

SCOTT D. LIPSCOMB

Curriculum Vitae

Education

Degree	Institution	Date Degree Granted
Ph.D.	University of California, Los Angeles Systematic Musicology Dissertation Title: <i>Cognition of musical and visual accent structure alignment in film and animation</i> (Roger A. Kendall, advisor)	1995
M.A. (highest distinction)	University of California, Los Angeles Systematic Musicology	1990
B.M. (highest honors)	University of Tennessee, Knoxville Jazz Performance (electric & acoustic basses)	1982

Positions/Employment

*Administrative Appointments*¹:

<p><i>University of Minnesota (U of M), Twin Cities</i> Associate Director & Director of Undergraduate Studies, School of Music served as chief administrative officer when the Director was unavailable; collaborated on a strategic planning process and served as co-author of the final document (approved by faculty December 2012); supervised data collection for and authored the 10-year NASM self-study (2014); served as a member of the Senior Leadership Team (Director, Director of Graduate Studies, & Director of Undergraduate Studies); interpreted and implemented administrative and academic policies; addressed curricular matters and advising issues across the School of Music; coordinated and managed undergraduate programs; responsible for addressing programmatic or personnel challenges; and chaired the Undergraduate Studies Committee and the Undergraduate Student Advisory Committee</p>	<p>2006 – present 2012 – 2014, 2015 – present</p>
<p>Interim Director, School of Music chief academic and administrative officer for the School; fundraising, development, and donor relations; establish and communicate a clear vision for the unit; define, develop, and align strategic priorities with the University mission and values; supervise 70 faculty members and 24 support staff for a School of Music serving approximately 300 undergraduate majors, 200 graduate majors, and 4500 non-majors per semester in a variety of non-major academic courses and ensembles; administer day-to-day functions of the unit (operational management; administrative oversight; implement and maintain School-wide budget (~\$9.5M); determine faculty teaching loads; steward scholarship accounts (~\$24M), generating approximately \$1.2M per year in available funds; advocate effectively for unit needs; work collaboratively with a range of internal and external partners; promote a culture of collaboration and teamwork, encouraging interdisciplinary initiatives; resolve conflicts; foster creativity and innovation, integrating into governance decisions, curricula, and community engagement activities; encourage and support professional development for faculty and staff; promote diversity among faculty, staff, and students; recruit, mentor, and retain the highest caliber of faculty, staff, and students; and prepare well-educated citizens to meet the challenges and opportunities in an increasingly diverse world</p>	<p>2014 – 2015</p>
<p>Division Head, Music Education & Music Therapy supervised a thorough revision of both undergraduate and graduate music education (2006) and music therapy (2007) curricula; strategic planning; prepared annual planning documents, including recommendations for divisional faculty teaching loads and course offerings; collaborated with divisional colleagues to create a two-year, rotating schedule; communicated admissions decisions to School of Music administration; served as divisional representative on the School of Music Executive Committee; advocated successfully for the return of a retrenched, tenure-track faculty</p>	<p>2006 – 2010, 2011 – 2013</p>

¹ The responsibilities and accomplishments listed are a highlighted subset of those performed/attained; these lists are not intended to be exhaustive.

position, a tenure-track music therapy position, and the creation of a new 100% contract appointment in music therapy, bringing us in line with AMTA requirements for the first time in over a decade

<i>The University of Texas at San Antonio</i>	1995 – 2001
Assistant Director, Division of Music	1995 – 2000
established and maintained departmental budget; managed music scholarships; determined course schedule; updated Music section of undergraduate and graduate catalogs; chaired Faculty Executive Committee; served as first point-of-contact in handling personnel issues; acted as liaison between the division and other offices	
Undergraduate Advisor of Record, Division of Music	1995 – 2000
supervised faculty advisors; maintained electronic student records for all music majors; created and updated the Music Division Student Handbook; and, using my technology expertise, created a dynamic website for online, password-protected faculty access to scholarship and advising records	
Interim Director, Teaching & Learning Center	2000
organized, promoted, and carried out faculty development workshops; established strong relationships between the TLC, the Office of Information Technology, and various departments across campus	
<i>Faculty Positions/Rank:</i>	
<i>University of Minnesota, Twin Cities</i>	2006 – present
Professor, Music Education	2015 – present
Associate Professor, Music Education	2006 – 2015
Graduate Faculty Appointment in Music Education & Music Therapy	
Affiliate Member, U of M Center for Cognitive Science	
<i>Northwestern University</i>	2001 – 2006
Associate Professor, Music Education & Music Technology	2003 – 2006
Associate Professor, Music Education & Music Cognition	2001 – 2003
<i>The University of Texas at San Antonio</i>	1995 – 2001
Assistant Professor, Music	1995 – 2001
promoted to Associate Professor with tenure	2001
<i>University of California, Los Angeles</i>	1988 – 1995
Teaching Fellow	1994
Teaching Assistant	1992 – 1995
<i>Southern Methodist University</i>	1994
Temporary Adjunct Faculty, Department of Music Therapy	
<i>Webster University (Vienna, Austria)</i>	1990 – 1994
Adjunct Professor, Music	
<i>Other professional employment:</i>	
Consultant, Learning Through Music Consulting Group, Music-in-Education National Consortium	2007 – 2013
Guided Practices Consultant, Music-in-Education National Consortium	2007 – 2011
Sound Editor for a compact disc recording project, including Liszt Piano Concerto No. 1 in Eb, Stuessy' "Carousel" Piano Sonata, and Stuessy's Piano Concerto No. 2; all performed by Dr. Valeri Grokhovski with the Moscow State Symphony; Christopher Wilkins,	December, 1998

conductor	
Sound Engineer for a recording of Stuessy's "Carousel" Piano Sonata	October, 1998
Consultant for the purchase & installation of a sound reinforcement system & recording facility for the Downtown Campus 300-seat theater; also determined hardware & software for multimedia podia in the Downtown campus music classrooms	August, 1998
Supervising recording engineer for Volume 2 of the "Young Band Repertoire Project," Dr. Brian Harris	May 1997
Recording Engineer & Sound Editor for the "Friends of Music" CD; a series of faculty and student performances that were used to create a compact disc compilation to raise scholarship funds	November, 1997
Recording Engineer for the UTSA Faculty Trio's performance of a piece composed by Dr. Jim Balentine	June, 1997
Music consultant & composer for "Piggy in Numberland"; commercial math instructional CD-ROM for very young children developed by members of the UCLA Psychology Department	1996
Composed the Title Theme for "Money Matters" and "Financial Planning Forum," weekly financial radio programs on WQBR in Jacksonville, FL	1994
Specialty Entertainment Business - <i>Doubletake</i> solo performer with computer-sequenced accompaniment	1987 – 1995
Professional Jazz-Rock Fusion Showband: <i>The Coupe</i> – traveled throughout the US & Canada electric bass, keyboards, saxophone, & lead vocals	1982 – 1987
Premiere Broadway Musical (<i>The Conversion of Buster Drumwright</i>) Asst. Musical Director, Arranger, & Copyist for musical score	Summer 1982
Oak Ridge Symphony Orchestra; Contrabass	1981 – 1982
Knoxville Symphony Orchestra; Contrabass	1980 – 1982
Big Mamma Studios, Knoxville, TN; studio bassist	1978 – 1982

Current Membership in Professional Organizations

- National Association for Music Educators
- Minnesota Music Educators Association
- Society for Music Teacher Educators
- Minnesota Society for Teacher Educators
- Society for Music Perception & Cognition
- Association for Technology in Music Instruction
- College Music Society

Honors Societies: Phi Kappa Phi Honors Fraternity, Pi Kappa Lambda Music Honors Fraternity, and Golden Key Honor Society

HONORS AND AWARDS FOR RESEARCH/CREATIVE WORK, TEACHING, PUBLIC ENGAGEMENT, AND SERVICE

2014 – Keynote Address for the College Music Society Great Lakes Regional conference in Fargo, ND (Spring 2014)

2006 – Keynote Address for the College Music Society Great Lakes Regional conference in Evanston, IL (Spring 2006)

- 2004 – Keynote Address for an international symposium on *The design of artificial environments on the basis of human sensibility* (Fukuoka, Japan; December 2-3, 2004)
 Received the 1999 President's Distinguished Achievement Award for *Excellence in University Service* (The University of Texas at San Antonio, TX; May, 1999).
 Voted “Most Outstanding Faculty” by the UTSA Student Association (The University of Texas at San Antonio, TX; Spring 1998).

Elections to Societies

- President, Association for Technology in Music Instruction (2002–2009, 2014–present)
 Treasurer, Society for Music Perception & Cognition (2005–2011)
 Executive Board, Society for Music Perception & Cognition (2004–present)
 Advisory Board, Technology Institute for Music Educators (2003–present)
 Chair, Research Committee, Technology Institute for Music Educators (2003–present)
 Chair, Multimedia SRIG, Association for Technology in Music Instruction (2007–2010)
 Chair, Perception & Cognition SRIG, Music Educators National Conference (2006–2008); served as Chair-elect from 2004–2006

RESEARCH, SCHOLARSHIP, AND CREATIVE WORK

Grants and Contracts

External Sources (federal or state grants, foundation awards, etc.)

Received at the University of Minnesota

- 2011 – received \$450,000 from the **National Science Foundation** for a Transforming Undergraduate Education in Science, Technology and Mathematics (Type 2) grant proposal entitled “Computational Thinking Through Computing and Music”; the proposal was a collaboration between four faculty members from the University of Massachusetts–Lowell and myself. Though directly involved throughout the proposal process, my primary role during the grant period will be to serve as external evaluator of the outcomes associated with the funded activities. [formal evaluator; proactively engaged in proposal preparation]
 2011 – in collaboration with a dozen colleagues from across the University of Minnesota campus, received \$638,000 for a Multi-sensory Perception Research Facility that has been selected as one of 20 interdisciplinary proposals to move into the second round for consideration in the prestigious **Infrastructure Investment Initiative** (I3) [co-PI]
 2009 – composed a grant application and submitted on behalf of the Research Committee of the Technology Institute for Music Education (TI:ME); the project entitled “Effective applications of technology in the music classroom: An action research model” was fully funded by the **NAMM Foundation** (National Association of Music Merchants) in the amount of \$30,000. [PI]
 2008 – collaborated with representatives from Minneapolis Public Schools on a successful grant proposal entitled *FACETS: Focus on Arts, Culture and Excellence for Teachers & Students*, receiving a total of \$341,621 from the **U.S. Department of Education: Professional Development for Arts Educators**; \$10,000 were used to support internships and other research related activities associated with the U OF M partnership [collaborator]
 2008 – collaborated on a successful grant proposal submitted to the **U.S. Department of Education: Professional Development for Arts Educators**; of the total \$336,440 awarded for the three-year period of the grant; \$35,000 was awarded to the U OF M School of Music for the development, training, and scaling out of *music plus music integration* programs in Minneapolis Public Schools [collaborator]
 2007 – as part of the Music-in-Education National Consortium (MIENC, headquartered at the New England Conservatory of Music), participated in the successful process of applying for a

Fund for the Improvement of Post-Secondary Education (FIPSE) grant from the **U.S. Department of Education**. Funding in the amount of \$625,000 was received for a three-year project to allow intensive scale-out of the Learning Through Music program, for which Ramsey International Fine Arts Center (a fine arts magnet school in Minneapolis) serves as a model school in the MIENC Learning Laboratory Network [collaborator; proactively engaged in proposal preparation]

Received at Other Institutions

Northwestern University

2003-2004 – received \$24,996 for the creation of a collaborative partnership with the Carnegie Hall Weill Music Institute that benefited over two thousand 4th to 6th graders in the Chicago Public Schools. The project, called *LinkUP!* Was funded by a \$100,000 grant from **Verizon**. [collaborator]

The University of Texas at San Antonio

2000—The Institute for Music Research received a \$250,000 grant from **Texaco Corporation** for use in a variety of research projects on music and the brain in collaboration with the UTHSC Research Imaging Center. [collaborator]

University Sources

Imagine Fund

2014 – received a \$5,000 Imagine Fund Annual Award for a collaborative project with Duo Gelland entitled “Inspiring creativity and engaged learning through new music: Phase II. A research-based analysis of documentary evidence.” [PI]

2013 – received a \$5,000 Imagine Fund Annual Award for a collaborative project with Duo Gelland entitled “Inspiring creativity and engaged learning through new music.” [PI]

School of Music Special Events Fund & College of Liberal Arts Scholarly Events Fund

2013 – on behalf of the Music Education & Music Therapy division, received \$800 from the U OF M School of Music Special Events fund to support our continuing Music Education & Music Therapy Colloquium series [PI]

2011 – received a \$700 award from the U OF M School of Music Special Events fund to support the continuation of a Music Education & Music Therapy Colloquium series for 2011-2012. [PI]

2009 – on behalf of the Music Education & Music Therapy division, authored and submitted a requested for continuation of funding for the Music Education & Music Therapy Colloquium; received \$1,800 from the College of Liberal Arts Scholarly Events Fund for 2009-2010. [PI]

2008 – negotiated and received \$11,000 to support hosting the 2008 conference for the Committee on Inter-Institutional Cooperation, a group of Big Ten music education faculty and graduate students (October 15-17, 2008); \$1,000 was received from the School of Music Special Events Fund, and \$10,000 was written into the School of Music budget for FY 2009 by CLA. I covered the balance of \$3,625.45 for the event out of my own research account. [PI]

