

2017 – 2019 | HKU Supportive Narrative

Jeffrey Scott Pearson

Masters in Music Education Technology

Jeffrey Scott Pearson
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2017-2019 | Supporting Narrative

Introduction | Jeffrey Scott Pearson

My name is Jeffrey Scott Pearson, an international candidate for the HKU Master's of Music Education Technology – Pathway to Design. For thirty years I have been a part of the professional music industry - as a conservatory student, a recording artist, a touring musician, a staff composer and finally as an educator. Up until late 2013 I had been scoring network television shows almost continuously since the turn of the century, but Discovery Channel Communications closed its music division in early 2014 and overnight my studio went dark.

In the next years I continued to score independent films and documentaries while I was also teaching music classes at The Living Arts College and the Rock n' Roll High School. I loved teaching and I seemed good at it, but the pay was low and without a master's degree my prospects were limited. Moreover the national political scene was making civilized dialogue a rarity which was sad and distracting. After the Trump election I decided to escape the broken American system and find a better place to learn, a better place to earn and a less troubled society.

At first a convenient and inexpensive online course for my masters was considered, but that approach would not provide the experience I was seeking. An open and integrated master's program was required that could allow someone of my age, maturity and experience to take full advantage of a liberal academic environment. A talented student body of artists and musicians was also important, as were convenience, location and affordability. Soon HKU in The Netherlands became the obvious choice.



PDP | My Personal Development Plan

From the start, I aspired to not only earn a diploma at HKU but to develop into a responsible contemporary educator. To do that, I needed to learn how to teach new, relevant material in the best way possible, so that became the center of my studies. My personal development plan was to find pressing academic needs in the current HKU MT program, master the associated scholastic narrative and then build new courses around it. These classes would then be presented to (and evaluated by) HKU students, so an accurate assessment of their effectiveness could be obtained.

My PDP also mentions two secondary goals that serve my primary purpose through enhanced competencies.

One goal was to understand the major advances in music technology I missed over the last decade. Understandably this meant updating my skill set with today's hottest music software to get a broader understanding of the premier technologies.

The other goal was demonstrating my mastery of the aforementioned technologies through a live performance scenario, in my case an original multimedia 'experience' inspired by a surreal actual experience – The Phoenix Lights (*see page 21*).

These minor goals are a small but vital component of my degree, so throughout my masters I revisited these issues often as required. Together with my main objective a strong and clear Personal Development Plan was soon realized and by the time I finalized my PDP my course was

PDP | Master Plan

My master's goal is to envision, develop & present college level instruction to young music technology students, to learn and teach the current composition methods and then evaluate both my instruction technique and the material. This would culminate in a demonstration of skill mastery through live instruction and an evaluated public performance.

The original PDP involved five main steps.

Step 1: Select & research at least 3 *lesson topics* for classes to be developed by the end of 2017

Step 2: Develop the these courses as both a seminar presentation and a student academic website.

Step 3: Present the classes to HKU students then provide an evaluation questionnaire afterwards.

Step 4: Change or adapt the classes (as required) based on student and faculty feedback and test results.

Step 5: Update and reteach the courses and then reflect on the effectiveness of the improvements

Critical Review | Overview I- IV

Traditionally this section would include summarizing the knowledge base about a particular subject or an academic overview of how similar projects worked in the past. Indeed, a ‘critical review’ of sanctioned practices and available resources would help to lay the foundation for my master’s journey.

This summation is generally done *before* deciding on a master’s curriculum, but my approach had to be different because I came into the program with a fully formed agenda. Moreover my personal development plan required I hit the ground running with my project, so I simply did not have the time or luxury of significant research beforehand because it often just wasn’t possible.

It could only be *after* I had decided which topics to teach that I could begin the bulk of my critical research in earnest. Sensibly, I tried to examine the most pressing issues first and hold the elective analysis until later, but that was an challenging scenario without a strategy. Therefore I developed a scheme to gather and report information in four stages, and then present only specific highlights in my final paper. I define these four stages as:

- 1) *Critical Review I | Personal Review* – a summary of my personal experiences in education
- 2) *Critical Review II | Student Review* – a review of interviews with current students & staff
- 3) *Critical Review III | Course Review* – an overview of HKU instruction and relevant classes
- 4) *Critical Review IV | Best Practices* – a recap of innovative music technology teaching strategies

Critical Review I | Personal Review

I begin exploring this critical review by considering *my* experiences as a music student at Lewisham Academy and NC State University. With thirty years of hindsight I asked myself, “What lessons should I have been taught?” and “How did my early music education affect me?”.

The answers revealed themselves quickly with just a few days. Upon reflection I discovered I unconsciously patterned much of my teaching style after the top-down ‘lecturer vs. student’ model I experienced in London. But progressive research has convinced me that this *euroclassical tradition* is “an artifact in music education” that in today’s reality 1) ignores individual differences, 2) doesn’t stress creativity and 3) relies more on rote performances than practical information.

This realization forced me to reconsider my basic pedagogy teaching music – and invited me to reconsider three previous experiences as an educator. These episodes served as ‘early research’ for me because in all three cases I had to adapt to an unfamiliar paradigm and in each case my adaptations added new skills to my toolbox.

Three Adventures in Music Education

At **Jordan Lake School of the Arts** many of my autistic students had behavioral or attention problems that were difficult for a young music instructor. I quickly realized teaching hard facts, music theory or even music appreciation wouldn't work, there was no attention span for that kind of thing. I changed my style to a loud and zany musical clown wearing fun clothes with bright colors. But again, my efforts just seemed to stir the pot and the class became crazier than ever. I finally did some real research online and by asking coworkers for advice: that was a key decision. [\[Jordan Lake Sch of Arts\]](#)



I immediately learned from my coworkers that a calm and controlled demeanor was necessary at all times. I adapted my teaching style by refocusing on *movement* and *timbre* because both are musical features nearly anyone can identify and appreciate. Through basic exercises and simple gestures I got these students to feel the pulse of the music, to move to the rhythm of a song and to hear the differences between tempos, instruments and styles. This research transformed my class encounters into valid teaching moments through doing, a reoccurring philosophy.

In the timbre lessons I got creative and brought in pro musicians who demonstrated a saxophone, a tuba, a xylophone and a violin ensemble 'live' for the kids. Inspired by YouTube I created an 'instrument petting zoo' where learners could actually touch and hold some of the woodwinds, brass and strings for the very first time. There were beautiful moments during these exchanges and I learned from them, but I still needed to learn more accredited teaching skills



The **Living Arts College** has both three and four year programs for *Audio Production & Design* and the students are typically young engineers, producers and musicians. I was hired to teach a prescribed audio course with a textbook, syllabus and an agenda. Once again I had to retool from a one-man band to a team player.

This was quite a change from running my own class on my own schedule, so I again asked my colleagues about people and local resources that could help me. The staff was amazingly helpful but it was still *my* responsibility to adapt my methods to their curriculum. Yet in some ways having less choice about content allowed more time to be focused on instructional style and outcome. In an effort to enrich some occasionally dry material, the use of exercises, projects and quiz games became more a part of my teaching palette. However in 2008 when this occurred I was not aware of the all cataclysmic changes to come, so my current experience with collegiate level instruction is now ten years old – this is problematic.



The Apex Rock n' Roll High School is an after school music program for kids 9-18 centered around playing pop music in a live ensemble. I was an active instructor most of the day, with recording sessions and public performances in the evening. [\[Apex Rock n' Roll H.S.\]](#)



Once again, I had to adapt to circumstances and change my instructional approach for these pupils.

Unlike the theory, computer and textbook based classes I taught at the college, these lessons required my keyboarding, drumming and singing skills to be performed at the highest level through six hours of daily non-stop instruction. Surprisingly, the Rock 'n Roll High School forced me to do more exploration about music, singing and performing before because of the wide scope of individual needs: from finding vocal exercises and locating karaoke tracks to directing songwriting camps and summer musicals. In fact it was through my *students* that I actually learned most about what's hip, what's happening and the latest craze.

A wonderful side benefit of this contract was a big jump in my knowledge of stagecraft. Tasked with putting on more than a dozen unique theatrical shows a year I learned from practical involvement all about stage lighting, hair/makeup, sets/props, wardrobe, scripting, choreography, video and live sound production.



[Apex Rock 'n Roll High School, 2017]

In retrospect, I had three very different educational experiences before HKU, and each gifted me with an expanded skill set. More importantly I deduced *how* to change my instruction and make the best of each situation. Now, as I pursue a post-graduate degree, I am challenged to once again to observe, research, test and adapt to my new situation.

