)

The iPad in Live Performance

David A. Williams is an associate professor of music education and technology, and the Associate Director of the School of Music at the University of South Florida. His research interests center on the enhancement of teaching/learning situations in music education using learner-centered and informal learning pedagogies.