2007 – received \$3,000 from the School of Music Special Events Fund to support a Music Education & Music Therapy colloquium series [PI]

2006 – received \$6,000 to support a satellite conference for the Tanglewood II symposium (\$2,000 from CLA’s Scholarly Events Fund and \$4,000 from the School of Music) [PI]

College of Liberal Arts InfoTech Fees Program

2009 – collaborated with Phillip O’Toole, U OF M Technical Coordinator/Audio Engineer, and received a \$13,103 grant to install a SMARTBoard and surround sound system in the primary

- music education seminar room for use in graduate classes and for preliminary exams, dissertation presentations, and oral defense sessions [co-PI]
- 2008 – collaborated with Glenn Pohland & Phillip O’Toole, received \$20,395.75 from the College of Liberal Arts InfoTech Fees Committee’s Instructional Improvement grant to purchase and install a SMARTboard in a third School of Music classroom [co-PI]
- 2008 – collaborated with Doug Geers, received \$41,467.00 from the College of Liberal Arts InfoTech Fees Committee’s Instructional Improvement grant to upgrade the School of Music computer lab, including network upgrade, iMac computers, MIDI keyboards, cables, headphones, and a laser printer [co-PI]
- 2008 – received \$8,577.98 from the College of Liberal Arts InfoTech Fees Committee’s Instructional Improvement grant to purchase computers and software to establish two video editing stations in the music education seminar room and resource center [PI]
- 2007 – received \$20,348 from the College of Liberal Arts InfoTech Fees Committee’s Instructional Improvement grant to purchase software for use in moving our music education technology-related offerings into the 21st century [PI]
- 2006 – received \$9,671 from the College of Liberal Arts InfoTech Fees Committee’s Instructional Improvement grant to install Macintosh G5s as SmartMusic systems in two School of Music practice rooms [PI]

Office for the Vice President for Research

- 2009 – successfully collaborated with members of the School of Music Technology Committee to create a \$50,000 grant proposal to the U OF M Office of the Vice President for Research for the purpose of upgrading two facilities (Ferguson 225 and 280), enhancing audio-video capabilities to allow innovative research projects to be carried out and reported. [PI]

Office of Public Engagement

- 2006 – received \$4,968 from the U OF M Office of Public Engagement Seed Grant Proposal to fund a guided internship program for Music Education students; “Learning Through Music Guided Internships in Minneapolis Public Schools: An Opportunity for U OF M Students to Experience and Contribute to the Development of a Music-integrated, Multidisciplinary Approach to Education [PI]

Other Internal Sources

- 2011 – received a \$500 Freshman Seminar Enhancement grant to purchase a PS3 game system and controllers for use in class as we explored the topic: “What can video games teach us about learning?” [PI]
- 2010 – received \$500 grant for support from the SoM Engaged Department Leadership Team for MuEd 8280 (Current Trends in Music Education: Music Integration in the K-12 Classroom); students in this class were required to identify a classroom teacher, determine a non-music subject area to facilitate, work with the teacher to collaboratively determine subject-related standards to be addressed, collaborate on a series of lesson plans, implement the program, then assess outcomes. [PI]

Other Funding Sources

at the University of Minnesota

- 2013 – received \$3,000 from the Twin Cities Opera Guild for support of the 4th grade opera at Ramsey International Fine Arts Center, an urban K-8 fine arts magnet school; collaboration with Dee Lundell (Learning Through Music) and other school staff [PI]
- 2012 – received \$3,000 from the Twin Cities Opera Guild for support of the 4th grade opera at Ramsey International Fine Arts Center, an urban K-8 fine arts magnet school; collaboration with Dee Lundell (Learning Through Music) and other school staff [PI]

- 2011 – received \$2,000 from the Twin Cities Opera Guild for support of the 4th grade opera at Ramsey International Fine Arts Center, an urban K-8 fine arts magnet school; collaboration with Dee Lundell (Learning Through Music) and other school staff [PI]
- 2010 – in collaboration with the City of Lakes Rotary Club, successfully raised \$40,000 for the installation of a musical playground in Jackson Square Park, a public area in north Minneapolis [PI]
- 2010 – received \$2,000 from the Twin Cities Opera Guild for support of the 4th grade opera at Ramsey International Fine Arts Center, an urban K-8 fine arts magnet school [PI]

at Northwestern University

- 2005 – received a research grant for \$2,218.75 from the Residential College Fellow Research Assistant Program to support a research project during the 2005-06 academic year entitled “The use of technology to enhance learning in the music classroom.” [PI]
- 2004 – received \$28,808.84 to support the 8th International Conference on Music Perception & Cognition, hosted by the Northwestern University School of Music and sponsored by the national Society of Music Perception & Cognition [PI]

at The University of Texas at San Antonio

- 1999—Received \$5,977 for a collaborative technology-based teaching grant with Dr. Sabine Thomas (Geology). This grant was funded by the Center for Academic Technology, the Teaching & Learning Center, and the Faculty Committee on Student Retention, based on a strategic initiative proposed by the Information Technology Academic Advisory Group. [co-PI]
- 1999—Received a Dean's Circle Research grant (\$600) to support travel to Berlin for the purpose of presenting a paper at the international conference of the Acoustical Society of America. [PI]
- 1999—Received \$500 from the Office of International Programs to support travel to Berlin for the purpose of presenting a paper at the international conference of the Acoustical Society of America. [PI]
- 1998—Received \$3,700 for a technology-based teaching grant from the Center for Academic Technology, the Teaching & Learning Center, and the Faculty Committee on Student Retention, based on a strategic initiative proposed by the Information Technology Academic Advisory Group [PI]
- 1997—Received \$1,160 from President Kirkpatrick’s Information Technology Initiative to attend a workshop/seminar entitled “Visual Studio, the Art of Visual Basic Programming.” [PI]
- 1997—Received travel funds (\$425) to present an invited paper at the Acoustical Society of America conference at Penn State University (State College, PA) [PI]
- 1996—Received \$500 from Core Curriculum funds to purchase 10 copies of Clip Creator computer software for the purpose of assisting Music Division faculty who teach Core Curriculum music courses with the creation and incorporation of multimedia materials into the class presentations. [PI]
- 1996—Received travel funds (\$425) to make a group presentation with other members of the Institute for Music Research at the joint conference of the College Music Society and the Association for Technology in Music Instruction. [PI]
- 1996—Received travel funds (\$350) to present results of my research at the 4th International Conference of Music Perception & Cognition at McGill University (Montreal, Quebec). [PI]

Publications

Coding system for publication/presentation entries:

- **bold-face type**: identifies Dr. Lipscomb's name
for multi-authored works (during the period since arriving at the U of M only), a description of Dr. Lipscomb's specific role is provided
- **green font**, name preceded by “+”: student publication/presentation
- **blue font**, name preceded by “★”: engaged scholarship; regarding this work ...
Immediately upon arriving in the Twin Cities in 2006, I set about establishing informal relationships and formal partnerships with arts organizations and school districts in the region. I stepped into a leadership role with Learning Through Music, a newly established – at that time – 501(c)(3) non-profit focused on the pedagogically meaningful integration of music into K-12 classrooms across the entire curriculum (see “Research Narrative” document for more details). This work, carried out over the past eight years, represents the highest level of engaged scholarship; educational needs were determined in direct collaboration with classroom teachers, music specialists, and administrators at specific school sites, then teams were established (including U of M music education guided interns and local teaching artists, as needed) to plan curricula and implement programs into classrooms. A consistent, iterative process of data collection, analysis, evaluation, and program revision followed, facilitating improvement of each of these programs over time. For a period of time (2007 to 2011), we were involved with the Music-in-Education National Consortium, a group of about a dozen locations around the country where collaborators were carrying out related music integration work. As represented below, the research-based results and programmatic/curricular information were widely disseminated via publication and presentations/posters at regional, national, and international conferences.

Books or Monographs

Refereed

Tan, S.-L, Cohen, A., **Lipscomb, S. D.**, & Kendall, R. A. (Eds.)(2013). *Psychology of music in multimedia*. Oxford, UK: Oxford University Press. [edited volume with an international slate of contributors]

I was one of four editors and was personally responsible for working directly with four chapter authors to revise their contributions before being submitted for review by other editors and served as secondary review for an equal number of chapters; in addition, I reviewed all chapters other than these eight, once they had been reviewed initially by one of the other editors. I was primarily responsible for composing the book proposal, which was accepted in its original form by Oxford. I was sole author of one chapter and co-author for four others.

Non-refereed

Lipscomb, S. D. (in preparation). *Rock and roll: Its history and stylistic development*, 8th ed. New York, NY: Pearson Education, Inc.

I began conversations with the editorial team in December followed by a conference call on January 23, 2015. Revisions are scheduled to be complete by November 2015 with an anticipated publication date of July 2016.

Stuessy, J., & **Lipscomb, S. D.** (2013). *Rock and roll: Its history and stylistic development*, 7th ed. New York, NY: Pearson Education, Inc.

Though all editions of this book are listed below, I will add comments only to this entry and the instructor manual that follows directly below. I assumed the role of co-author for this textbook with publication of the 3rd edition (1998); at that time, my primary responsibility was to address the more recent genres of rock (from the 1980s onward) and to update information about earlier artists and groups who had continued to record and perform. With each consecutive edition of the text, my role became greater, requiring significantly more effort and taking responsibility for revising larger and larger sections of the book. My co-

- author recently retired from academia and has requested that I assume sole authorship for 8th edition of the book, upon which I shall begin work in 2015.*
- ✦Dorfman, J., ✦Zelensky, N., & Lipscomb, S. D. (2012). Instructor manual for Stuessy & Lipscomb's Rock and roll: Its history and stylistic development (7th ed.). New York, NY: Pearson Education, Inc.
- For this instructor guide (including all three editions listed), I shared my course materials with Drs. Dorfman and Zelensky as a basis for creating the initial draft ... to which they added significant new content. My role was then to revise and edit the document into a final draft before submitting to the publisher.*
- Stuessy, C. J., & Lipscomb, S. D. (2009). Rock and roll: Its history and stylistic development, 6th edition. Upper Saddle River, NJ: Prentice-Hall.
- ✦Dorfman, J., ✦Zelensky, N., & Lipscomb, S. D. (2008). Instructor manual for Stuessy & Lipscomb's Rock and roll: Its history and stylistic development (6th ed.). Upper Saddle River, NJ: Prentice-Hall.
- Stuessy, C. J., & Lipscomb, S. D. (2006). *Rock and roll: Its history and stylistic development*, 5th edition. Upper Saddle River, NJ: Prentice-Hall.
- ✦Dorfman, J., ✦Zelensky, N., & Lipscomb, S. D. (2006). *Instructor manual for Stuessy & Lipscomb's Rock and roll: Its history and stylistic development* (5th ed.). Upper Saddle River, NJ: Prentice-Hall.
- Stuessy, C. J., & Lipscomb, S. D. (2003). *Rock and roll: Its history and stylistic development*, 4th edition. NY: Prentice-Hall.
- Browne, M. N., Keeley, S. M. & Lipscomb, S. D. (2002). *Music on the internet: Evaluating on-line resources*. NY: Prentice-Hall. [adapted for the field of music]
- For this entry, the previous edition below, and Stull (1997, 1998, 1999-2000), I was given a template by the publisher, providing the organizational structure for the text. My role was to provide dozens of useful URLs for music-related sites and to provide readers with specific suggestions for their use in music learning contexts.*
- Browne, M. N., Keeley, S. M. & Lipscomb, S. D. (2001). *Music on the internet: Evaluating on-line resources*. NY: Prentice-Hall. [adapted for the field of music]
- Stull, A. T. (1999). *Music on the internet: 1999-2000*. Upper Saddle River, NJ: Prentice-Hall. Adapted for Music by **Scott D. Lipscomb**.
- Stuessy, C. J., & Lipscomb, S. D. (1998). *Rock and roll: Its history and stylistic development*, 3rd edition. NY: Prentice-Hall.
- Stull, A. T. (1998). *Music on the internet: 1998-99*. Upper Saddle River, NJ: Prentice-Hall. Adapted for Music by **Scott D. Lipscomb**
- Stull, A. T. (1997). *Music on the internet: 1997-98*. Upper Saddle River, NJ: Prentice-Hall. Adapted for Music by **Scott D. Lipscomb**

Refereed Journal Articles or Book Chapters

- Heuser, F., Lipscomb, S. D., & Pohland, G. (in preparation). Learning rhythm: The impact of visual presentation.
- status: all data have been collected and analyzed and an initial draft of the paper is currently under final revision to be submitted to the Journal of Technology in Music Learning by Spring 2016.*
- Lipscomb role: the idea for the study was primarily conceived by Lipscomb and Heuser; Lipscomb designed the method of data collection and analysis; Heuser wrote an initial draft of the background and literature review, and Lipscomb wrote an initial draft of the method and results; the discussion was written collaboratively; Pohland's primary contribution was facilitating data collection in Minnesota; Heuser facilitated data collection in California.*

Lipscomb, S. D. (in preparation). ★[Music integration internships: Preparing pre-service teachers for a changing world.](#)

status: all data have been collected and analyzed; a draft version has been written and is currently under author revision; will be submitted to the Music Educators Journal in Spring 2016

Lipscomb, S.D. (in preparation). Teaching online: Lessons learned in the transition from classroom to the internet.

status: presented the content of this paper at a conference in February 2014; will be submitted to Music Educators Journal in Spring 2016

Lipscomb, S. D., Mazzola, G., & Huovinen, E. (in preparation). The influence of a visual performance component on preference ratings in response to complex musical sound.

status: all data have been collected and analyzed; an initial draft of the background and methods section has been written; will be submitted to the Journal of Research in Music Education in Summer 2016.