Critical Review II | Student Review

After reflecting on my formative experiences, I turned my attention to the current situation at the Hogeschool voor de Kunsten Utrecht (HKU). I had already learned the value of talking with

de kunst van
HKU
Master of Music - 2017
Student Database

 <p>Student Name: Niek Braun Rm. 232 Home: Netherlands Inst: Drums (Pop, Jazz, Marching, Orchestral) Languages: Dutch/English Phone/Cell: 06.57.75.58.19 Email: niek.braun@hotmail.com Website/Facebook: "Niek Braun" on FB Areas of Knowledge: Composing/Performance Synthesizer programmer (Roland, Prophet 6) Sample editing, live electronics Live visualizations and audio production Seeking: More knowledge about live/concert electronics/DJ capabilities/Co-productions Network/Collaborate/Business/Entrepreneurship</p>	 <p>Student Name: Martijn Ruytinx Rm. 231 Home: Netherlands Inst: Grand Piano / Synth Languages: Dutch/English Phone/Cell: 06.31.40.95.88 Email: martijnruytinx@hotmail.com Website/Facebook: "Martijn Ruytinx" on FB Areas of Knowledge: Sound design / Producing Pop & Electronic composing, mixing and effects Creative coaching and artist mentor Seeking: Developing my compositional skills, explore new creative mixing/production techniques. Want to set up Hip-Hop producer collective to mentor new artists and performers</p>	 <p>Student Name: Murat Otuno Rm. 232 Home: Istanbul, Turkey Inst: Electric/Acoustic Guitar, percussion Languages: Turkish/English Email: muratotuno@gmail.com Phone/Cell: 06.57.18.87.62 Website/Facebook: www.muratotuno.com Areas of Knowledge: Developing guitar effects sound processing. BA in Visual Communication Design Film Making Skills - Director/Di of Photography Seeking: Expand network, direct band project, beat making, improve skills with electronic, software, in particular with Ableton Live</p>
 <p>Student Name: Jackson Moore Rm. 227 Home: United States Inst: Saxophone Language: English Email: Jackson.Moore@student.hku.nl Phone/Cell: 06.19.66.40.25 Website/Facebook: "www.Jacks.Moore.com" Areas of Knowledge: Software development Alto Sax Performance Computer programming/network assistance Seeking: Meet people who know the Netherlands music scene and want to create and promote projects locally.</p>	 <p>Student Name: Hugo Rojas Rm. 232 Home: Lima, Peru Inst: Drums/Latin Percussion Languages: Spanish/English Email: Hugorajasinelo@icloud.com Contact Info: 06.55.95.78.86 Website/Facebook: "Hugo Rojas" on FB Areas of Knowledge: Studio mixing Artist development, Pro Recording complex sound design, post production Seeking: Advanced mixing jobs, more artist development, professional post-production, live mixing</p>	 <p>Student Name: Mert Genöer Rm. 231 Home: Istanbul, Turkey Inst: Acoustic & Electric Guitar Language: Turkish/English Email: contact@mert.audio Phone/Cell: 06.57.43.09.40 Website/Facebook: www.mert.audio.com Areas of Knowledge: Composing (any style) Complex Sound design Guitar Performance Producing/Recording Engineer Seeking: Expand network/contacts Collaboration in media, arts, visuals</p>

[HKUdatabase screenshot]

colleagues and students so I started immediately with that after I arrived. Under the guise of putting together a networking website for the incoming 2017 master's group, I interviewed all twenty-four of my HKU Mmus classmates in the first two weeks of school. These interviews would prove critical to understanding my audience, my environment and my narrative.

Research Interviews – Masters

Beyond the typical questions like name, nationality, contact info and skill set, I probed further and asked candidates about their past experiences, their current expectations and what they most wanted to learn in the future. I would have them elaborate well beyond the questionnaire in order to get a real sense of the situation. It was through this process that I learned my classmates mostly wanted to know more about the music industry (which later became a class) and about networking. Some also wanted to establish an artist portfolio and know more about performance technology (which ultimately became the *Stagecraft* class). And a number of people asked about improving their songwriting & composition skills, which became a special workshop much later.

Through my research, these interviews *directly* affected my choice of which topics to teach, with the added benefit of revealing my colleagues favorite technologies – another PDP goal. Later those references made a great starting point when researching the ‘best practices’ in spring 2018.

By the end of the interview process I had enough data to put together a worthwhile database for everyone, while also answering key questions for myself.

Research Interviews – Bachelors

I found the original masters interviews so useful that in the December of 2017 I decided to expand it and talk to some HKU underclassmen about *their* experience in the MT bachelor program. These conversations almost always occurred after a class or during set up. But, even without an incentive these HBO students seemed willing to speak directly when sharing their stories and opinions.

It was through these interviews I learned the bachelors is mostly attended by tech savvy, socially connected young men who are nearly all addicted to technology. It’s a generalization but dating and family time, while important, took second place to internet surfing, online gaming and media consumption. Sometimes their technology was integral to their studies, but much of this surfing seemed impulsive.



During these discussions I noticed other things: shorter attention spans, more distractions and less personal interaction than I would expect. Moreover, while some comments exposed a certain degree of entitlement and arrogance, others uncovered real struggles with addiction, anxiety and even depression. When asked, a majority portrayed themselves as ‘unhappy’ versus content.

This reality check solidified an idea that had been brewing with me for a few weeks; the creation of a psychology course for underclassmen that explored the mindset and behavior of lifelong musicians - this became the *Music Psychology for Young Musicians* course in the spring of 2018.

Fundamentally, these talks were absolutely important for two reasons. First, they helped me understand my students’ origin story (culture, maturity, focus and priorities) not just their academic level. Second, they gave me a more comprehensive understanding of the MT skills acquired, sought and needed by successful music students (and therefore what I should teach).

Critical Review III | Course Review

As my research continued, only a few more pieces were needed to see the bigger picture. Now that I knew my students, it was time to know my school, de **Hogeschool voor de Kunsten Utrecht (HKU)**.

In the fall of 2017 I audited 10 music technology classes at the Ina Boudier Bakkerlaan location. I wanted to make notes of the teaching style (participatory, top down lecture, Q&A etc.) and to observe authentic Dutch instruction. Attending classes and meetups by Marc van Vugt, Jannie Pranger, Niko Langenhuijsen, Jeroen van Iterson, Ferdinand Boland, Hans Leeuw, Wessel Oltheten and Mark Ijerman helped me understand the norms and basic teaching style at the HKU.

Occasionally what I experienced was illuminating, best explained through observation.

Music and Meaning (J. Pranger) was a well attended theory class about the philosophy of music that seemed very ‘Dutch’ to me. The pace of the class was measured and the teacher spoke deliberately and thoughtfully without a concern about time. Her attitude set the mood, so the small class was generally calm, mature and thoughtful. The long spaces between sentences encouraged comments and often long debates between students were tolerated. Sometimes the discussions would veer off topic and the tangents weren’t always redirected quickly, but this seemed a matter of personal taste. Like most HKU classes the visual aids were few and usually basic text slides, laptop powerpoint programs or the dry erase board.

Coming from a ‘lecture hall’ background, this type interchange was revelatory. The respect shown to students was returned in the form of less distractions (mobiles) and more deference to the instructor. The intimate ‘roundtable’ seating arrangement and her small room fostered lots of banter and discussion between students. Later, I would take this arrangement and use it for my Music Psychology and Songwriting classes to encourage participation.

But other classes were handled differently – here are a few examples. Mark Ijermann’s analog synthesis class was conducted ‘standing room only’ perhaps to encourage a hands-on experience in the studio. Ferdinand Boland required students bring in and use laptops while Hans Leeuw forbid them during class. Jeroen van Iterson used powerpoint slides to great effect while Marc van Vugt used none and instead filled up both white boards during the Artist-in-Residence orientation. No doubt flexibility and adaptation are vital elements when teaching today’s multimedia students.

Curiosity and opportunity pushed me to investigate other, similar programs in the Netherlands. I participated in a lecture by Robin Reumers at the Abbey Road Studios last winter and audited a music business class presented by SAE Amsterdam last spring. I also conducted interviews at the Herman Brood Academie in early March and later that month toured the Conservatorium van Amsterdam facilities. Each of these appointments added to my knowledge base and widened my professional network, I made invaluable connections to some of the best minds in Holland.

These outside classroom audits had exposed me to a variety of teaching methods, some using the latest technologies. These personal and professional interviews helped me understand student expectations, cultural differences and classroom norms. Now I was ready to know how past revered institutions and talented colleagues have historically taught music with technology and what I could learn from them.

Critical Review IV | Best Practices

There is no doubt understanding how leading institutions teach music through technology could help develop the best practices for many teaching situations. And while it would be useful to review *all* the innovations, tools and strategies I discovered, it is well beyond the scope of this paper to do so. Therefore I will pick the story of one school as an example and support the narrative from there.