Lipscomb role: primarily responsible for conceiving the study; research design and method were guided by Lipscomb with collaborative input from Mazzola and Huovinen; Lipscomb collected data for the first three experiments and Mazzola and Huovinen collected data for the final experiment; data analysis was completed solely by Lipscomb (with assistance from the U of M's Statistical Consulting Service); Lipscomb is currently working on the initial written draft of this project

Lipscomb, S. D. (in preparation). Cross-modal influences on the cognition of motion pictures, video games, and other multimedia. In P. J. Rentfrow & Daniel J. Levitin's (Eds.), *Foundations in music psychology: Theory and research*. Elsevier.

status: chapter outline complete; final draft to be submitted by September 2016

Lipscomb, S. D. (2013). Cross-modal alignment of accent structures in multimedia, pp. 192-213. In Tan, Cohen, **Lipscomb**, & Kendall (Eds.), *Psychology of music in multimedia*. Oxford, UK: Oxford University Press.

Kendall, R. A., & Lipscomb, S. D. (2013). Experimental semiotics applied to visual, sound, and musical structures, pp. 48-65. In Tan, Cohen, **Lipscomb**, & Kendall (Eds.), *Psychology of music in multimedia*. Oxford, UK: Oxford University Press.

Lipscomb role: Kendall composed an initial draft of the chapter, then Dr. Lipscomb expanded upon the content, specifically integrating a synthesis of past research into the body of the document and collaboratively composing a conclusion.

Grimshaw, M., Tan, S.-L., & Lipscomb, S. D. (2013). Playing with sound: The role of music and sound effects in gaming, pp. 289-314. In Tan, Cohen, **Lipscomb**, & Kendall (Eds.), *Psychology of music in multimedia*. Oxford, UK: Oxford University Press.

Lipscomb role: Grimshaw composed an initial draft to which both Tan & Lipscomb provided detailed feedback, proposed revisions, and integrating additional empirical literature into the content. Three rounds of such revision were required to complete an initial draft; then, two rounds of revision with the editors were completed to reach the final, published version.

Cohen, A. J., Lipscomb, S. D., Tan, S.-L., & Kendall, R. A. (2013). Introduction: The psychology of music in multimedia, pp. 1-13. In Tan, Cohen, **Lipscomb**, & Kendall (Eds.), *Psychology of music in multimedia*. Oxford, UK: Oxford University Press.

Lipscomb role: for this introductory chapter for the OUP edited volume, Cohen created an initial draft and Lipscomb took the second pass at the content; both other editors provided feedback and proposed revisions to the resulting draft.

- Tan, S.-L., Cohen, A.J., **Lipscomb, S. D.**, & Kendall, R. A. (2013). Future research directions for music and sound in multimedia, pp. 391-405. In Tan, Cohen, **Lipscomb**, & Kendall (Eds.), *Psychology of music in multimedia*. Oxford, UK: Oxford University Press.
Lipscomb role: the procedure for this concluding chapter for the OUP volume was similar to that of the previous entry, but Cohen and Tan took the first pass, then Lipscomb & Kendall provided input.
- Lipscomb, S. D.** (2012). Enhancing opportunities through technology. In Palmer and de Quadros's, *Tanglewood II: Summoning the future of music education* (pp. 221-245). Chicago, IL: GIA Publications, Inc.
- Lipscomb, S. D.**, & Scripp, L. (2008). ★[Connecting research that reflects the evolving role of music in education](#). *Teaching Artist Journal*, 6(2), 159-168.
Lipscomb role: Lipscomb took primary responsibility for writing the initial draft; minor revisions were proposed by Scripp to this version, then Lipscomb revised and submitted the document for publication. Reviewer critiques were addressed collaboratively by both authors.
- Lipscomb, S. D.** (2007). The role of technology in music education: A preconference satellite symposium for Tanglewood II. *The Journal of Technology in Music Learning*, 4(1), 55-69.
- ✦**Schutz, M.**, & **Lipscomb, S. D.** (2007). Hearing gestures, seeing music: Vision influences perceived tone duration. *Perception*, 36, 888-897.
Lipscomb role: the topic for this paper evolved out of the student's final project in one of my music perception courses, which we then followed with an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and I then provided detailed critiques and suggestions for improvement. This project laid the groundwork for the student's eventual thesis.
- Hickey, M., & **Lipscomb, S. D.** (2006). How different is good? How good is different? The assessment of children's creative musical thinking. In I. Deliege & G. A. Wiggins' (Eds.), *Musical creativity: Multidisciplinary research in theory and practice*. NY: Psychology Press.
Lipscomb role: we were invited to submit this chapter on the basis of Hickey's past research investigating creativity and a previous collaboration we had published (Lipscomb, Hickey, Sebald, & Hodges, 2003). Hickey took the lead on writing an initial draft, in which I collaborated in summarizing our previous research project and augmenting related literature on the topic.
- ✦**Zehnder, S. M.**, & **Lipscomb, S. D.** (2006). The role of music in video games. In P. Vorderer & J. Bryant (Eds.), *Playing computer games: Motives, responses, and consequences* (pp. 241-258). Lawrence Erlbaum Associates.
Lipscomb role: the topic for this paper evolved out of the student's final project in one of my music perception courses, which we then followed with an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and I then provided detailed critiques and suggestions for improvement. This project laid the groundwork for the student's eventual dissertation.
- Lipscomb, S. D.**, & Tolchinsky, D. E. (2005). The role of music communication in cinema. In D. Miell, R. MacDonald, & D. Hargreaves' (Eds.), *Musical communication* (pp. 383-404). Oxford: Oxford University Press.
Lipscomb role: Lipscomb was invited to contribute to this volume and requested Tolchinsky's participation, as a colleague in the Films Studies department; the

content was primarily based on Lipscomb's area of expertise and past research with valuable input from Tolchinsky. Lipscomb composed the initial draft of the article to which Tolchinsky provided comments and proposed revisions.

- Lipscomb, S. D.** (2005). Using sound in *Flash* to enhance the music learning experience. *The Journal of Technology in Music Learning*, 3.
- Hagen, S., **Lipscomb, S. D.**, Barry, N. H., Norris, G., & Kuehne, J. (2005). Progress and promise in K-12 music education: Is technology making a difference? *The Journal of Technology in Music Learning*, 3, 56-66.
Lipscomb role: Each of the co-authors composed a summary of their panel presentations at a NSMIT conference upon which this article was based.
- ✦**Sindberg, L., & Lipscomb, S. D.** (2005). Professional isolation and the public school teacher. *Bulletin of the Council for Research in Music Education*, no. 166.
Lipscomb role: the topic for this paper evolved out of the student's final project in one of my research courses, which we then followed with an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and I then provided detailed critiques and suggestions for improvement.
- Lipscomb, S. D.** (2005). The perception of audio-visual composites: Accent structure alignment of simple stimuli. *Selected Reports in Ethnomusicology*, 12, 37-67.
- ✦**Dorfman, J., & Lipscomb, S. D.** (2005). Graduate music students' attitudes toward research. *Journal of Music Teacher Education*, 15(1), 31-42.
Lipscomb role: the topic for this paper evolved out of the student's final project in one of my research courses, which we then followed with an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and I then provided detailed critiques and suggestions for improvement. This project laid the groundwork for the student's eventual dissertation.
- Lipscomb, S. D., & Zehnder, S. M.** (2005). Immersion in the virtual environment: The effect of a musical score on the video gaming experience. *Journal of Physiological Anthropology and Applied Human Science*, 23, 89-95.
Lipscomb role: This article was invited after Lipscomb presented a keynote address on the topic in Fukuoka, Japan; the research results presented were based primarily on Zehnder's dissertation project upon which the two had collaborated.
- Fleming, V. M., **Lipscomb, S. D.**, Nielsen, B., & Light, G. (2004, December 7). Immediate and long-term impact of a pedagogically-based technology workshop series. *Estudios sobre Educación (Studies on Education)*, 7, 7-20.
- Lipscomb, S. D.**, Hickey, M., Sebald, D., & Hodges, D. (2003). The Creative Music Project: A cantometric analysis of fifth grade student compositions. *Journal of the Centre for Research in Education and the Arts*, 3(2), 58-72.
- Lipscomb, S. D.** (1996). Cognitive organization of musical sound. In D. Hodges' (Ed.) *Handbook of Music Psychology*, 2nd ed., 133-175. San Antonio, TX: Institute for Music Research.
- Lipscomb, S. D., & Hodges, D.** (1996). Hearing and music perception. In D. Hodges' (Ed.) *Handbook of Music Psychology*, 2nd ed., 83-132. San Antonio, TX: Institute for Music Research.
- Lipscomb, S. D., & Kendall R. A.** (1996). Perceptual judgment of the relationship between musical and visual components in film. *Psychomusicology*, 13(1), 60-98.

Non-refereed Journal Articles, Book Chapters, CD-ROMs, Blogs, or Web-based Supplements

- Lipscomb, S. D.** (in progress). Cross-modal influences in musical multimedia: Motion pictures, music videos, and video games. In J. Rentfrow & D. Levitin's (Eds.), *Foundations in music psychology: Theory and research*. Elsevier.
- Lipscomb, S. D.** (2013). Sound and vision: Using music in film to manipulate emotions. World Science Festival Blog. Retrieved from:
http://worldsciencefestival.com/blog/art_of_the_score_the_mind_music_and_moving_images
- Lipscomb, S. D.**, & Doering, A. (2010). Technology in music and art instruction. In M. D. Roblyer & A. H. Doering (Eds.), *Integrating Educational Technology into Teaching* (5th edition; pp. 363-386). Boston, MA: Allyn & Bacon.
Lipscomb role: Lipscomb was provided the text of the chapter from the 4th edition text, which he rewrote to represent his own perspective, providing specific music- and arts-related resources of value to teachers and students.
- Lipscomb, S. D.** (2007). Tanglewood II: What do we know about the role of technology in music teaching & learning and what does the future hold? *The TI:ME Newsletter*, 9(2), 6-7.
- Lipscomb, S. D.** (2007). A special report on the status of technology in music education: Panel discussions at the 6th & 7th annual National Symposium on Music Instruction Technology, part 2. *The TI:ME Newsletter*, 9(1).
- Lipscomb, S. D.**, & Walls, K. C. (2006). Multimedia authoring. In S. Watson's (Ed.), *Technology guide for music educators*, pp. 168-207. Boston, MA: Thomson Course Technology PTR.
Lipscomb role: Lipscomb was invited to contribute to this volume and requested Walls' participation as a fellow member of ATMI and as former colleagues at UTSA who share a passion for music technology. Lipscomb wrote the initial draft for the article, then received feedback and proposed revisions from Walls; these were integrated into the final, published version.
- Lipscomb, S. D.** (2006). A special report on the status of technology in music education: Panel discussions at the 6th & 7th annual National Symposium on Music Instruction Technology, part 1. *The TI:ME Newsletter*, 8(2), 6-7.
- Lipscomb, S. D.** (2006). Using the TI:ME Research Database. *The TI:ME Newsletter*, 8(2), 6-7.
- Kamien, R. [**& Lipscomb, S. D.**](2005). *Music: An appreciation*, 5th brief ed., pp. 365-395. New York: McGraw-Hill, Inc. [*Lipscomb co-authored chapters 18-20, on the topics of "Jazz," "Musical Theater & Film Music," and "Rock Music."*]
- Lipscomb, S. D.** (2005). Incorporating multimedia software and popular music into the middle school general music classroom. *The TI:ME Newsletter*, 7(2), 6-7.
- Lipscomb, S. D.** (2005). Using recordings to enhance the ensemble learning experience. *The TI:ME Newsletter*, 7(1), 6-7.
- Hickey, M., **Lipscomb, S. D.**, & Webster, P. (2004). *LinkUp! Melody*. NY: Carnegie Hall Education Department.
- Hodges, D., **Lipscomb, S. D.**, & Sebald, D. (2004). *CD-ROM companion to chapter 5 of the Handbook of Music Psychology*, 2nd ed. San Antonio, TX: IMR Press.
- Sebald, D., Hodges, D., & **Lipscomb, S. D.** (2002). *CD-ROM companion to chapter 4 of the Handbook of Music Psychology*, 2nd ed. San Antonio, TX: IMR Press.
- Lipscomb, S. D.**, Hodges, D. A., Sebald, D. S., and Walls, K. C. (1997). Institute for Music Research: A team approach. Invited article for the *Association for Technology in Music Instruction Newsletter*, pp. 1-4.

Proceedings of Conferences***Editor***

- Lipscomb, S. D.**, Ashley, R., Gjerdingen, R. O., & Webster, P. (Eds.)(2004). *Proceedings of the 8th International Conference on Music Perception & Cognition*. Sydney, Australia: Causal Productions.
- Lipscomb, S. D.** (Ed.)(2001). *Proceedings of the 8th International Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (Ed.)(2000). *Proceedings of the 7th international Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (Ed.)(1999). *Proceedings of the 6th international Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (Ed.)(1998). *Proceedings of the 5th international Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.