Case Study: New York University

Instructor Ethan Hein has written thoughtfully about his efforts to update the New York University music and technology curriculum for 20 years. Like most studio production courses in the 1990s, their approach was based on “the foundations of audio engineering and signal processing [while] the production of actual music was a secondary concern.” ([Hein, 2014](#))

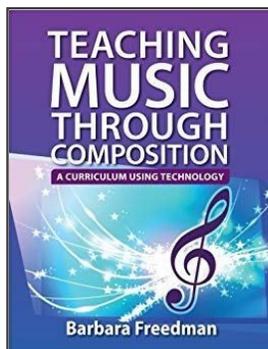
On the other side of Washington Square, the NYU backed School of Music based *their* classes squarely in the old Euroclassical tradition. Before 2001 NYU students rarely used digital audio workstations, music software or even the internet in the course of their studies. This was a problem for crossover students in theatrical arts, band performance and pop music production because laptops were literally taking over the recording industry in the real world - and killing the ‘big studio’ culture with it!

Requests for new ‘technology’ courses at NYU were largely ignored until critical reviews of the program began to appear online and applications dropped. The administration understood changes must be made and Dr. Ethan Hein stepped in with help from Adam Bell.

Professor Hein is a big proponent of ‘learning by doing’, so he went public with his avocation of Barbara Freedman’s excellent book “Teaching Music through Composition” ([Freedmann, 2014](#)) early in the process. He writes:

“With due respect to my music tech professors, I don’t believe that most musicians need to know the details of timestretching algorithms or MP3 encoding. The kids don’t really need to be taught how to use a DAW or a mic or a preamp; all of those things are amply documented for the curious on You Tube. What musicians need to be taught is how to use these tools for expressive purposes.” ([Hein, 2014](#))

Working with the author, Ethan Hein developed the Hein-Freedmann Method of education through composition and technology software.



Freedman suggests teaching music by putting students in front of computers from the start, in small classes of 8-10 pupils. She suggests assigning teams of two to work at each DAW to facilitate teamwork and peer feedback. Lessons about rhythm and tempo are explored with pre-made music loops. Percussion elements can be manipulated through drum loops. Instruments are learned through exploring digital fabrications – where else can students ‘play’ an oboe, flute or harp in real time the first day? Sonic balance through timbre is experienced through virtual instruments and analog synthesis workflow can be explored breaking

open one of dozens of free analog emulations. Even recording techniques and in some cases sheet can be learned all under one program like Garageband, Reaper, Reason or Logic.

Beyond the Hein-Freedmann Method, this educator integrates other technologies into every aspect of instruction, here are some examples.

- Ethan created an online [‘tasting menu’](#) that walks pupils through the history of electronic music with watchable online samples he references in class.
- His colleague had his students explore *musique concrète* by recording environmental sounds on their mobiles, and then editing them into ‘music’ with a DAW
- Hein *compels* his students to mix each others digital tracks so they are forced to discuss details and issues with their new musical vocabulary.
- He has evidence that teaching concepts like tempo, note values and meter is far easier using free online sequencers like [Anvil](#), [TracktionT7](#) and [Garageband](#) than without.
- For his master’s thesis, Ethan used computer aided design to make a percussion synthesizer called [The Drum Loop](#) to facilitate teaching rhythm to kids

And while Professor Hein integrates ICT strategies teaching music with technology daily, he is quick to point out some limitations. He admits topics like deep music theory, composition vocabulary (*esp. Italian*) and music history cannot be taught well using only software, especially studying musical performances. Students say they use online resources primarily to answer specific software questions or investigate contemporary musical forms. He’s right when he says “Classical music sounds dreadful in synthesized form (whereas) Hip-hop and EDM sound terrific.” ([Hein, 2014](#))

“There is no single best approach... there is no clearly defined set of practices to learn, no equivalent to Orff or Suzuki ... we’re left with a [situation] that few music teachers enjoy [so] we might as well take advantage of the opportunity to innovate.” ([Hein 2014](#))

- Dr. Ethan Hein, NYU

Content I | Topic Selection

On January 1, 2018 I had finalized the three topics that warranted more research and attention. My official topics would be:

1. Music Psychology for Young Musicians
2. Stagecraft: The Art of Showmanship
3. Understanding the 2018 Music Industry

In less than four months these all classes would have be fully realized and presented, so I was busy continuously from New Year’s Day until Easter actually developing the courses.

Transformation

Before this narrative goes into the creation, scripting and presentation of these music courses full force, I would take a moment and again announce a disclaimer. Very little of the academic research that was performed is actually included in the main body of this paper. A sample of those details can be found in ‘Addendum A’ towards the end of this paper, pages 21-31. I reiterate that this supportive narrative is about my transformations through my master’s journey. It is essentially about how I used personal experience, research and reflection to update, improve and transform my thinking into that of a post-graduate candidate.



[Photos: J. S. Pearson teaching various classes, HKU 2018]

Content II | Research Strategies

My plan now moved into the *content* research stage. For these new lectures to be relevant and accurate I was compelled to enhance my ancient research skills. Things have changed dramatically since my college days 30 years ago and searching book stacks with a Dewey decimal number was no longer reality.

Research Skills Growth

Creating and refining my coursework pushed me beyond Google and into the Utrecht University Library; into the Mariaplaats HKU Conservatory collection; into academic online resources like the WorldCat Library Collection; into various conferences and symposium: into scientific journals, e-books, notes and even into faculty dissertations from faculty alumni. Mark Ijermann

The staff at both HKU libraries (Mariaplaats & IBB) were helpful and patient explaining how their local resources worked time and again. Moreover, the desk librarian at the UU Library (Drift) issued me a Utrecht University library card and the staff credentials required to explore their e-books collection and more. This was the key to a whole new world of online assets too vast to explain here but valuable nonetheless. The Educause Foundation also provided academic research training through instructional videos, online coaching and an employee education portal.

The discovery of these fresh resources expanded my reach exponentially by revealing incredible online collections now available *gratis* for teachers and educators. But my orientation did not stop there, and the modern age necessity required me to learn even more unfamiliar skills.

Social Skills Growth

Because my classes were not part of the official curriculum at HKU they had to be announced and advertised. Inexperienced, I was forced to enhance my social media skills (when I wasn't papering the IBB halls with clever posters!) by direct marketing online to students via Facebook and HKU emails.



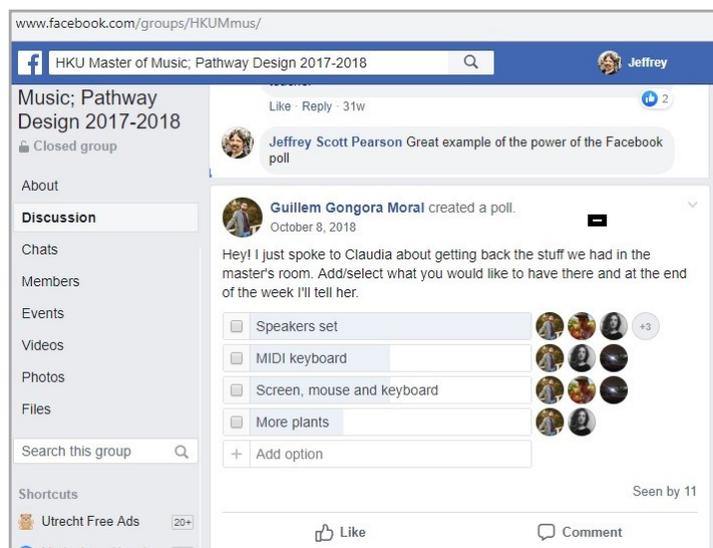
Through my research I discovered **WhatsApp Groups**, a mobile virtual conferencing app which allows roundtable discussions among a closed list of participants in real time. I used the application with some Turkish musicians to organize logistics to great effect. I also included a reference to *WhatsApp Groups* in my Stagecraft lecture.



Instagram has also grown up from a simple photo sharing platform to the next Facebook for young adults. The algorithm based feed allows users to receive specific content from specific sources as it is released. Content can be about almost anything, including scholastic and educational resources. Training videos, vlogs and blogs can be found on Instagram from academics, celebrities and thought leaders.

Although I was aware of Instagram, it was my personal research that revealed its full potential.

I expanded my use of **Facebook Polls** when I learned how to post within a ‘closed group’ and uncovered how the polling feature works. The speed, convenience and instant feedback made available by this online resource was truly mind-blowing and totally useful. I used it several times to determine the best class times and coordinate logistics for masters meet-up.



It turns out having to promote my new classes gifted me with an awareness and appreciation of the power of social media nowadays. There is no doubt attendance would have been lower without these digital tools and I appreciate learning them. Plus, this actively goes right along with the ‘learning new technologies’ goal in my personal development plan. Going through this process also confirmed the need for me to go ‘full digital’ with my instruction however, which meant actually setting up a dedicated online platform for my websites.

[Example: Facebook Poll] Eventually, this became the original “100 Minute Music School”, www.100MinuteMusicSchool.com a proprietary web server where students could access all of my online resources with a private access code.

Website Skills Growth

Once the prevailing reality showed my class content needed to be accessible online, I taught myself how to build contemporary websites through Wix and WordPress. The initial work was done in Adobe Dreamweaver for content, but my three layouts are original. Understand there was a trial and error aspect to this; my earliest attempt did not go well because my first website for Stagecraft was so clunky and poorly designed. My investigation concluded that I included too much information and then presented the material in a somewhat disorganized way. Students complained online and in the surveys; so I engaged an active listening paradigm to get help from the underclassmen which ultimately clarified everything.



Essentially my students referred me to websites that “didn’t look like 2004” and are generally simpler, minimalist and counterintuitive to the way I communicate. They wanted more topic pages but with less content, accessed from a central location and indexed accordingly. I engaged all of these changes on the *Understanding the Music Business* website ([here](#)) and while imperfect, I am satisfied it is a marked improvement from previous efforts.

By the end of February in 2018 I was finally able to begin instruction. One of my last hurdles was finding the best way to evaluate my content and instruction. I discovered Survey Monkey early on, a cloud based evaluation tool that allowed for anonymous



feedback. It seemed like an excellent idea except in practice pupils simply forgot to complete the questionnaire after leaving the class.

Monkey Survey provided for this reality with several reminder emails but the end results were incomplete & slow; and with a 50% response rate I needed a new solution that was fast, simple and effective – it turns out sometimes the old ways are the best ways.

For my follow-up lesson I changed tactics and created this → simple one page form with multiple choice answers for all the crucial questions that needed asking. These were passed out at the start of instruction and returned face down without a signature. Yet more than a few people included their name and email anyways because the Dutch don't need much anonymity when it comes to their opinion!

HKU/IBB Songwriting Workshop Attendee Survey
 21 November 2018 12:35-14:00 HKU / IBB-Iaan Rm. 1.51 Jeffrey Scott Pearson

- 1 What did you think of the pace & delivery of the material?
 Too fast Too slow About right
- 2 What did you think about the content of the class?
 Too complex Too easy About right
- 3 Are you likely to suggest this seminar to classmates?
 Likely no Likely yes Depends on the student
- 4 Would you likely attend other classes by this lecturer?
 Likely no Likely yes Depends on the class
- 5 Will you use the 100MinuteMusicSchool Online materials?
 Likely no Likely yes Don't know Yes, and share it
- 6 Did you enjoy the overall presentation as a seminar?
 It was great It was good It was just OK It wasn't that good
- 7 What was the best part about the presentation?
 The website The slideshow The information The duration
 The teacher The class time The organization The speed
- 8 What was the worst part about the presentation?
 The website The slideshow The information The duration
 The teacher The class time The organization The speed

If the contents of this course were a semester long class, would you attend? Y__ N__

Comments: _____

Email: _____

[HKU Sample Survey]

Content III | Class Presentations (850 words)

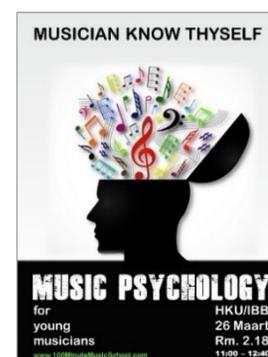
My premiere lesson at the HKU/IBB was a two hour lecture on *Mastering the Art of Stagecraft* in late February. Without going into too much detail, 'stagecraft' is anything related to a stage performance except for music: lighting, costumes, hair/makeup, choreography, promotions, merchandising and showmanship were among the topics covered...too many topics turns out.



Though the class seemed well-received in general, the actual evaluations told a different story. Surveys showed that my delivery was too fast with too much material. Students also felt overwhelmed and a couple even left the last half hour of the class. The time of day (11:00) was also cited as an issue and may have explained the mediocre turnout (8 pupils signed in plus two that left) Worse, the students also reported my new website was poorly designed and hard to use. It was true. Data analytics showed most activity on the new website peaked a few hours after the lecture with only a couple returning visits after the first day.

By the middle of March, after attempting to rework the website without additional advice or training, I realized *Mastering the Art of Stagecraft* is really a semester long topic and that any one of the half dozen topics covered could be their own class; for example *lighting*, *choreography* or *wardrobe*. About that time I was also gearing up to present my psychology class and running out of time to fully correct the Stagecraft workshop. I decided these revisions of the course would have to wait until summer with the hopes of a two-part course in the fall.

Music Psychology for Young Musicians was the next class I presented in late March. It was very different from *Stagecraft* in many ways. Rather than teaching specific facts and processes with academic implications, my psych class was a general science narrative explaining observed behavior and social consequences. The talk focused on how strides in today's neuroscience can help explain certain extreme personality traits common to performing artists and musicians. The course was based on recent discoveries in brain science, but the content relied heavily on anecdotal experiences, personal tragedies and public social reactions.



These stories were presented as cautionary tales with more opportunities for discussion than double blind studies. Theoretical conclusions were offered for debate rather than simply repeating facts in order to engage my pupils personally. The scheme was only partly successful.

My pupils explained my first miscalculation in class - they were having a hard time relating to 'rockstar' problems. I picked famous examples intentionally (Winehouse, Spears, Hasselhoff) but I should have approached things differently. Of course, my second mistake was even *thinking* underclassmen would talk about their personal problems and issues in open class. As a third issue I had to police the conversation closely to make sure we didn't violate anyone's rights or privacy. These three factors meant a serious rewrite would be required before the fall schedule.

The last of these new classes *Understanding the 2018 Music Business* unexpectedly became my greatest challenge, for several reasons. The landscape itself shifted radically in the spring of 2018 with reports that 'streaming' was now the number one delivery method (30 Mar). Days later, Spotify got a 26 billion dollar IPO valuation (3 Apr) to pay their back royalties, which has far reaching implications. Then the House of Representatives passed the 2018 Music Modernization Act (28 Apr) which is unarguably the most important music legislation in 100 years.



These monumental changes meant some of the lecture needed to be rewritten immediately. Additionally, to deal with the speed and time issues from earlier, I divided this lecture into three separate talks. Hopefully the slower pace would allow for more focused questions and more student debate.

I presented these last 3 classes in May, all variations of the *Understanding the 2018 Music Business* course. The first seminar underlined studio work, the second focused more performance and promotion, while the last class emphasized new developments in technology. All the lectures were well attended and successful. Best yet, questionnaires indicated a much better understanding of the subject' than previous groups and a better overall experience for the students in general.

Content IV | Change & Adaptation

After these first 12 ‘experiments’ finished in the spring of 2018, it was clear that some major changes would need to be made for these courses to really work – so called ‘best practices’.

As mentioned, there were volume and pace issues in these first lectures – I simply over taught the workshops with way too much information, way too fast. My reaction was to rewrite the lessons and split big subjects into smaller concepts taught over two or three classes. Putting on the brakes also gave me time to add discussion points and interaction opportunities.

Slowing down even allowed me to involve some alternative resources that I discovered through my research. Enhanced media like podcast clips, You Tube videos, Spotify playlists and even an online quiz game enriched the lesson for everyone. The additional class time was especially effective for the Music Psychology lectures, as it allowed time for me to establish a safe space to share personal information about difficult subjects. (drugs, suicide, abuse etc.) The takeaway is having a tight agenda seems to stifle personal expression and the effectiveness of some courses, so this awareness about pace is now a key ingredient in my teaching recipe.

Also for the Psych class, I decided to structure the room differently for next time. Research through surveys proved the theatrical style seats/stage approach did not foster intimacy and will be replaced with seats orbiting a single large table.

With these revisions, students are now *encouraged* to share their experiences, a powerful tool of direct engagement that involves everyone who is listening. Questions could now be asked *during* the lecture, which encouraged peer-to-peer discussions and fostered additional dialogue beyond the classroom. [www.Music-Psychology.nl]

About the same time, I received corrective feedback on my *Stagecraft* site from a professional web developer, so I acted on those suggestions when creating websites for my music psychology and music industry classes. The ‘*Stagecraft*’ website, although vastly improved from the original, still exists now as a flawed but useable online asset. I decided not to completely redesign it because of time and resource concerns. It has been modernized to be sure, but remains the weakest of the three sites partially as a teaching moment about good design. [www.Stagecraft.nl]

For the ‘*Music Business*’ class some of the work was already done. I had previously broken the topic into three classes and adjusted the content as new information came in during the spring. Now there were inconsistencies in the content of the website needed to be addressed along with major design issues. Much of the ‘*Music Business*’ work involved restructuring the website to reflect today’s online aesthetic and can be accessed here. [www.2019-music-business.nl]

Over the summer break, the remaining courses were redesigned in a similar way based on earlier feedback –so both the content and the style of the presentation were revised.