Refereed Proceedings

- Lipscomb, S. D.**, & Tolchinsky, D. E. (2004). The role of music communication in cinema. In **S. D. Lipscomb**, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 32-38. Sydney, Australia: Causal Productions.
- Lipscomb role: [see related entry under "Refereed Journal Articles and Book Chapters"]*
- Lipscomb, S. D.**, & **Kim, E. M.** (2004). Perceived match between visual parameters and auditory correlates: An experimental multimedia investigation. In **S. D. Lipscomb**, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 72-75. Sydney, Australia: Causal Productions.
- Lipscomb role: the topic for this paper evolved out of the student's final project in one of my music perception courses, which we then followed with an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and Lipscomb then provided detailed critiques and suggestions for improvement. This project laid the groundwork for the student's eventual dissertation.*
- Lipscomb, S. D.**, & **Kerins, M.** (2004). An empirical investigation into the effect of presentation mode in the cinematic and music listening experience. In **S. D. Lipscomb**, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 528-533. Sydney, Australia: Causal Productions.
- Lipscomb role: the topic for this paper evolved out of the student's final project in one of my music perception courses, which we then followed with an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and Lipscomb then provided detailed critiques and suggestions for improvement. This project laid the groundwork for the student's eventual dissertation.*

- ✦Cádiz, R., & Lipscomb, S. D. (2004). A perceptual map of electro-acoustic sounds based on spectromorphological features. In S. D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 584-591. Sydney, Australia: Causal Productions.
- Lipscomb role: the topic for this paper evolved out of the student's final project in one of my music perception courses, which we then followed with an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and Lipscomb then provided detailed critiques and suggestions for improvement. This project laid the groundwork for the student's eventual dissertation.*
- ✦Schutz, M., & Lipscomb, S. D. (2004). Influence of visual information on auditory perception of marimba stroke type. In S. D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 76-80. Sydney, Australia: Causal Productions.
- Lipscomb role: [see related entry under "Refereed Journal Articles or Book Chapters"]*
- Lipscomb, S. D.** (2001). Using WebCT in the music classroom: An analysis of its effect on student attitude, learning, and retention. In S. Lipscomb (Ed.), *Proceedings of the 8th international Conference for Technological Directions in Music Learning*, S. Lipscomb (Ed.), pp. 67-73. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (2000). Musical understanding for the non-musician: Using multimedia development tools to create audio-visual demonstrations of musical concepts for dissemination on the World Wide Web. In S. Lipscomb (Ed.), *Proceedings of the 7th international Conference for Technological Directions in Music Learning*, S. Lipscomb (Ed.), pp. 22-25. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (1999). Cross-modal integration: Synchronization of auditory & visual components in simple and complex media. CD-ROM Proceedings of the 137th Meeting of the Acoustical Society of America. Berlin, Germany (March, 1999).
- Lipscomb, S. D.** (1999). Using computer software to create auditory examples for an Introduction to Audio Technology Course: Pack up your oscillators and patch cables. In S. Lipscomb (Ed.), *Proceedings of the 6th international Conference for Technological Directions in Music Learning*, pp. 42-47. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (1998). The trials and tribulations of developing cross-platform multimedia applications for use in music education. In S. Lipscomb (Ed.), *Proceedings of the 5th international Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (1997). Computer programming vs. Scripting Languages in the Development of music education software. In K. Walls' (Ed.) *Proceedings of the 4th international Conference for Technological Directions in Music Education*, 95-101. San Antonio, TX: IMR Press.
- Lipscomb, S. D.**, Willis-Opalenik, J., and Hodges, D. (1997). Creating a multimedia CD-ROM companion to the Handbook of Music Psychology. In K. Walls' (Ed.) *Proceedings of the 4th international Technological Directions in Music Education Conference*, pp. 102-105. San Antonio, TX: IMR Press.
- Lipscomb, S. D.** (1996). Cognition of musical and visual accent structure alignment in film and animation. In B. Pennycook & E. Costa-Giomi's (Eds.) *Proceedings of the 4th International Conference of Music Perception and Cognition*, 309-313.
- Lipscomb, S. D.** (1996). Create your own listening guides: Easy-to-use software for music appreciation instructors. In K. Walls' (Ed.) *Proceedings of the 3rd Conference for Technological Directions in Music Education*, 85-89. San Antonio, TX: IMR Press.

- Lipscomb, S. D.** (1995). Cognition of musical and visual accent structure alignment in film and animation. In D. Wessel's (Ed.) *Proceedings of the Conference of the Society for Music Perception and Cognition*, 35.
- Lipscomb, S. D.** (1995). The personal computer as research tool and music educator. In K. Walls' (Ed.) *Proceedings of the 2nd Conference for Technological Directions in Music Education*, 169-173. San Antonio, TX (January, 1995).
- Lipscomb, S. D., & Kendall, R. A.** (1994). Sources of accent in musical sound and visual motion. In I. Deliege's (Ed.) *Proceedings of the 3rd International Conference for Music Perception and Cognition*, pp. 451-452. Liege, Belgium.
- Lipscomb, S. D.** (1994). Advances in music technology: The effect of multimedia on musical learning and musicological investigation. In D. Sebald's (Ed.) *Proceedings of the 1st Conference for Technological Directions in Music Education*. San Antonio, TX (December, 1993).

Reviews of Books (reviews written by Dr. Lipscomb)

- Lipscomb, S. D.** (2012). [Book Review] Music in the human experience: An introduction to music psychology. *Psychomusicology: Music, Mind, & Brain*, 22, 57-60.
- Lipscomb, S. D.** (2007). [Book Review] *Psychology for musicians: Understanding and acquiring the skills* by Lehmann, Sloboda, & Woody (2007). *Music Perception*, 25(2), 171-176.
- Lipscomb, S. D.** (2002/2003). [Book Review] Modeling multimedia cognition: A review of Nicholas Cook's *analysing musical multimedia* (1998). *Intégral*, 16/17, 225-236.

Presentations and Posters

Invited Presentations at Professional Meetings, Conferences, Symposia, etc.

- Lipscomb, S. D.** (2014). One night art gallery, a moderated discussion among a panel of U of M graduate student composers and performers on the topic: New Music. (Minneapolis, MN; October 4, 2014). [Supported by a grant awarded to Tiffany Skidmore by the Jerome Fund for New Music.]
- Lipscomb, S. D.** (2014). The impact of music on the motion picture experience: A research-based perspective. Invited presentation for the Organ and Film Festival. Rochester, NY (Eastman School of Music; October, 2014).
- Lipscomb, S. D., Mazzola, G., & Huovinen, E.** (2014). The influence of visual information on verbal ratings in response to avant-garde music: A study of classical and jazz genres. Invited presentation for the U of M Center for Cognitive Sciences Colloquium. Minneapolis, MN (April, 2014).
- Lipscomb role: [see related, "in preparation" entry under "Refereed Articles or Book Chapters"]*
- Lipscomb, S. D.** (2014). A classroom of "digital natives": Their musics, their cultures, and their communities. Invited keynote address for the College Music Society Great Lakes Regional conference. Fargo, ND (March, 2014).
- Lipscomb, S. D.** (2014). Making music ... *really*: Musical composition and improvisation activities for implantation by *any* teacher. Invited paper presented at the Minnesota Music Educators Conference. Minneapolis, MN (February 2014).
- Lipscomb, S. D.** (2013). Pedagogically meaningful applications of technology in the choral music classroom. Invited presentation for the American Choral Directors Association of Minnesota (November, 2013).
- Lipscomb, S. D.** (2013). Rocking the vote: Politically engaged musicians of the new millennium. Invited participation in a Protest Music Panel Discussion: How Music Has Been Used to Influence Social Movements & Change Our World (sponsored by the University of Minnesota Music Library; Minneapolis, MN).

- Lipscomb, S. D.** (2013). ★[Music integration internships: Preparing pre-service teachers for a changing world](#). Invited guest lecture. New York University; New York, NY.
- Lipscomb, S. D.** (2013). What's that? Oddities and illusions in music perception and cognition. Invited presentation to the Upper Midwest Chapter of the Acoustical Society of America. Minneapolis, MN (January 2013).
- Lipscomb, S. D.** (2011). ★[Integration of music across the curriculum: A collaborative model in Minnesota](#). Invited lecture at Brooklyn College (May, 2011).
- Lipscomb, S. D.** (2010). Music health and wellbeing: Therapy, education, and communication. Invited respondent for a symposium at the 11th International Conference on Music Perception & Cognition. Seattle, WA (September, 2010)
- Lipscomb, S. D.** (2007). Welcome to the world of course management systems: An introduction to commercial and open-source alternatives. Invited presentation for the pre-conference workshop for the College Music Society. Salt Lake City, NV (November, 2007).
- Lipscomb, S. D.** (2006). No boundaries: The role of technology in providing access to educational resources for the enhancement of musical learning. An invited Keynote Presentation for the conference of the Great Lakes Chapter of the College Music Society (Evanston, IL; March 31-April 1, 2006).
- Lipscomb, S. D.** (2005). Integrating interactive multimedia into the university classroom: Engaging students with active learning. An invited "Featured Faculty" presentation at the Teaching & Learning with Technology workshop (Evanston, IL; August 2005).
- Lipscomb, S. D., & †Zehnder, S. M.** (2004). Immersion in the virtual environment: The effect of a musical score on the video gaming experience. Invited Keynote Address for the International Symposium on the Design of Artificial Environments (Fukuoka, Japan; December 2-3, 2004).
- Lipscomb role: [see related entry under "Refereed Journal Articles or Book Chapters"]*
- Lipscomb, S. D.** (1999). So much to teach, so little time. Chairing an invited panel discussion focusing on issues surrounding successful integration of music courses into the university curriculum at the Conference of the Association for Technology in Music Instruction. Denver, CO (October, 1999).
- Lipscomb, S. D.** (1999). Cross-modal integration: Synchronization of auditory & visual components in simple and complex media. Invited paper presented in a special panel entitled "Musical acoustics: Mapping multiple physical and perceptual attributes to musical structures" at the Conference of the Acoustical Society of America. Berlin, Germany (March, 1999).
- Lipscomb, S. D.** (1998). Synchronization of musical sound and visual images: Issues of empirical and practical significance in multimedia development. Invited paper presented in a special panel entitled "Signal Processing in Acoustics and Musical Acoustics: Acoustics in Multimedia-Content Issues" at the Conference of the Acoustical Society of America. Norfolk, VA (October, 1998).
- Lipscomb, S. D.** (1997). Perceptual measures of visual and auditory cues in film music. Invited paper presented in a special panel entitled "Musical Acoustics: Convergence of Music Cognition and Music Theory" at the Conference of the Acoustical Society of America. State College, PA (June, 1997).

Contributed Papers Presented at Professional Meetings, Conferences, Symposia, etc.

- Clementson, C., & Lipscomb, S. D.** (2016). Redefining community music-making: An exploratory study of a musical playground installation. Paper presented at the NAfME Music Research and Teacher Education National Conference. Atlanta, GA (March 2016)
- Lipscomb, S. D.** (2015). Music technology practices in public schools and universities: What questions remain? Presentation at the conference of the Association for Technology in Music Instruction. Indianapolis, IN (November, 2015).

- Lipscomb, S. D.** (2014). Learning Through Music internships: Music integration across the 4th grade curriculum and its impact on pre-service teachers. Committee on Institutional Cooperation, Music Education Conference. State College, PA (October, 2014).
- Lipscomb, S. D.** (2014). Rocking the web: Teaching music appreciation online. Paper presented at the Association of Technology in Music Instruction Regional Conference. Knoxville, TN (February, 2014).
- Lipscomb, S. D.** (2013). Mobile apps are all the rage: You too can create music-based applications for your classroom (and beyond!). Presentation at the conference of the Association for Technology in Music Instruction. Cambridge, MA (October to November, 2013).
- Lipscomb, S. D.** (2013). Rock history online: Music appreciation for the 21st century. Presentation at the conference of the Association for Technology in Music Instruction. Cambridge, MA (October to November, 2013).
- Lipscomb, S. D., Mazzola, G., & Huovinen, E.** (2013). The influence of a visual performance component on verbal ratings in response to complex musical sound. Paper presented at the conference of the Society for Music Perception & Cognition. Toronto, Ontario (August, 2013).
- Lipscomb role: [see related, "in preparation" entry under "Refereed Articles or Book Chapters"]*
- Lipscomb, S. D.** (2013). Mobile apps are all the rage: You too can create music-based applications for your classroom. Paper presented at the Minnesota Music Educators Conference. Minneapolis, MN (February 2013).
- Lipscomb, S. D., & Lundell, D.** (2012). [★4th grade opera: Music integration to help students discover peaceful solutions and the power of their own voices.](#) Paper presented at the Nobel Peace Prize Forum. Minneapolis, MN (March 2012).
- Lipscomb role: both presenters collaborated with teachers, interns, teaching artists, and administrators to conceive and implement the music integrated social studies curriculum. Data were collected by members of the team, and Lipscomb was responsible for analyzing the data and writing the paper, which was then reviewed by Lundell and suggestions for improvement provided.*
- Lipscomb, S. D., & Dardagan, H.** (2012). Iraq Body Count: Artists and scholars coming together to assess the cost of peace in terms of innocent human lives lost. Paper presented at the Nobel Peace Prize Forum. Minneapolis, MN (March 2012).
- Lipscomb role: Lipscomb was invited to present at this forum, but asked his IBC colleague to participate; as a founding member of IBC, Dardagan was able to provide background about the formation and evolution of this project*
- Lipscomb, S. D., & Bauer, W. I.** (2011). Technology use in the music classroom: A TI:ME-sponsored action research model. Paper presented at the conference of the Technology Institute for Music Educators. Cincinnati, OH (January, 2011).
- Lipscomb role: a collaborative report about a project resulting from a grant for mini-projects involving music teachers across the nation, received from the NAMM Foundation; both authors served as co-directors for the funded project, though Lipscomb took the lead on preparing the presentation content.*
- Lipscomb, S. D.** (2011). Hearing with your eyes: The influence of visual performance information on verbal ratings of complex musical sound. Paper presented to the Center for Cognitive Sciences Fall Institute (Minneapolis, MN (October, 2011)
- Lipscomb, S. D.** (2011). [★Thinking "outside of the Bachs": The role of the music teacher in a cross-curricular classroom.](#) Paper presentation to the Fall Clinic of the Collegiate Music Educators National Conference. Minneapolis, MN (November 2011).