Content V | Updated Classes

With most of the pacing and content problems now corrected, over the next few months I fulfilled my plan for a second round of classes at the Ina Boudoir Bakkerlaan HKU location. My revised lessons were ready to present by October 2018 and were rescheduled as weekly classes. This aggressive timetable was partly to maintain consistency for the new ‘multi-part classes’ but also to simulate a real life instruction schedule. I intentionally challenged myself to teach on a weekly basis and truly integrate into student life by being available outside class to my charges daily.

HKU Guest Music Lectures – Fall 2018 Every Wednesday in October at 3pm in HKU/IBB Room 1.52		HKU Guest Music Lectures – Fall 2018 Weekly lectures to expand your knowledge of your career	
Oct 3 Music Psychology for Musicians Room 1.52 <i>Created especially for young music composers and artists this 100 minute talk reveals contemporary psychological theories about music, behavior & neuroscience. A brief academic history is presented in light of recent discoveries that are fundamentally changing the way we think about the ‘artist temperament’. New theories about how a musician’s brain chemistry has evolved are explored and explained through scientific papers and personal experiences.</i>		Nov 7 Basic Professional Songwriting 101 Room TBA <i>The first 50 minutes presents 4 iconic number one hits with a discussion of how their shared and special qualities contributed to their success. Then, research from Oxford and Queen Mary University is explored to demonstrate the ubiquity of certain characteristics in the world’s pop songbook. The second half offers practical songwriting advice including using the active voice, the power of tangible nouns, the concept of anomatopoeia, rhymed versus open lyrics and making good vocal harmony choices. Pace, genre and style are reviewed in the context of the lyric narrative.</i>	
Oct 10 Understanding the 2018 Music Industry: Part 1 Room 1.52 <i>The first of two courses about the modern music business, presented from the 20th century to current strategies. Students learn about global trends of the past and present, radio airplay, physical sales, digital downloads and streaming services like Spotify and Apple Music. Some practical advice about pitching music and approaching management are touched on as well.</i>		Nov 14 Music for Media: Pitching & Selling your Music Room TBA <i>This open class gives young musicians and producers valuable experience preparing and presenting their music/video/stage show for evaluation by a professional manager, publisher or record label. Real world survival skills and proven best practices are discussed as each participant shares and explains their art to a jury of guests, professionals and peers. This event is for HKU students only and pupils are required to sign up before admission to organize a schedule.</i>	
Oct 17 Understanding the 2018 Music Industry: Part 2 Room 1.34 <i>The second of two courses about today’s music scene with a concentration on music publishing, performance and mechanical royalties, synchronization contracts and media composition. The Dutch entertainment industry is profiled with detailed and up-to-date analysis of trends and realities. Wraps up with a discussion of cutting edge technologies including aircast, ‘Blockchain’ and curated streaming services of the future.</i>		Nov 21 From the Outside In: Music Psychology 101 Room TBA <i>A discussion of music psychology in the context of external forces like popular culture and the cult of celebrity. Changes in how modern musical artists create and present their work will be debated as will the double standard and privilege of notoriety. The role of the press and social media are exposed and analyzed as recent trends and popular software help shape the art, the audience and the artist.</i>	
Oct 24 Basic Stagecraft 101: Promotion & Performance Room 1.52 <i>An overview of basic stagecraft - part one defines all the roles and major players involved with putting on a great show. Topics include promotional tips, your EPK, press releases, promo scheduling and set-list strategies. Practical information like proper PA set-up, safety and security matters, power & electrical concerns, and proper cable management are discussed. Stage and lighting terms are defined and touring basics for a working band are discussed in detail.</i>		Nov 28 From the Inside Out: Music Psychology 102 Room TBA <i>Another discussion of music psychology issues, this time based on internal stress and anxiety generated by the unique brain chemistry of serious musicians. The role of depression, hyperactivity and impulsiveness is revealed as a constant struggle faced by most professional musicians, artists and writers. The spectre of addiction is raised with candid information about alcoholism, drug use and hyper sexuality. Realistic survival strategies and coping mechanisms from industry veterans winds up the discussion.</i>	
Oct 31 Basic Stagecraft 102: Performance & Touring Room 1.52 <i>This second installment continues by defining all the stage parts and people involved with a successful tour. This includes a deep discussion of performance schemes from make-up, wardrobe and costumes to special effects, lighting and video/sound. Performance conduct and showmanship are explored from both the audience and the entertainers’ point of view. Merchandise and backstage promotions are revisited along with a detailed tips on creating the most professional performance possible.</i>		All talks available to any HKU student in any discipline. Seminars taught in 100 minute segments in English.	
For more information visit website www.100MinuteMusicSchool.com © 2018 Jeffrey Scott Pearson, ASCAP - 100 Minute Music School		For more information visit website www.100MinuteMusicSchool.com © 2018 Jeffrey Scott Pearson, ASCAP - 100 Minute Music School	

[Revised Course Guide Fall 2018]

Through the autumn of 2018 nearly a dozen improved lectures were presented back-to-back with extensive restructuring. These class unilaterally performed better than before in every arena.



[Songwriting Workshop](#)

Also for the fall semester I decided to create an additional class about the craft of *Songwriting* based on my experience at a Berklee workshop with John Mayer. Several classmates had mentioned the need for a songwriting primer, as well as an associated demo evaluation group. These two lessons were prepared as a workshop (meaning attendees would actively participate in the discussion) and scheduled in late November just before the holidays. (Click logo to see the class slideshow).

Master Performance | The Phoenix Lights

On June 27th of this year, the final part of my master's plan should be fully realized if all goes well. That day, I will ask a group of young musicians to play with me a new musical composition inspired by an unforgettable event from some 20 years ago. But the production of this multimedia event is only partially about taking listeners on a fantastic journey, because it's also the opportunity to see me work with the advanced music technologies I discovered during my masters research. This short concert will fulfill the last requirement of a live performance that demonstrates skills with the latest tools.

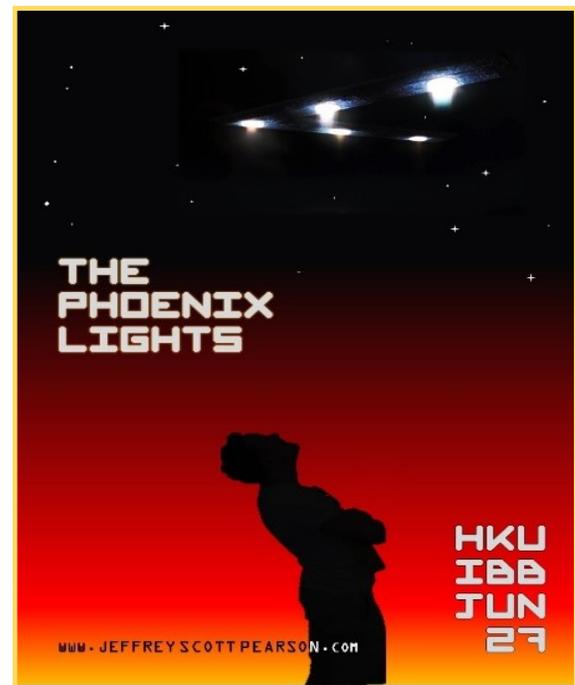
The Phoenix Lights Suite (2019) is a thirteen-minute sonic postcard from the American southwest. A combination of images, sounds and music will tell the true story of one of the most witnessed but unexplained phenomena in my lifetime. A powerful US government suppression campaign has made this incredible happening almost unknown outside America – most Europeans know nothing of this. My overture was written to bring awareness to a real-life event which occurred over central Arizona early in the evening on March 13, 1997.

The incident, known as the Phoenix Lights, was the mass sighting by thousands of residents of a series of unidentified flying objects which appeared over a two hour period. The Phoenix Lights Suite was composed to reflect the story of an actual witness to the episode as a synthetic tone poem. Compositionally, the piece moves through a six-part suite which is musically synchronized with certain multimedia elements which add visual and sound design components.

Part of this presentation is pre-recorded with news reports and sound bites but much of the music will be played live. I plan to use Iris 2 and Ableton Live with other plug-ins and software to augment the recorded track with an intense improvisational score during certain key moments.

My intention here is to pressure myself to truly understand some of these cutting edge systems so I can relate to the composers working today. I felt only through a real live performance could these new skills be properly demonstrated. The Phoenix Lights Suite performance is my attempt to do just that.

(For more details see *Addendum 'B'*)



Reflections I | Professional Growth

Over the course of my studies here I worked both with seasoned professionals and inexperienced younger artists on projects. My involvement was two-fold: to discover how these talented artists use their diverse toolkit and to act as a mentor and objective soundboard.

Here is a partial list of projects and co-productions from Sept 2017 – May 2019

- Worked with Niek Braun and Daniel van Dijck in late 2017 to produce an updated version of
- “The World is You” I wrote for Dutch artist *Maan*, who I met at the 2018 Buma Awards.
- Advised *Merit Visser* and the band *Ilen Mer* about how to market their new CD in fall of 2017
- Worked with *Yankı Bıçakçı* and his band arranging songs and set list for a 2018 international tour
- Created a website and promotional items for composer/percussionist *Seçil Kuran* ([link](#))
- Contributed to Ableton Live ‘jams’ with *Murat Otunic* and *Selim Saracoglu* at 4 recording sessions
- Worked directly with composer *Martijn Bressers* to create several original scores for Medical TV
- Co-wrote lyrics for a label commissioned pop song “Masterpiece” with vocalist *Charlotte Wessels*
- Worked with HKU student *Stijn Post* on two pieces of news music for Soundgram Music Library
- Served as advising producer while recording vocals at HKU for two new releases from *Yankı Bıçakçı*
- Worked with *Enry Green* at *Vuurland Studios* recording tracks with reggae band *I’m with Stupid*

I have also kept up to date about technology by my attendance at professional conferences throughout the year (*Buma, ADE, Sena, NFF, Soundtrack Cologne, IFFR, NAB etc.*). These events allowed me to follow trends and innovations in the industry. This policy was reinforced locally through my presence at nearly every student performance I could find, including the CIP Projects, Swap Dag 2019, E-Live 2018, Moira - Open Mic, the ‘Bring Your Own Beamer’ event, HKU Open Dag 2018 & 2019, several Nicoli church concerts and live coding events, a local talent show at Kytopia, two artist-in-residence concerts and several conservatory recitals. A classmate teased that I was like the “*burgermeester*” (mayor) because I was seen around town so often!

SoundGram Post

Perhaps the most professional growth came from my alignment with Johan van der Voet from Soundgram Post & Music in Utrecht. Starting in February of last year I worked 10-15 hours a week on-site at the big Soundgram studio and will continue until July 2019 when the company will move. During my time there I have learned much through my experiences there, including: Writing library music, editing and remixing soundtracks, attending pro networking functions, posting web updates, creating projects for our composers, following their progress, remastering their compositions and handling their administration: writing emails, briefs and legal contracts, reformatting subpublisher data, creating meta-tags, keywords and catalog descriptions.



By the end of last year the maestro was happy enough with my work to add a private office for me to the facility and grant me the title of Music Library Supervisor in February of this year.

Reflections II | Personal Growth

A supportive narrative would be incomplete without addressing the personal aspects of this (or any other) master's program. Certainly with any such enterprise there will be enlightened moments as well as difficult times. There are special times in any endeavor which, upon reflection, serve as an important moment of clarity. Three pivotal moments come to mind.

The first occurred while exploring music psychology abstracts in December 2017. The research showed difficult mental health issues I thought only affected 'virtuoso' musicians were now affecting my life too. Many of the psychological profiles I was unpacking reflected my own painful experiences with the premature death of many musician friends and their addictions. My holiday was compromised as I struggled to regain some perspective, but I lost all objectivity for a few weeks. By mid-January I sought outside counseling to help me cope with this epiphany.

The Buma-in-Motion symposium in Amsterdam became the setting for the second story. I was in the lobby between sessions in a sea of Dutch conversations. I realized English was used here out of civility and practicality rather than any affection for the language (or you!) One could easily live in Amsterdam and not speak much Dutch, but you would rarely be part of the society in a real and intimate way. So, after a long and spirited conversation, my wife and I decided 'if we're going to stay, we're really learning Dutch' and we enrolled in classes that fall.

A third experience didn't happen at a particular event, it happened over time and continues today – age discrimination. I am roughly twice as old as the students around me and this generation gap could have happened anywhere, but the youth culture of Utrecht made it an exceptional challenge. References to any music before 1980 seemed lost, as was any understanding of vintage formats, analog technology and sometimes even basic history! And although my classmates rarely mentioned my years, strange things would happen to remind me.

For example, I was once discovered by a few amazed students at Tivoli past midnight and after a flurry of hugs, high-fives and selfies my social media lit up like a Christmas tree. I earned the "party professor" nickname for a while but in a weird way I think my attendance at these all these events actually added credibility to my reputation.

In related news, my naturally ebullient personality didn't mesh that well with Dutch society. This was a period of adjustment, because some of the first Netherlanders I met seemed overwhelmed and annoyed off by my demeanor. I quickly learned the new social norms but some critical opportunities were missed in the process, including alienating a major Dutch composer and an important BUMA administrator.

On the flipside, being the 'big American' actually served me occasionally. My temperament allowed me to create excitement about my subjects in an 'American way' that worked more often than it didn't. I also credit my cultural individuality for my job at Soundgram. Part of my appeal, according to boss Johan, was that I could brag about him and his music in a direct way generally not possible in The Netherlands. This understanding contributed greatly to my personal growth.

Reflections III | Conclusions

The Master of Music Education Technology – Pathway to Design program is design based, and my trajectory touched on all 4 points listed in the HKU academic literature:

- 1) Composition (through my pro songwriting class)
- 2) Sound Design (with the Phoenix Lights project)
- 3) Music Production (stagecraft and songwriting)
- 4) Music Technology (specifically teaching with it)

In twenty months here in Utrecht I have logged over 220 hours of research about the superlative ways to teach music using technology. Through my investigation I have learned about innovative strategies, established methodologies and standard practices for music instruction from all over the world. The amount of pertinent information is so vast it is not possible to offer even simple descriptions of the dozens of software titles, white papers, magazine articles, online videos, programs and books that are available. And yet we cannot ignore this vital aspect of my master's journey either because I've discovered innovative perspectives that rocked the foundations of my pedagogy forever.

Therefore I have relegated the bulk of my favorite teaching discoveries to the '*Addendum A*' section; not because it isn't important, but because it does not directly address the needs of either my PDP or this supportive narrative. And though I cannot impart everything of value which was learned, I can present some general conclusions about what was uncovered through my research.

1. **Technology is a tool, not an end.** That may seem obvious but I feel the marketplace and the media overemphasize the latest digital solutions at the expense of a solid foundation in the fundamentals. ICT is doing as much harm as good in my opinion so it is important for me not to get caught up teaching technical details but rather educate from a wider perspective like HKU does. For example, do not teach a particular DAW but rather the common concepts behind all DAW's.
2. **Integrate with your students.** The days of the aloof, droning professor with limited office hours are gone. Today's educators are connected 24/7 through texts, emails and mobile phones. The egalitarian Dutch business model is in academia here as well, so recognizing each student as a colleague works here - perhaps not everywhere. This knowledge will help guide me when selecting class size, creating content and choosing instructional methods.
3. **Music is magic.** It may be metaphysical but when you've been sequestered in a studio for 20 years you sometimes forget that. I discovered through personal interviews with teachers, professor and students that hyper-focusing on the technical, compositional or even instructional aspects of music is counterproductive. The magic of music is that it connects people with a *shared* experience, especially when performed for people by people. DJs, studio productions and media compositions all have their place, but the magic is in the 'doing' - as the value is in the experience itself.

Reflections IV | Summation

Through this master's journey I was able to research, create, experience and complete all four of my Personal Development Goals including the:

- Creation & presentation of 12 hours of content through 40 hours of original instruction
- Completion and online publication of four original supporting academic websites
- Discovery, usage and mastering of advanced music composition hardware and software
- Creation and presentation a public musical performance using these new technologies

I was also able to extend my professional reach with these endeavors:

- Co-producing pop and library music tracks with young composers and songwriters
- Attending professional events like NFF, ADE, IFFR, SENA, NAB & BUMA-in-Motion.
- Evaluating relevant academic websites, books, papers, reports and online resources
- Conducting research interviews with international students, teachers and educators.

And for myself I was able to see these personal changes as well:

- A different consideration for the power of language, both written or musical
- A unique understanding of the common struggles of this generation, especially artists
- The discovery and acceptance of new teaching paradigms and instructional styles
- My assimilation into Dutch culture through an appreciation of the society and language

Taking part in the Masters program at the HKU has been a life changing experience for me, and I look forward to maintaining a relationship with the school. It has (to be finished soon)

Reflections IV | Acknowledgements

Marc van Vugt, Jannie Pranger, Niko Langenhuijsen, Jeroen van Iterson, Ferdinand Boland, Hans Leeuw, Wessel Oltheten and Mark Ijerman (to be finished soon)

ADDENDUM ‘A’ | Information & Education Technology

This section records my greatest discoveries concerning the use of technology to teach music. The first group of innovations I uncovered were software solutions. They could be ‘apps’ on mobiles, software for iPads, laptop commercial music programs or ‘plug-ins’ to add on to existing hardware.

Smartphone Innovations

For me, perhaps the most exciting new technology is the mobile cellphone. Teaching in a classroom full of these beeping boxes has become a challenge in itself, but soon I will be asking students to use them - not shut them off. There is simply too much great music technology coming out for these little gizmos that one can’t ignore their potential anymore.

Smartphones have become a musical powerhouse in terms of capabilities. They can record full range audio with the addition of external microphones, and you can digitally edit what you capture on the fly.