- Lipscomb, S. D.** (2011). ★[Music integration in the K-12 classroom](#). Paper presentation to the Collegiate Music Educators National Conference, chapter 125. Minneapolis, MN (April, 2011).
- Lipscomb, S. D., & Bauer, W. I.** (2010). Effective applications of technology in the music classroom: Results of a national action research project. Paper presented at the conference of the Association for Technology in Music Instruction. Minneapolis, MN (September, 2010).
Lipscomb role: [see Lipscomb & Bauer (2010) above]
- Hosken, D., **Lipscomb, S. D., & Greher, G.** (2010). Music literacy and music technology [panel presentation]. Panel presented at the conference of the Association for Technology in Music Instruction. Minneapolis, MN (September, 2010).
Lipscomb role: each panelist presented an equal portion of the panel presentation, responding to attendee questions as appropriate; Hosken is listed as primary author, since he was responsible for proposing the session
- Hamann, K. L., **Lipscomb, S. D., Myers, D., et al.** (2010). ★[The engaged school of music: Results from our 2009-2010 Engaged Department Grant](#). Paper presented at the conference of the College Music Society. Minneapolis, MN (September, 2010).
Lipscomb role: all presenters were involved with the U of M School of Music's Community Engagement Leadership Team, after receiving an internal Engaged Department Grant from the Office for Public Engagement. As chair of that committee, Hamann took the lead in preparing content for this presentation, in which all participated.
- Lipscomb, S. D., Mazzola, G., & Huovinen, E.** (2010). The influence of a visual performance component on preference ratings in response to complex musical sound. Paper presented at the 11th International Conference on Music Perception & Cognition. Seattle, WA (September, 2010).
Lipscomb role: [see related, "in preparation" entry under "Refereed Articles or Book Chapters"]
- Lipscomb, S. D., Kerins, M., & Rendahl, A.** (2010). Surround sound presentation in music and cinema: A collaborative research investigation. Paper presented at The Art of Creative Collaboration: A New Paradigm in Higher Education. Minneapolis, MN (February, 2010).
Lipscomb role: evolving from previous collaborative work with Kerins, this presentation provided a follow-up analysis of data related to the impact of surround sound presentation; Rendahl served as a statistical consultant
- Lipscomb, S. D.** (2009). The brave new world of mobile music applications (or "Have iPhone, will travel [and create]"). Paper presented at the conference of the Association for Technology in Music Instruction. Portland, OR (October, 2009).
- Lipscomb, S. D., Lundell, D., & Scripp, L.** (2009). ★[Using a rhythm-based pedagogical technique to improve reading fluency](#). Paper presented at the conference of the Society for Music Perception & Cognition. Indianapolis, IN (August, 2009).
Lipscomb role: all three authors were involved in conceiving and implementing the rhythm-based reading curriculum, but Lipscomb took the lead role in data analysis and interpretation, in proposing the session, and in creating the content for that presentation.
- Kerins, M., & **Lipscomb, S. D.** (2009). An experimental investigation into the effects of stereo versus surround sound presentation in the cinematic and music listening experiences. Paper presented at the conference of the Society for Music Perception & Cognition. Indianapolis, IN (August, 2009).
Lipscomb role: [see related entry under "Refereed Proceedings"]
- Lipscomb, S. D.** (2009). ★[Rhythm and reading: Using musical rhythm to facilitate the acquisition of reading fluency](#). Paper presented at the SRME/MENC Research Symposium II. Arlington, VA (June 2009).

- Foy, P., **Lipscomb, S. D.**, & Bloom, W. (2009). The classroom studio [panel presentation]. Paper presented at the MENC Music Technology Academy. Arlington, VA (June 2009).
Lipscomb role: each panelist presented an equal portion of the panel presentation, responding to attendee questions as appropriate; Foy is listed as primary author, due to the role of proposing the session
- de Quadros, A., **Lipscomb, S. D.**, & Neelly, L. (2008). Perspectives in music education: Findings and issues from Tanglewood II. Pre-meeting workshop presented at the National Association of Schools of Music. Seattle, WA (November, 2008).
Lipscomb role: this collaborative presentation involved all three presenters, illuminating both the processes involved in and outcomes derived from the Tanglewood II event; de Quadros played a lead role in the presentation, but all three participated.
- Lipscomb, S. D.** (2008). Experiencing musical multimedia: Empirical investigations of cross-modal perception & cognition. Symposium organized for the 10th International Conference on Music Perception & Cognition. Sapporo, Japan (August, 2008).
- Lipscomb, S. D.**, & Mazzola, G. (2008). Appreciation of “complex” musical sound: The influence of a visual performance component. Paper presented at the 10th International Conference on Music Perception & Cognition. Sapporo, Japan (August, 2008).
Lipscomb role: [see related, “in preparation” entry under “Refereed Articles or Book Chapters”]
- Heuser, F., **Lipscomb, S. D.**, & Pohland, G. (2008). Learning rhythm: The impact of visual presentation. Paper presented at the 10th International Conference on Music Perception & Cognition. Sapporo, Japan (August, 2008).
Lipscomb role: [see related, “in preparation” entry under “Refereed Articles or Book Chapters”]
- Lipscomb, S. D.**, & Scripp, L. (2008). ★[Research-based program development and Music Learning Leadership](#). Paper presented at the Music Learning Leadership Institute. Baltimore, MD (July, 2008).
Lipscomb role: both authors collaborated on content creation, but Lipscomb served as lead presenter
- de Quadros, A., & **Lipscomb, S. D.** (2008). Thoughts on Tanglewood II: A declaration. Paper presented at Music Educators Nationals Conference. (April, 2008).
Lipscomb role: [see de Quadros, Lipscomb, & Neelly (2008)]
- Lipscomb, S. D.**, & Sevett, C. (2007). ★[Learning Through Music: Uses of technology to enhance integration of music across the K-8 curriculum](#). Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society. Salt Lake City, NV (November, 2007).
Lipscomb role: Lipscomb played the primary role in proposing the session, designing the research component, analyzing data, and creating the presentation; Sevett, as composer and music integration consultant, provided some additional insights into the project.
- Lipscomb, S. D.** (2007). Facilitating deep learning in the music classroom: Integrating an interactive, multimedia resource for real-time, collaborative musical analysis. Paper presented at the National Symposium on Music Instruction Technology. Charlotte, NC (October, 2007).
- Taylor, J., Walls, K., **Lipscomb, S. D.**, & Haldeman, R. (2007). What are the most effective technologies in music instruction and learning in grades PreK-12, and how are they being, or can be used? Paper presented at the National Symposium on Music Instruction Technology. Charlotte, NC (October, 2007).
Lipscomb role: each presenter took an equal segment of the time to present their own experiences and resulting conclusions to attendees

- ✦**Kerins, M., & Lipscomb, S. D.** (2007). Presentation mode in the cinematic and music listening experience: An experimental investigation. Paper presented at the conference of the Society for Music Perception & Cognition. Montreal, Quebec (August, 2007).
Lipscomb role: [see related entry under "Refereed Proceedings"]
- Lipscomb, S. D., & Mazzola, G.** (2007). Appreciation of complex musical sound: The influence of a visual performance component. Paper presented at the conference of the Society for Music Perception & Cognition. Montreal, Quebec (July, 2007).
Lipscomb role: [see related, "in preparation" entry under "Refereed Articles or Book Chapters"]
- Lipscomb, S. D.** (2007). The effects of technology on music learning. Paper presented at Tanglewood II (Williamstown, MA; June 25-29, 2007)
- Lipscomb, S. D.** (2007). Using interactive multimedia to enhance the level of student engagement and facilitate music learning. Paper presented at the conference of the Minnesota Music Educators Association (Minneapolis, MN; February 15-17).
- Jackson, L., & **Lipscomb, S. D.** (2007). Music and brain research in the 21st century: What have we learned? Paper presented at the conference of the Minnesota Music Educators Association (Minneapolis, MN; February 15-17).
Lipscomb role: as a junior colleague, Jackson was provided the opportunity to be lead presenter; she presented research related to her dissertation work, and Lipscomb supplemented this information with other relevant related literature and in determining education-related implications.
- Lipscomb, S. D.** (2006). Response to Ed Sarath's "Is the paradigm shifting without us? Reflections on creativity, consciousness, change, and leadership in musical academe." Paper presented at the conference of the Committee on Interinstitutional Cooperation (Ann Arbor, MI; October 19-20, 2006).
- Lipscomb, S. D., & Smith, J.** (2006). *BubbleMachine* (v. 3): An interactive, multi-user resource for real-time musical analysis. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (San Antonio, TX; September 14-17, 2006).
Lipscomb role: Lipscomb proposed the session and conceived of the software designed; Smith was a highly collaborative member of our Learning Instruction staff at Northwestern.
- Lipscomb, S. D., & Smith, J.** (2006). Taking *Flash* beyond its intended boundaries with object-oriented programming. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (San Antonio, TX; September 14-17, 2006).
Lipscomb role: [see immediately preceding entry]
- Lipscomb, S. D.** (2005). Object-oriented design: Extending Flash with ActionScript 2.0 classes. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (Quebec City, Quebec; November 3-6, 2005).
- Lipscomb, S. D.** (2005). Using sound in *Flash* to enhance the music learning experience: A demonstration and workshop. Paper presented at the National Symposium on Music Instruction Technology (Oneonta, NY; June 2005).
- Taylor, J. A., Hagen, S., **Lipscomb, S. D.**, Barry, N., Norris, G. & Kuhne, J. (2005). Progress and promise in K-12 music education: Is technology making a difference? Panel presentation at the National Symposium on Music Instruction Technology (Oneonta, NY; June 2005).
- Lipscomb, S. D., & ✦Jacoby, M.** (2004). Using *Flash* to develop interactive listening guides for online distribution. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (San Francisco, CA; November 4-7, 2004).

- Lipscomb, S. D.**, & Tolchinsky, D. E. (2004). The role of music communication in cinema. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)
- Lipscomb, S. D.**, & †Kim, E. M. (2004). Perceived match between visual parameters and auditory correlates: An experimental multimedia investigation. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)
- Lipscomb, S. D.**, & †Kerins, M. (2004). An empirical investigation into the effect of presentation mode in the cinematic and music listening experience. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)
- †Cádiz, R., & **Lipscomb, S. D.** (2004). A perceptual map of electro-acoustic sounds based on spectromorphological features. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)
- †Schutz, M., & **Lipscomb, S. D.** (2004). Influence of visual information on auditory perception of marimba stroke type. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)
- Fleming, V. M., **Lipscomb, S. D.**, Nielsen, B., & Light, G. (2004, April). Teaching for learning with technology: A faculty development initiative at a research university. Paper discussion accepted for presentation at the annual meeting of the American Educational Research Association, San Diego, CA.
- Pfordresher, P. Q., **Lipscomb, S. D.**, Jones, M. R., & Gallemore, E. G. (2003). The influence of musical structure and attentional focus on illusory conjunctions of pitch and duration in musical sequences. Paper presented at the Auditory Perception, Cognition, and Action Meeting. Vancouver, British Columbia, CA. (November, 2003)
- Lipscomb, S. D.**, & Smith, J. (2003). Working around sound-handling limitations in Flash. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (Miami, FL; October 2-5, 2003).
- Lipscomb, S. D.** (2003). Beyond *Flash*: Using *Director*'s more complex sound handling capabilities. Paper presented at the National Symposium on Music Instruction Technology. Normal, IL. (June, 2003)
- Lipscomb, S. D.**, Kendall, G., Moorefield, V., & Tolchinsky, D. E. (2003, June). Immersive sound: Does 5.1 surround sound really make a difference in the affective experience of music listening? Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV (June, 2003).
- †Kerins, M., & **Lipscomb, S. D.** (2003). Study of audience perception of sound modes in cinema. Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003).
- †Wolek, N., **Lipscomb, S. D.**, & Kendall, G. (2003). Understanding the perception of granular processing. Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003)
- †Zehnder, S. M., †Igoe, L., & **Lipscomb, S. D.** (2003). Immersion-sound: A study of the influence of sound on the perceptual salience of interactive games. Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003)
- Lipscomb, S. D.** (2003). Research in the undergraduate music curriculum: “Design” and “statistics” are not 4-letter words. Paper presented at the conference of the Illinois Music Educators Association. Peoria, IL (January, 2002)
- Lipscomb, S. D.** (2002). The role of and responsibility for technology in Music Literature and music appreciation classrooms. Paper presented at the Conference of the National Association of Schools of Music as part of a pre-conference workshop panel, including Dr. J. William Hipp (University of Miami), Dr. Edward P. Asmus (University of Miami), Dr. G. David Peters (Indiana University Purdue University Indianapolis), and Dr. Kenneth Pohlmann (University of Miami). New Orleans, LA (November, 2002).

- Lipscomb, S. D.**, Light, G., Nielsen, B, Schuller, M., & Luna, M. (2002). Developing a series of technology workshops for faculty: A collaborative effort. Paper presented at the conference of the College Music Society and the Association for Technology in Music Instruction. Kansas City, MO (September, 2002).
- Lipscomb, S. D.**, & Hodges, D. (2002). Tonality judgments in popular music contexts by pre-teens and college students: A comparative analysis. Paper presented at the Music Educators National Conference. Nashville, TN (April, 2002).
- Lipscomb, S. D.**, Hickey, M., Hodges, D., & Sebald, D. (2002). Creative Music Project: An analysis of fifth grade student compositions. Paper presented at the conference of the European Society for the Cognition of Music. Liege, Belgium (April, 2002)
- Lipscomb, S. D.** (2002). Using *Director* to create interactive multimedia examples for the music classroom. Paper presented at the conference of the Illinois Music Educators Association. Peoria, IL (January, 2002)
- Lipscomb, S. D.**, & Fyk, J. (2001). Tonal perception thresholds and pitch identification by absolute pitch possessors. Paper presented at the conference of the Society for Music Perception & Cognition. Kingston, Ontario (August, 2001).
- Hodges, D. A., & **Lipscomb, S. D.** (2001). Judging tonality in popular music. Paper presented at the conference of the Society for Music Perception & Cognition. Kingston, Ontario (August, 2001).
- Lipscomb, S. D.** (2001). Using WebCT in the music classroom: An analysis of its effect on student attitude, learning, and retention. Paper presented at the 8th international Technological Directions in Music Education Conference. San Antonio, TX (January, 2001).
- Lipscomb, S. D.** (2000). Technology and film music (multi-modal) perception. Paper presented at the conference of the Society for Music Perception & Cognition as part of a panel entitled "Interdisciplinary Perspectives on Film Music." Toronto, Quebec (November 2000).
- Lipscomb, S. D.** (2000). Technology as an integral part of the classroom: Incorporating group activities and online discussion lists to enhance student learning, attitude, and retention. Paper presented at the conference of the Association for Technology in Music Instruction. Toronto, Quebec (November, 2000).
- Lipscomb, S. D.** (2000). Musical understanding for the non-musician: Using multimedia development tools to create audio-visual demonstrations of musical concepts for dissemination on the World Wide Web. Paper presented at the 7th international Technological Directions in Music Education Conference. San Antonio, TX (January, 2000).
- Lipscomb, S. D.** (2000). What's the next big thing?: Music in the next millennium. Presentation made for the UTSA Honors Workshop (January, 2000).
- Lipscomb, S. D.** (1999). Music psychology: A think-tank discussion. With Dr. Don Hodges, co-chaired a gathering of invited specialists including Carol Krumhansl (Cornell), David Butler (Ohio State), Roger Kendall (UCLA), Peter Webster (Northwestern), and Larry Parsons (UTHSC). Sponsored by the Institute for Music Research.
- Lipscomb, S. D.** (1999). Cross-modal integration: Alignment of auditory and visual accent structures in motion pictures. Paper presented at the conference of the Society for Music Perception & Cognition. Northwestern University, Chicago, IL (August, 1999).
- Lipscomb, S. D.** (1999). The use of computer & CD-ROM technology in music appreciation. Paper presented to administrators & other IT grant recipients (UTSA).
- Vander Weg, J., & **Lipscomb, S. D.** (1999). Using current technology to enhance classroom materials and presentations. Paper co-presented at the conference of the Texas Music Educators Association (San Antonio, TX; February 3-6).
- Lipscomb, S. D.** (1999). Using computer software to create auditory examples for an Introduction to Audio Technology Course: Pack up your oscillators and patch cables. Paper presented at the 6th international Technological Directions in Music Education Conference. San Antonio, TX (January, 1999).

- Lipscomb, S. D.** (1999). The use of technology in contemporary music. Presentation made for the UTSA Honors Workshop (January, 1999).
- Lipscomb, S. D.** (1998). Energize your classroom: Innovative teaching techniques. Presentation made to Music Division faculty members in May, 1998.
- Lipscomb, S. D.** (1998). Advising on the web. Presentation to the UTSA Academic Advising Network (March, 1998).
- Lipscomb, S. D.** (1998). Multimedia applications for novice & intermediate users. Presentation to the COFAH Faculty Symposium on Information Technology. San Antonio, TX (February, 1998).
- Lipscomb, S. D.** (1998). The trials and tribulations of developing cross-platform multimedia applications for use in music education. Paper presented at the 5th international Conference for Directions in Music Learning. San Antonio, TX (January, 1998).
- Lipscomb, S. D.** (1997). Why are you still writing scripts?: Computer programming vs. scripting languages. Paper presented at the Conference of the Association for Technology in Music Instruction. Cleveland, OH (November, 1997).
- Hodges, D., **Lipscomb, S. D.**, Sebald, D., and Watkins, R. (1997). Technological approaches to teaching music. Co-authored presentation to the 34th Annual Conference of the International Council of Fine Arts Deans. San Antonio, TX (November, 1997).
- Lipscomb, S. D.** (1997). Computer programming vs. scripting languages in the development of music education software. Paper presented at the 4th international Conference for Technological Directions in Music Education. San Antonio, TX (January, 1997).
- Lipscomb, S. D.**, Willis-Opalenik, J., and Hodges, D. (1997). Creating a multimedia CD-ROM companion to the Handbook of Music Psychology. Paper presented at the 4th international Technological Directions in Music Education Conference. San Antonio, TX (January, 1997).
- Lipscomb, S. D.** (1996). Cognition of musical and visual accent structure alignment in film and animation. Paper presented at the 4th International Conference of Music Perception and Cognition. Montreal, Quebec (August, 1996).
- Lipscomb, S. D.** (1996). Create your own listening guides: Easy-to-use software for music appreciation instructors. Paper presented at the 3rd Conference for Technological Directions in Music Education. San Antonio, TX (February, 1996).
- Hodges, D., Sebald, D., Walls, K., **Lipscomb, S. D.**, & **Rickett, S.** (1996). A team approach to creating educational multimedia materials. Presentation made at the Joint Conference of the College Music Society and the Association for Technology in Music Instruction (Atlanta, GA).
- Lipscomb, S. D.** (1995). The personal computer as research tool and music educator. In K. Walls' (Ed.) Paper presented at the 2nd Conference for Technological Directions in Music Education. San Antonio, TX (January, 1995).
- Lipscomb, S. D.** (1995). Cognition of musical and visual accent structure alignment in film and animation. Paper presented at the Conference of the Society for Music Perception and Cognition. Berkeley, CA (June, 1995).
- Lipscomb, S. D.**, & Kendall, R.A. (1994). Sources of accent in musical sound and visual motion. Paper presented at the 3rd International Conference for Music Perception and Cognition. Liege, Belgium (July, 1994).
- Lipscomb, S. D.** (1993). Advances in music technology: The effect of multimedia on musical learning and musicological investigation. Paper presented at the 1st Technological Directions in Music Education Conference. San Antonio, TX (December, 1993).
- Lipscomb, S. D.** (1992). Perceptual judgment of the symbiosis between musical and visual components in film. Paper presented at the 2nd International Conference for Music Perception and Cognition, Los Angeles, CA.
- Lipscomb, S. D.** (1990). Music and visual components in film. Paper presented at the University of Southern California Music in Film Colloquium, Los Angeles, CA.

Lipscomb, S. D. (1989). Film music: A sociological investigation into audience awareness. Paper presented at the meeting of the Society for Ethnomusicology, Southern California Chapter, Los Angeles, CA.

Lipscomb, S. D. (1989). Changing evaluations in audience perception of the motion picture experience. Paper presented at the meeting of the Society for Ethnomusicology, Southern California Chapter, Los Angeles, CA.

Abstracts (published in electronic or paper format that are archived or searchable)

Lipscomb, S. D. (1999). Cross-modal integration: Synchronization of auditory & visual components in simple and complex media. *Journal of the Acoustical Society of America*, 105(2, ii), p. 1273.

Lipscomb, S. D. (1998). Synchronization of musical sound and visual images: Issues of empirical and practical significance in multimedia development. *Journal of the Acoustical Society of America*, 104(3, ii), p. 1780.

Lipscomb, S. D. (1997). Perceptual measures of visual and auditory cues in film music. *Journal of the Acoustical Society of America*, 101(5, ii), p. 3190.

Posters

Lipscomb, S. D., & Lundell, D. (2013). ★[Learning Through Music internships: Transformative music integration classroom experiences for pre-service teachers](#). Research poster presented at the conference of the Society for Music Teacher Educators. Greensboro, NC (September, 2013).

Lipscomb role: both presenters collaborated with teachers, interns, teaching artists, and administrators to conceive and implement the music integrated social studies curriculum. Data were collected by members of the team, and Lipscomb was responsible for analyzing the data and writing the paper, which was then reviewed by Lundell and suggestions for improvement provided.

Lipscomb, S. D. (2012). Music integration internships: Preparing pre-service teachers for a changing world. Poster presented at the conference the National Association for Music Education. St. Louis, MO (March 2012).

Lipscomb, S. D., Josephson, J., Lapp, S., Lundell, D., Scripp, L., & Sienkiewicz, F. (2010). ★[Music Circle: A means for developing social-emotional skills in 2nd grade students](#). Poster presented at the 11th International Conference on Music Perception & Cognition. Seattle, WA (September, 2010).

Lipscomb role: all contributors collaborated with teachers, interns, teaching artists, and administrators to conceive and implement the music integrated social studies curriculum. Data were collected by members of the team, and Lipscomb was responsible for analyzing the data and writing the paper, which was then reviewed by Josephson, Lapp, Lundell, & Scripp and suggestions for improvement provided.

✚**Dumas, R.**, Leuthold, A. C., **Lipscomb, S. D.**, & Georgopoulos, A. P. (2009). Neural processing of pitch as revealed by magnetoencephalography. Poster presented at the conference of the Society for Music Perception & Cognition. Indianapolis, IN (August, 2009).

Lipscomb role: Dumas was primarily responsible for the research design and data collection, though Georgopoulos (as doctoral advisor) facilitated analysis and interpretation; Lipscomb provided musical insights and input during the data analysis and presentation creation phases

- ✦ **Countryman, J., & Lipscomb, S. D.** (2008). Developing a sight-singing computer program using *Flash CS3* and *ActionScript 3.0*. Poster presented at the conference of the Committee on Inter-Institutional Cooperation. Minneapolis, MN (October, 2008)
Lipscomb role: the topic for this paper evolved out of the student's final project in one of my technology courses, which we then followed with an Independent Study during which multimedia development was further advanced; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student and I worked collaboratively to troubleshoot and to determine solutions to a number of issues; based on my mentorship and guidance, the student revised the design and function of the instructional multimedia appropriately. This project laid the groundwork for the student's eventual masters project.
- ✦ **Hryniewicki, D., & Lipscomb, S. D.** (2008). Middle School Band Students: How Private Lessons and Other Factors Influence Student Retention. Poster presented at the conference of the Committee on Inter-Institutional Cooperation. Minneapolis, MN (October, 2008)
Lipscomb role: the topic for this paper evolved out of the student's expressed interest to pursue an Independent Study during which data were collected and analyzed; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the poster (based on the culminating document for the degree that we had thoroughly reviewed), and I then provided detailed critiques and suggestions for improvement.
- ✦ **Jaros, M., & Lipscomb, S. D.** (2008). Optimal Experience in the Choral Rehearsal: A Study of Flow and Affect Among Singers. Poster presented at the conference of the Committee on Inter-Institutional Cooperation. Minneapolis, MN (October, 2008)
Lipscomb role: this project was based on the student's dissertation project, which I supervised; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the poster (based on the culminating document for the degree that we had thoroughly reviewed), and I then provided detailed critiques and suggestions for improvement.
- ✦ **Richter, A., & Lipscomb, S. D.** (2008). The Effects of Organizing Ninth Grade Band Students by Ability on Achievement and Retention in Two Minnesota High Schools. Poster presented at the conference of the Committee on Inter-Institutional Cooperation. Minneapolis, MN (October, 2008)
Lipscomb role: this project was based on the student's masters project, which I supervised; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the poster (based on the culminating document for the degree that we had thoroughly reviewed), and I then provided detailed critiques and suggestions for improvement.
- Lipscomb, S. D., Lundell, D., Sevett, C., & Scripp, L.** (2008). ★**Rhythm and reading: Improvement of reading fluency using a rhythm-based pedagogical technique.** Poster presented at the 10th International Conference on Music Perception & Cognition. Sapporo, Japan (August, 2008).
Lipscomb role: all contributors collaborated with teachers, interns, teaching artists, and administrators to conceive and implement the music integrated social studies curriculum. Data were collected by members of the team, and Lipscomb was responsible for analyzing the data and writing the paper, which was then reviewed by Lundell, Sevett, & Scripp and suggestions for improvement provided.
- ✦ **Peters, V., & Lipscomb, S. D.** (2007). Collaborative knowledge building of ethnic musical communities in an urban high school: Results of an ethnographic case study. Poster presented

at Congrès Fédération des associations de musiciens éducateurs du Québec (Drummondville, Québec; May, 2007).

Lipscomb role: this project was a report of the student's dissertation project, which I began to supervise while at Northwestern, but continued in that role during my first year at the U of M; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the presentation (based on the culminating document for the degree that we had thoroughly reviewed), and I then provided detailed critiques and suggestions for improvement.