I found three wonderful ways to use iPhone and androids in the conservatory classroom.

[KAHOOT!](#) is software developed at the Norwegian University of Technology about five years ago. It is a web based quiz game that uses student smartphones as an interface. Teachers can create their own tests or use one of thousands already available. I saw this app demonstrated to great effect at the Herman Brood Academie in Utrecht in a music theory class.

The instructor had the pupils download the free app to their phone while he set up a master webpage on a beamer. Music questions would appear with a four multiple choice answers and a digital stopwatch. As each child responded, his/her name would pop on the big screen (with their time) until all eight had answered. When the timer finished, a graph of the responses had kids cheering (or groaning) depending on the results.

[OCARINA 2](#) is a second generation app from Smule, a large music software company. The app allows users create their own music by blowing into their mobile phone mic and then creating different tones by changing fingering on the screen like a flute. True, similar apps for tablets have been around for years but this app converts a mobile into a virtual musical instrument that can be performed! The potential for future instruments is obvious, but I see the OCARINA as a big step forward and a great thing for students.

[SHAZAM](#) is a very popular application owned by Apple, Inc. originally developed twenty years ago to identify music titles based on short samples captured by the microphone on a mobile. Most young people grew up with this technology, but for a music educator this application can do magic. Users can immediately see what’s popular, what’s trending and what’s new. Shazam accesses products like Spotify and iTunes seamlessly so you can share or purchase your latest musical discovery. Especially when teaching about the music business I found Shazam to be surprisingly helpful in keeping up with today’s fast paced entertainment industry.

IPAD Innovations recordings

The Ipad is a pricy computer tablet that uses touch-screen technology almost exclusively. They can crack and break, some of them have performance limitations and they are often pilfered. These are my top three Ipad programs for teaching music.

[LEARN TO SING](#) by Sing Sharp is a cross platform app I use mostly on the iPad. The main purpose is to facilitate vocal performance using a real time pitch detection feature. It has a ‘bouncing ball’ style interface on karaoke tracks that hears, ranks and grades your performance. Vocal lines are drawn live on the musical staff as they’re sung, so feedback is immediate. Other features include more than two dozen warm-up exercises and an built-in oscilloscope to help determine true vocal range and act as a tuner.

[I-PIANO](#) is a free app that is exactly what it says, a virtual piano keyboard. This one not only sounds great but you can use it to live interface with my last favorite...Ipad Garageband!

[GARAGEBAND](#) is a fantastic virtual studio that one can easily teach the basics of serious audio production. Some lanes are for virtual and internal instruments while others can record through the Ipad mic or (better) through an interface. The free version is included with some Ipad and is perfectly sufficient for teaching purposes.

GAME Innovations

Regardless of format, games have always been a great learning tool if used correctly. I found three console ‘gamechangers’ whose impact has reached far beyond the classroom.

[WE SING](#) is a series of karaoke videos game published by Nordic Games for PlayStation 4 and Xbox One. The game lets users sing chart-toppers from the last decades in six different modes like Sing-Off and Duet. For an educator the software is great for teaching vocal technique. The instant feedback includes ratings for pitch, length and accuracy – the ‘big three’ for pro singers. [\[Link\]](#)

[ROCKSMITH](#), by Ubisoft is a PC and console-based guitar teacher. Players connect their real guitar to the interface and play along with ‘rocking chart busters’ from the 60s until today. Using a piano roll sequencer visualization, the software monitors how you play, dynamically adjusts the difficulty to your skill level, then slowly introduces more notes and phrases until you’re playing songs note-for-note.

[INSTRUMENTCHAMP](#) is a software music game for real instruments, produced in Sweden by Music Instrument Champ AB Gothenburg for the Mac OS X and Microsoft Windows. Once installed, it ‘listens’ through a microphone how well people play various instruments while following a written score over a professional backing track. The better people play in sync, the better the score. This kind of immediate, objective feedback is critical to improving performance the app is finding a wide audience among serious musicians. New versions even allow up to four people to play together and users can adjust speed and difficulty through the interface.

PC Innovations

[MAX8](#) a/k/a MAX/MSP from the company Cycling '74 is a 30-year-old visual programming language often used for music production. It is now distributed by Ableton and interfaces with their Ableton Live technology. Young people are now getting into 'Live Coding' with this software. Live coding sets up a multimedia stage experience controlled by publically visible computer code which the user sets up to trigger events, sounds, visual images and even music. Check out these clips on You Tube as it is exceedingly hard to describe, click [here](#).

[REAPER](#) (*Rapid Environment for Audio Production, Engineering, and Recording*) is a digital audio workstation and MIDI sequencer software created by Cockos. The current version is available for Microsoft Windows and Mac OS 10. REAPER is kind of a secret, and a powerful one at that. For teaching, I love Reaper because it's actually free to students and very low cost to professionals, yet has all the features of more well known counterparts. Part of the charm is the GUI "emulation" of other famous DAWs like Protools and Logic. This means learning key combos, audio processing parameters and editing procedures can migrate to most industry-standard DAWs, something every music technology teacher should love!

[ABLETON](#) Ableton Live is a type of loop based digital audio workstation and sequencer that was developed by Ableton and is currently in its tenth version. Unlike other DAWs, Live is also a performance tool, even though it was not originally intended to be used in that manner. The program's excellent audio manipulation tools mean that synching a selection of tracks to a specific tempo is incredibly simple.

Ableton Live can be used with a wide range of USB and MIDI controllers, as well as instruments and virtual instruments. The way Live allows electronic acts to perform their compositions in the live environment is its biggest initial draw. It's solid and functional yet alarmingly simple. Live also has an exceptional library of effects, samplers and softsynths.

Hardware Innovations

During my time away from the cutting edge scene there were also dedicated changes to actual hardware interfaces like midi/usb controllers and drum machines. The most advanced of these new tools are:

[LAUNCHPAD](#) (Novation) is a keyboardless MIDI controller with an 8x8 grid of large illuminated buttons that are used to trigger sounds, loops, effects and other parameters in [Ableton Live](#).

[ABLETON PUSH 2](#) (Ableton) gives access to every element within the DAW, playing notes on a device, sequencing melodic notes and parameters, and triggering clips via a 64 pad matrix

[MASCHINE](#) (Native Instruments) is also a matrix controller that lets you effortlessly produce beats, melodies, and harmonies with powerful drum synths, premium sounds & an integrated sampler.

The [Roland SPD-SX Drum Pad](#) and the [Xbox 360 Kinects Motion](#) bar also deserve an honorable mention here, as both innovations opened up new performance possibilities.

ADDENDUM 'B' | Phoenix Lights Details

These notes may not reflect the final performance, these are concepts

THE PHOENIX LIGHTS – 2019 Master's Recital – Jeffrey Scott Pearson – June 27, 2019

Quick Facts:

- 12-13 minutes long
- Based on actual events
- Multimedia - Projector required and perhaps two strobe lights
- Enhanced Sound - Subwoofer, Surround sound set up (optional)

Will also need a digital clock and two 'ushers' to hand out programs and control entry

CONCEPT

The narrative will be an account of a true incident which happened to me the evening of March 13, 1997 known as the 'Phoenix Lights' which changed my life. For a full explanation visit: [PL](#)

I imagine the total time for this performance would not exceed 15 minutes, but 12 is the target. This will be a multimedia experience with some live music, some recorded music, some live narration and some recorded narration.

Ideally, this will be presented with me actually telling the story LIVE to the audience while performing. Additionally, there will be two keyboards (a piano and my synthesizer) for me to use on stage for the musical performances. There will be no singing or syncopated movement however.

I would like a countdown clock to be onstage to aid with settling listeners down in a timely way. I also envision that once shut, the venue doors should be closed for the duration of the performance. Until then, as people walk into the seating area they may be unaware the show has already started.

ENVIRONMENT

Once inside the venue the audience will be surrounded with quiet desert sound recordings I have made - specifically crickets, coyotes, birds and wind. Some traffic and airplane sounds will be introduced later as the soundscape develops. In the darkened theater a scene of the desert at twilight will be beamed onto a movie screen to add context. As show time approaches, this projected scene becomes slowly darker until barely visible.

By the time the audience is settled, I want them to be completely accustomed to the outside sounds and take them for granted. (These environmental sounds will continue into the first half of the show, and then will be manipulated for dramatic effect about halfway through.)

PERFORMANCE

The actual program will start with the projection of the event date and a short live introduction. I will ask that mobile phones be switched off and to shut the venue doors.

With the first actual musical notes sound I will become 'in character' and will describe the circumstances and activities of March 13th. As the soundscape of the badlands begins, I envision a call and response interchange between two instruments (desert flute, harmonica and guitar) with live players on either side on the stage. This part of the performance is not finalized however.