- ✦ **Dorfman, J., & Lipscomb, S. D.** (2004). Graduate music students' attitudes towards research. Poster presented at the Committee on Interinstitutional Cooperation. Evanston, IL. (October, 2004)

Lipscomb role: [see Dorfman & Lipscomb (2005) under "Refereed Journal Articles or Book Chapters"]

- ✦ **Guthmann, S., & Lipscomb, S. D.** (2003). Music memory: Methods classical pianists and vocalists use to memorize music. Poster presented at the Committee on Interinstitutional Cooperation. College Station, PA. (October, 2003)

Lipscomb role: the topic for this paper evolved out of the student's final project in one of my research courses; my role here was two-fold: as a mentor/facilitator and as a collaborator. As part of a continuing learning experience, the student collected data that we then collaboratively analyzed and interpreted; the student wrote an initial draft of the paper, and I then provided detailed critiques and suggestions for improvement.

- ✦ **Sindberg, L. K., & Lipscomb, S. D.** (2003, October). Professional isolation and the public school music teacher. Poster presented at the Conference for Interinstitutional Cooperation. College Station, PA. (October, 2003)

Lipscomb role: [see Sindberg & Lipscomb (2005) under "Refereed Journal Articles or Book Chapters"]

- ✦ **Kim, E., & Lipscomb, S. D.** (2003). An investigation into the relationship between auditory and visual signals in a multimedia context. Poster presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003)

Lipscomb role: [see Kim & Lipscomb (2004) under "Refereed Proceedings"]

Websites

Lipscomb, S. D. (1995 to present). Rock history website. Created and maintained independently (<http://lipscomb.umn.edu/rock/>; to hear musical examples or to view videos, a username and password are required ... contact Dr. Lipscomb for temporary logon information)

Lipscomb, S. D. (1999). *Understanding Music*. A web-based supplement to Jeremy Yudkin's Music Appreciation textbook. NY: Prentice-Hall. (<http://www.prenhall.com/yudkin/>)

Interviews

2009 – interviewed by Cathy Applefield Olson for a feature article in *Teaching Music* that was published early 2010

2008 – interviewed by Keith Mason for episode #33 of the "Music Tech for Me" podcast

2007 – interviewed by KCBS (San Francisco) about underestimation of civilian deaths in Iraq; part of my research activities associated with the Iraq Body Count project

(<http://iraqbodycount.org>)

TEACHING AND CURRICULUM DEVELOPMENT

University of Minnesota

Courses, Seminars, and Instructional Units Taught

an explanation of course numbers and associated levels can be found at:

<http://www.policy.umn.edu/Policies/Education/Education/COURSENUMBERING.html>

MUED 5664: Teaching Music with Technology

MUED 5669: Psychology of Music

MUED 5750: Topics in Music Education – Developing Multimedia for the Web

MUED 8112 (formerly MUED 5112): Introduction to Research Methods and Design in Arts Education

MUED 8119: Advanced Applications of Research Methods

MUED 8280: Current Trends in Music Education (offered twice with different topics):

- Music Integration Across the K-12 Curriculum
- What Can Video Games Teach Us About (Music) Learning and Literacy?

MUED 8284: Research and Scholarly Issues

MUED 8900: Doctoral Seminar

MUS 1013: Rock I: The Historical Origins and Development of Rock Music to 1970

MUS 1014: Rock II: Rock Music from 1970 to the Present

MUS 1905: Freshman Seminar – What Can Video Games Teach Us About Learning and Literacy?

MUS 5991: Independent Study

Curriculum Development

While I have accomplished significant work on a semester-by-semester basis toward revising my courses each time they are offered and/or by creating new course content on a number of occasions (e.g., the various “topics” courses and freshman seminar), my primary role in curricular development at the U of M has been carried out in my role as Division Head for Music Education & Music Therapy. During 2006-07, under my leadership and in collaboration with my divisional colleagues, I facilitated a significant revision of both our undergraduate and graduate music education degree programs. After successfully searching for a tenure-track position for a Director of the music therapy program, we did the same full level of revision to our undergraduate and graduate music therapy programs. On the basis of our own experiences, feedback received from students, and under a provostal mandate to reduce the number of credits, we re-revised our undergraduate music education program in 2008. Finally, in 2013-14, we replaced our retiring MA in music education with a two-track MM degree, involving some creative changes to the previous curriculum, making the degree more attractive to practicing teachers.

Faculty Development Activities regarding teaching (provided *only* for the U of M)

Events that I facilitated

Teaching and Learning with Technology

Learning Through Music workshop

Creating a Specific Curricula report for the NASM Self-Study

Events that I attended

CLA Grant Writing Workshop

Developing Collaborative Leadership: Mentoring in Collaborative Contexts

Ethical Problems in Collaborative Research (CLA Continuing Education course)

Documenting Teaching Effectiveness

JMP 8 – Introductory Workshop

Cooperative Learning: Matching Teaching to Learning Goals

Active Learning: Matching Teaching to Learning Goals
 Active Lectures
 Digital Idea Stream: 8 Technologies for Teaching, Learning, & Research
 Facilitating Discussions in Large & Small Classes
 Using Examples to Deepen Student Learning
 Student Teaching Supervision: General Orientation
 Student Teaching Supervision: Problem-Solving
 Making a Difference: Designing Courses to Improve Student Learning and Teacher Satisfaction” (series of four workshops with four colleague from across campus)
 Webinar – Creating a Next-Generation Learning Management Platform with Moodle
 Intro to Data Management for Scientists & Engineers
 Google for Researchers
 Learning the Ropes Workshop – Intro to Research Funding Procedures & Policies
 FileMaker Web Publishing webinar
 Google Migration and Orientation
 FileMaker Pro webinar: Advanced Scripting & Calculations
 Freshman Seminar Workshop
 Mid-Career Teaching Community
 Graduate Admissions Road Map
 Excel 2007/2010: Managing and Analyzing Data (two-day workshop)
 Mobile: Designing Websites for Small Screens
 Teaching with Writing in Five-Minute Increments
 Internationalizing the Curriculum and Student Learning: Preparing Graduates for the 21st Century
 21st Century Apprenticeship Models: Learning from Germany’s Dual Education System
 The Relationship Between Assigned Readings and Writings
 Just-in Time Course Design: Choosing Activities
 Game-Based Learning (NYU)
 New Chair Orientation workshops
 Provost’s Department Leadership Program
 Innovation & Entrepreneurship Opportunity: NSF Innovation-Corps Grant Funding

Northwestern University

Courses, Seminars, and Instructional Units Taught

Paradigms and Processes in Music Education Research (co-taught with Janet Barrett)
 Quantitative Research Methods
 Developmental Psychology of Teaching & Learning
 Introduction to Music Technology
 Multimedia for the Web
 Multimedia Software Development
 Multimedia Cognition
 Music Perception
 Music & Mind
 History of Rock Music

The University of Texas at San Antonio

Courses, Seminars, and Instructional Units Taught

Introduction to Audio Technology
 Masterpieces of Music
 History of Rock and Roll
 Chamber Music: Rock Ensemble

University of California, Los Angeles

Courses, Seminars, and Instructional Units Taught

Psychology of Music

Musical Applications of Computer Technology (TA, Roger Kendall)

Cross-cultural Music Transcription and Notation (TA, Richard Keeling)

Jazz History (TA, Tom Owens)

Research Assistant

Investigations of timbre and musical expression (Roger Kendall & Ed Carterette)

Public policy toward the arts (William Hutchinson)

Aging and music cognition (Andrea Halpern [Bucknell University], Jim Bartlett [UT Dallas], & W.

Jay Dowling [UT Dallas])

Webster University

Courses, Seminars, and Instructional Units Taught

Music Appreciation: the Viennese Composers

Topics in Music: Mozart, his Life and Works

Topics in Music: History of Rock and Roll

Introduction to Research Design and Statistics: Psychological Applications

ADVISING AND MENTORING

University of Minnesota

Undergraduate Student Activities

Undergraduate Advisees

Ella Masters (IDIM; individually designed interdepartmental major)

Lizzy Robbins (BIS; bachelor of individualized studies)

Undergraduate Research Projects

Victor Liu
SinTim Mok
David Sager

Kimi Tang
Tessa Vigoren

Undergraduate Summa Theses or Honors Projects Directed

Melissa Adorn
Dallas Peterson

CLA Freshman Research Award (supervisor)

Haskel Black
Teo Crespo-Carrion
Micah Farenik
Laura Garvey
Allison Genteman
Eric Graph
Aaron Grossman
Sean Hirthe
Taylor Krawczewski
Ryan Noshay

Hanna Pahr
Kalina Parsons
Eileen Porter
Grace Ryan
Henry Rymer
Matthew Sheeley
Chantal Skon
Chelsea Wiemers
Cece Zenti

Graduate Student Activities

Master's Theses Directed

Jocelyn Prendergast (M.A. thesis, 2011), *Personality types of band and orchestra instrumentalists: A survey of Minnesota high school band and orchestra students*
Chris Dibble (M.Ed. project, 2010), *An investigation into the effect of participation in high school music programs on student scores in Minnesota Common Assessment-Series II math and reading tests*
Andrew Richter (M.A. thesis, 2008), *The Effects of Organizing Ninth Grade Band Students by Ability on Achievement and Retention in Two Minnesotan High Schools*
Lisa Whipkey (M.Ed., Music Education, 2007), *An elementary school principals' personal music experience: Does it affect elementary school music programs?*

Master's Student Advisees

Dave Berberick
Josh Countryman
Chris Dibble

Jocelyn Prendergast
Andy Richter

Master's Committee Service

Dave Berberick
Eric Brook
Josh Countryman
Chris Dibble
Soo Jin Lee
Joe Nelson
Jeremy Parker
Jocelyn Prendergast
Andy Richter

Sara Rosenow
Ericha Rupp
Brian Schmidt
Annie Schoessler
Liz Stephanz
Ryan Thompson
Erin Weigel
Lisa Whipkey

Doctoral Dissertations Directed

- Paul Budde (Ph.D. dissertation, Music Education, 2011), *An analysis of methods for teaching middle school band students to articulate*
- Roger Dumas (co-advisor, Ph.D. dissertation, Cognitive Science, 2013), *Melodies in space: Neural processing of musical features*
- Jennifer Hawkinson (Ph.D. dissertation, Music Education; anticipated completion 2015),
- Donna Hryniewicki (DMA, Flute Performance, 2008), *Middle school band students: How private lessons and other factors influence student retention*
- Mark Jaros (Ph.D., Music Education, 2008), *Optimal experience in the choral rehearsal: A study of flow and affect among singers*
- Michael Krajewski (DMA project, Guitar Performance, 2013), *Developing a chord vocabulary for jazz guitar: An iBook*
- Mark Olson (Ph.D., Music Education, 2007), *An investigation and survey of the use and application of web-based technology in college wind band courses*
- Tim Robblee (Ph.D. dissertation, Music Education, 2009), *Examination of the impact of the Contemporary Music Project on wind band repertoire and performance in Oregon*
- Donald Running (Ph.D. dissertation, Music Education, 2008), *Conductor as actor: A collaborative method for training conductors through dynamic muscularity*
- David Villani (Boston University, DMA, Music Education, 2014), *An appraisal of the use of computer music notation software among selected high school music teachers*

Doctoral Students Advised

Dave Berberick	Andy Morgan
Paul Budde	Mark Olson
Casey Clementson	Rita Rae
Roger Dumas	Tim Robblee
Jenn Hawkinson	David Rolandson
Annie Heiderscheidt	Don Running
Donna Hryniewicki	Kathy Skaar
Marc Jaros	John Stewart
Pat Kelly	Kinh Tien Vu
Mike Krajewski	Lisa Whipkey
Dan Massoth	Yolanda Williams
Kevin Mills	John Zarco

Doctoral Committee Service

Eric Allen	Andrew Dziuk
Ramiro Alvarez	Alison Fahy
David Ball	Jackson Graves
Dave Berberick	Paul Gudmundson
Jonathan Brandt	Peter Haberman
Paul Budde	Angela Hanson
Terry Beckler	Jennifer Hawkinson
Nai-Wen Chang	Dan Hedegard
Annie Chiang	Scotty Horey
Jung Won Choi	Jia-Huey Hsu
Min-Jung Chung	Donna Hryniewicki
Casey Clementson	Mary Beth Huttlin
Tracey Collins	Marc Jaros
Jenny Dufault	Robyn Jones
Roger Dumas	Pat Kelly

Stacy Kern
 Justin Knoepfel
 Mike Krajewski
 Valerie Little
 Andrew Machamer
 Mike Mann
 Dan Massoth
 Eric McEnaney
 Andrew McMahan
 Karrin Meffert-Nelson
 Eduardo Mendoza-Santiago
 Heidi Miller
 James Miller
 Andrew Morgan
 Lauri Nichols
 Shanti Nolan
 Brent Nolte
 Nancy Parker
 Rita Rae
 Tim Robblee
 David Rolandson
 Don Running

Paul Schimming
 Ann Schoenecker
 Katherina Skovira
 Graham Steeds
 Liz Steffensen
 John Stewart
 Stephanie Tatting
 Rachel Taylor
 John Ten Brink
 Ryan Thompson
 Todd Tipton
 Timothy Todd
 Sharri VanAlstine
 Kinh Tien Vu
 Jeremy Wagner
 Bob Whalen
 Yolanda Williams
 Scottie Wright
 Anna Marie Wytcko
 John Zarco
 Nick Zielinski

Northwestern University

Undergraduate Student Activities

Undergraduate Research Projects

Daniel Black (senior project, Music Cognition, 2003), *The effect of the synchronization of on-screen action and music on memory of narrative events*
 Casey Kannenberg (senior project, Music Technology, 2003), *Sound Recording*

Graduate Student Activities

Master's Theses Directed

Mike Schutz (M.A., Music Technology, 2004), *Influence of visual information on auditory judgments of marimba stroke types*
 Benj Kanters (M.A., Music Technology, 2002), *Recording Guide Web Site*

Master's Student Advisees

Josh Barroll	David Etlinger
Holly Billet	Chrissa Formas
Julie Brown	Becca Pascal
Kevin Burrow	Amara Van Wyk
Sarah Chelgren	Robert Van Wyk
Becca Elpus	Carolyn Wallner
Ken Elpus	Nancy Wiecki

Doctoral Dissertations Directed

Mikyung Kim (co-advisor)(Ph.D., Music Technology, 2008), *New techniques for managing audio-to-video translation*
 Marc Jacoby (Ph.D., Music Education, 2007), *iShed: Interactive software for the training of novice jazz improvisers*

Valerie Peters, (Ph.D., Music Education, 2007), *Collaborative knowledge building of ethnic musical communities in an urban high school: An ethnographic case study*
 Rodrigo Cadiz (co-advisor)(Ph.D., Music Technology, 2006), *Compositional control of computer music by fuzzy logic*
 Mark Kerins (co-advisor)(Ph.D., Music Technology, 2005), *Rethinking film for the digital sound age*
 Nathan Wolek (co-advisor)(Ph.D., Music Technology, 2005), *A simplified interface for granular processing based on perceptual research*
 Agnieszka Roginska (co-advisor)(Ph.D., Music Technology, 2004), *Attention redirection based on the spatial presentation of auditory displays*

Doctoral Students Advised

Rodrigo Cádiz	Michael McBride
Marc Jacoby	Gabriella Musacchia
Josh Jones	Valerie Peters
Mikyung Kim	

Doctoral Committee Service

Rodrigo Cádiz	Mikyung Kim
David Etlinger	Michael McBride
Marc Jacoby	Gabriella Musacchia
Josh Jones	Valerie Peters

Other Institutions

Graduate Student Activities

Doctoral Committees Served on (as External Member)

Eric Fassbender (2009; Macquarie University, Australia)
 Jan Bolton (2007; Deakin University, Australia)
 Barry Kwok-yeung Lee (2007; Deakin University, Australia)

SERVICE AND PUBLIC ENGAGEMENT

Service to the Discipline/Profession/Interdisciplinary Area(s)

Elections to Societies (listed previously under “Honors and Awards ...”)

President, Association for Technology in Music Instruction (2002–2009, 2014–present)
 Executive Board, Society for Music Perception & Cognition (2004–2011, 2011–present)
 Chair, Committee on Instructional Technologies, College Music Society (2015–present)
 Advisory Board, Technology Institute for Music Educators (2003–present)
 Chair, Research Committee, Technology Institute for Music Educators (2003–present)
 Treasurer, Society for Music Perception & Cognition (2005–2011)
 Chair, Multimedia SRIG, Association for Technology in Music Instruction (2007–2010)
 Chair, Perception & Cognition SRIG, Music Educators National Conference (2006–2008);
 served as Chair-elect from 2004–2006

Editorships/Journal Reviewer Experience

Editorships

Editor, *Journal of Technology in Music Learning* (co-Editor from 2008-09; Editor 2010–present)
 Editorial Board, *The Journal of Film Music* (2003–present)

Journal Peer Reviews

- Music Perception* (2014) – Emotional impact of music on film interpretation: Influence of viewers' personality traits
- Music and Moving Image* (2014) – Deconstructing incongruence: A psycho-semiotic approach towards difference in the film-music relationship
- Music Perception* (2013) – Measuring and modeling perceived emotion and audiovisual congruence between film and music
- Music Perception* (2013) – Is it all about *Synchresis*? A perception study on visual music congruence
- Psychology of Music* (2013) – Extramusical information contributes to emotions induced by music
- Music Perception* (2012) – Effects of solo and group music practice and performance on salivary cortisol levels
- Music Perception* (2011) – The song remains the same: A replication and extension of the MUSIC model
- Mind, Brain and Education* (2011) – Mind, Brain and Music Education: Integrating into a new context
- Psychology of Music* (2011) – The effect of prior information on musical preference ratings in an online environment
- Music Perception* (2010) – The development of explicit knowledge of musical structures in Cole Porter: A quantitative case study
- Journal of Technology in Music Learning* (2009) – A music educator's guide to the benefits, tools, and publishing steps of classroom podcasts
- Psychology of Music* (2009) – An assessment of the impact of background music on middle school student math performance
reviewed a revised version of this paper in 2010
- Journal of Technology in Music Learning* (2009) – Podcasting in music education
- Journal of Technology in Music Learning* (2009) – Laptop-based composing in middle school band rehearsal
reviewed a revised version of this paper later in 2009
- Psychology of Music* (2008) – When program notes don't help: Music descriptions and enjoyment
reviewed a revised version of this paper in 2009
- Music Perception* (2008) – Audiovisual interactions: The impact of visual information on music perception and memory
- Psychology of Music* (2008) – Theories of musical performance: The influence of musical style
- CMS Symposium* (2008) – Undergraduate music performance majors' attitudes toward private lesson teaching after graduation: A replication
- Psychology of Music* (2007) – Effects of early musical experience on auditory sequence memory: Some preliminary results
- Psychology of Music* (2006) – Emotional responses to music: Experience, expression, and physiology
- Music Perception* (2005) – Film music: Are great scores and songs heard in great motion pictures?
- Media Psychology* (2005) – Music influences absorption in motion pictures: Interactions with genre
- Pacific Review of Ethnomusicology* (2000)

Book Proposal Reviews and Drafts

Online learning in music: Foundations, frameworks, and practices (2014 [full text]; Oxford University Press)

Oxford handbook of critical perspectives on technology and music education (2013 [proposal]; Oxford University Press)

Theory and practice of technology-based music instruction (2012 [full text]; Oxford University Press)

Creating interactive music systems: Max/MSP for education, composition, and performance (2010 [full text]; Oxford University Press)

Creating interactive music systems: Max/MSP for education, composition, and performance (2010 [proposal]; Oxford University Press)

An introduction to music technology (2006 [proposal]; Routledge)

Committee Memberships***Board Memberships***

Advisory Board & Chair of the Research Committee, Technology Institute for Music Educators (2003 to present)

Executive Board, Society for Music Perception & Cognition (2004 to 2011; 2013 to present)

Advisory Board, International Conference on Music Perception & Cognition (2004 to present)

Scientific Advisory Board, International Conference on Music Perception & Cognition (2007 to present)

Leadership Team, Learning Laboratory School Network, Music-in-Education National Consortium (2007 to 2011)

Board of Directors, Saint Paul Conservatory for Performing Artists (2007 to 2009); also served as Treasurer and Chair of the Finance Committee

Task Force, College Music Society Review of Graduate Standards (input invited by NASM; 2004-2005)

Committees

Instructional Technology and Information Services Committee, College Music Society (2009 to 2010)

Education Advisory Committee, American Composers Forum (2008 to 2010)

Review panels for external funding agencies, foundations, etc.

MacArthur Digital Media and Learning Competition (2008)

The efficacy of table PCs and other related technologies in accomplishing digital learning goals [revised from 2007]

MacArthur Digital Media and Learning Competition (2007)

The efficacy of table PCs and other related technologies in accomplishing digital learning goals

The Israel Science Foundation (2006)

Musical parameters and crossmodal processing: Investigating perceived musical space and motion

ACLS Digital Initiatives Fellowship (2005)

application #1: Interactive models of tonal pitch space

application #2: The dictionary of North American hymnology: A web-based, searchable archive of American hymnody

Social Sciences and Humanities Research Council of Canada (2005; File: 410-2005-1063)

Effects of music and environmental sounds in multimedia: Absorption, inference, and education

Program Review Experience

Computational Thinking through Computing and Music – external evaluator for a \$450,000 NSF grant
 Columbia College – external review of the Audio Arts + Acoustics Department (2011)

External Evaluator

Arizona State University (2015; tenure and promotion to Associate Professor)
 Kent State University (2013; tenure and promotion to Associate Professor)
 University of Massachusetts – Lowell (2012; tenure and promotion to Associate Professor)
 Nanyang Technological University (2012; reappointment review)
 Pennsylvania State University (2011; tenure and promotion to Associate Professor)
 University of Minnesota (Curriculum & Instruction)(2011; tenure and promotion to Associate Professor)
 Teachers College (Columbia University)(2011; tenure and promotion to Associate Professor)
 Nanyang Technological University (Singapore)(2011; tenure and promotion to Associate Professor)
 University of Indiana/Purdue University at Indianapolis (2010; tenure and promotion to Associate Professor)
 National Institute of Education (Singapore)(2009; tenure and promotion to Associate Professor)
 Auburn University (2009; tenure and promotion to Associate Professor)
 National Institute of Education (Singapore)(2007; assessment of professional contributions)
 The Ohio State University (2007; tenure and promotion to Associate Professor)
 Georgia Tech University (2007; review of director effectiveness)
 Pennsylvania State University (2006; tenure and promotion to Associate Professor)
 Wichita State University (2005; tenure and promotion to Associate Professor)
 Willamette University (2005; tenure and promotion to Associate Professor)
 Northeastern University (2002; tenure and promotion to Associate Professor)

Organization of Conferences, Workshops, Panels, Symposia

Scientific Committee, International Conference on Music Communication Science (2009)
 Conference Review Committee, Association for Technology in Music Instruction (2002 to 2009)
 Program Committee, ATMI/CMS Pre-Conference Technology Workshop (2006 to 2010)
 Program Committee, Society for Music Perception & Cognition (2011 to present)
 Technology Reviewer, Committee on Institutional Cooperation, Indiana University (2005)
 Conference Organizer, hosted one of five national symposia related to the development of a Music Learning Leadership certificate program; hosted by the School of Music and associated with the Music-in-Education National Consortium at the New England Conservatory of Music (Feb 22-24, 2008)
 Conference Organizer, 8th International Conference for Music Perception & Cognition (August, 2004)
 Conference Organizer, International Conference for Technological Directions in Music Learning (organized the conference for four consecutive years: 1998, 1999, 2000, & 2001)

Service to the University/College/Department***University-wide Service***

Community-Engaged Scholarship Work Group (2015 to present)
 Community Engagement Scholars Program Advisory Board (2015 to present)
 Committee on PreK-12 Outreach Collaboration for Post-Secondary Success, University of Minnesota (2008 to present)
 Campus Writing Board (2013 to 2014)
 President's Distinguished Faculty Mentor Program (2008 to 2012)

Collegiate Service and Intercollegiate Service (CLA)

Student Academic Affairs Committee (2012 to 2014, 2015 to present)
 Chairs, Executives, Directors, and Deans (2014 to 2015)
 Council of Chairs (2014 to 2015)
 Scholastic Appeals Committee (2012 to present)
 Undergraduate Education Advisory Committee (2008-2010)
 College Assembly (2007-2009)
 Curriculum, Instruction, & Advising Committee (2007-2008)

Collegiate Service and Intercollegiate Service (CEHD)

Licensed School Professionals (formerly Teacher Education Council), College of Education & Human Development (2006-2008); also served on the LSP Assessment sub-committee

Department/Unit Service

Associate Director & Director of Undergraduate Studies, School of Music at the University of Minnesota (2012 to 2014, 2015 to present)
 Executive Committee (2006 to 2009, 2012 to 2014, 2015 to present)
 Director of Bands Search Committee (Chair; 2015-2016)
 Undergraduate Studies Committee (Chair; 2012 to 2014, 2015 to present)
 Undergraduate Student Advisory Committee (Chair; 2012 to 2014, 2015 to present)
 Interim Director, School of Music at the University of Minnesota (2014 to 2015)
 Division Head, Music Education & Music Therapy at the University of Minnesota (2006 to 2010; 2012 to 2013)
 Community Engagement Leadership Team (2009 to 2012)
 Conflict Resolution Committee (2009 to 2010)
 Faculty co-Supervisor (with Laura Sindberg), collegiate chapter of the National Association for Music Education (2008 to 2014)
 Technology Committee, U of M School of Music (Chair, 2008 to 2014)
 Salary & Merit Committee (2007 to 2009; Chair, 2008-09)
 Graduate Studies Committee (2006 to 2012)
 Curriculum Committee (2006 to 2007)

Service at other Universities or Institutions (previous committee service not included)

Interim Director of the Teaching & Learning Center (January to August 2000); organized a series of faculty development workshops for the Spring 2000, Summer 2000, and Fall 2000 semesters, including the five-day *Summer Teaching Institute* (May 15-19) and presenting information about the TLC to attendees as part of New Faculty Orientation (Fall 2000)
 Assistant Director of the UTSA Division of Music (1995 to 2000)
 Undergraduate Advisor of Record for the UTSA Division of Music (1995 to 2000)

Public and Other Service***Community, State, National, or International Service Activities***

Learning Through Music, established a non-profit to facilitate music integration in the K-12 classroom with in the Twin Cities and greater Minnesota
 Arts Learning Leadership Team at Ramsey International Fine Arts Center (K-8); served at the request of the principal (Spring 2010)

References available upon request