TURNING POINT

As the story unfolds, one hears a distant pulsing that gets louder as the described object approaches played live on a synthesizer. A piece of haunting music develops precisely as the narrative does, and becomes more complex on each “loop” is added, representing a confused and overwhelmed mind. The music reflects an increasingly agitated state until it builds to a frenetic crescendo and then abruptly stops.

This central point, about 8 minutes in, represents the halfway point.

Sudden silence [digital black] will be timed with my revelation that the craft, in fact, made no sound at actual all – so what you hear are all thoughts in my head...

At that moment all sound with abruptly stop and a window shaking low subwoofer tone will slowly grow as my vivid description of the UFO is unveiled in an poetic description using actual words and audio clips. Media audio is being curated and edited as a part of the musical composition.

The audience may hear emergency calls, testimony, news interviews and radio clips. The musical soundtrack behind this is intense, and reflects a frantic internal dialogue and becomes increasingly erratic. The synth pulse returns with return to the earlier music forms. My narrative will become faster and more upset as lights begin to flash randomly throughout the venue, to heighten the senses and unshackle the mind. More musical elements reassemble themselves into a familiar but still mysterious melody on the soundtrack. This will build to a second crescendo which will herald a return of the night sounds.

About 10 minutes into this performance the music and narrative timbre will make a final change. Bizarre but factual information will be discussed with a couple of visual elements finally appearing on the forward screen. The revelation of the worldwide cover-up, the governor’s ‘stunt’ and the military reaction are all revealed in this 120 second section which MIGHT have a video clip or two included – to be decided.

The last minute will bring back the dark theater, the landscape sound effects and the gathering of participants and musicians in the front for the final revelations*.



** Though nothing about the program is factually untrue, I do plan to using efficient storytelling techniques. This might include presenting the testimony of several people as one witness, timeline adjustments to streamline the narrative or ‘created’ visualizations for clarity. Be assured this reality will be made twice clear with declarations on the playbill and as an opening statement. (We want to peak peoples’ interest in a true event, not confuse them with a ‘dramatization’)*

ADDENDUM ‘C’ | Personal Notes I

Throughout this paper I have discussed many aspects of the changing music scene, but I don't think the the most obvious change has yet been addressed. I have realized something profound.

The way music is composed has changed in the past generation.

The greatest development in music composition during my lifetime has been the shift from melody and harmony based songs to timbre and rhythm based music.

Pioneering technology fueled these changes from the 1960s forward (synthesizers, multitrack recording, sampling, digital editing) which paralleled my career in music perfectly. And these breakthrough innovations kept coming as I moved up the recording industry ladder and by the turn of the millennium even I was having a hard time keeping up.

Eventually I went on a 'technological fast' around 2008 wherein I blocked annoying updates to my computer every three months, cancelled subscriptions to 'music/tech porn' magazines, finished with buying yet more trendy patches and samples, and stopped music store visits to discover 'the next big thing'. My attitude wasn't uncommon among my peers – once older composers had digital studios that actually worked, modifications and updates threatened that functionality. The attitude was "hands off, it works!"

But now even major innovations seem trivial compared to the huge industry shifts in the last decade. Changes in the creative processes (drum machines, loops, sampling) still can't compete with the impact of streaming technologies, virtual instruments, blockchain, and others.

Another concern has been the 'democratization' of music. For the first time in history the average untalented person can (with the right software mastery) create perfectly acceptable music compositions without much training or even effort. Though there are still young artists who have practiced, performed and truly mastered their musical instrument, just as many famous 'musicians' now have only basic skills, which limit their live performance potential.

Early Personal Notes

As we survey of the past few decades of scientific, academic and research articles about music instruction, we find that most center almost entirely around the introduction of personal computers and the rise of the internet. This period coincided with my own career in music, which began the same year that Apple released it's first desktop unit in 1980. (Scott, you could bring up whether easy midi technology pushed me towards music or it was just happenstance. It certainly did affect some teenagers that way)

Since then, the world of the contemporary music teacher has been turned upside down, much like the industry itself. Change is painful, so my generation of teachers had to endure that pain as one pillar of music conservatory fell after another until the career was in ruins like the forum by 2019.

ADDENDUM 'D' | Personal Notes II

Scott's Brief History of Music Technology Instruction

Music instruction with technology is a uniquely 20th century phenomenon. It was first considered at the turn of the century with wax cylinders and Victrola's. Recording technology meant classical performers could hear an orchestral score performed, over and over again. What an advantage for serious performers who could practice for hours with a hand cranked machine instead a large and costly symphony orchestra. This new technology also standardized music copyrights with an actual physical recording of almost any modern composition.

Over the next several decades technology continued to affect not only educators and students, but everyone. Terrestrial radio exposed musicians to exciting new music and culture beyond borders and beyond price. Television brought new images of virtuoso performances into bars, hospitals and living rooms from all over the world. The wholesale marketing of reels, LPs and 45s to the public put master quality recordings of famous artists within reach of even the poorest student. And videotape became not only a reusable visual reference for players but a simple and effective archiving medium.

By the 1980s when I started in music, learning by practice was just getting attention and gathering momentum as an educational movement. Music technology introduced the synthesizer, which would completely change the course of pop music in just a few years. For the first time ever, a large percentage of modern composers were now MAKING their own sounds, creating their own instruments. This evolution turned songwriting away from explorations of new scales, odd meters and harmonic complexity and towards compositions based on textures and timbre. By the time Brian Eno became famous for 'ambient minimalism', fully half of the pop on the charts was already synthesizer based. Musicologists could rightly say that the entire pop and dance music industry was made possible by technology, not by musical innovation.

In the 1990s sampling and advanced synthesis technology were knocking on the door of respected conservatories and music programs worldwide, particularly in Western nations. Educators north of the equator were fully immersed in the European tradition of dissecting classical music through study, learning harmony through math and rote memorization & practice for young musicians. So-called 'serious' music was downplayed in the shadow of this continuing technological revolution..

By the turn of the new century multitimbral 'virtual' instruments allowed music professionals to hear complete mock-ups of symphonic compositions without leaving their bedroom. The quality of the 'patches' improved dramatically as well, particularly in emulating string, brass and percussion ensembles. Suddenly working musicians didn't have to know sheet music, or even how to play the instruments they were writing for. Computer literacy became a much more important composition tool than instrument competence virtuoso performance or a well practiced instrument.

So as a teacher I need to look at this actuality. It's important to appreciate exactly where this generation of students is coming from to understand them best. This masters course has allowed me the chance to consider this reality.

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27-9-2017	Mark van Vugt	Noted guitarist and HKU Instructor	Utrecht, NL
3-10-2017	Johan van der Voet	Dutch media composer - Soundgram	Utrecht, NL
1-12-2017	Wessel Oltheten	Author and HKU studio magician	Utrecht, NL
9-12-2017	Nicholas Bailey	Noted American TV composer	Skype to USA
19-3-2018	Daan Jensen	KH Music BUMA awarded composer	Utrecht, NL
24-4-2018	Ikaros van Duppen	Buma Cultuur Administrator	Amsterdam, NL
18-5-2018	Sebastion Romero	Working HKU composer/artist	Rotterdam, NL
23-5-2018	David Stoner	Head of Silver Screen Music Group	London, UK
23-5-2018	Dennis Boscheck	CTM Production Music Manager	Hilversum, NL
25-8-2018	Jan-Philipp Külper	Soundtrack Koln Ring Music GMBH	Cologne, DE
25-8-2018	Craig Armstrong	Famous American film composer	Cologne, DE
24-8-2018	Carlos Bruck	Hamburg based composer/producer	Cologne, DE
22-9-2018	Maartje Glas	Buma Music-in-Motion Project Mgr.	Amsterdam NL
18-9-2018	Jason Merritt	Noted prolific musician from 'Whip'	Skype to USA
4-10-2018	Renger Koning	Busy Dutch Media Composer	Utrecht, NL
6-10-2018	Charlotte Wessels	Vocalist for 'Delain' Dutch Band	Utrecht, NL
2-12-2018	Dylan Joel (Smith)	Noted Australia musician/performer	Skype to AU
8-12-2018	Gordon Todd	Senior Lecturer at SAE Institute	Amsterdam, NL
9-12-2018	Ethan Hein, PhD	New York Univ. music educator	Skype to USA
5-01-2019	Martijn Bressers	Promising HKU student composer	Utrecht, NL
8-01-2019	Mark Ijerman	HKU lecturer and media artist	Utrecht, NL
20-1-2019	Stijn Post	HKU media composer/student	Utrecht, NL
21-2-2019	Ruben van der Zee	D'OPK Dutch music producer	Alkmaar, NL
7-03-2019	Marc van der Haas	Sync Mgr Sony ATV Publishing	Amsterdam, NL
6-03-2019	Robin Reumers	Head of Abbey Road Institute	Amsterdam, NL
30-3-2019	Erny Green	Noted Dutch producer/performer	Amsterdam, NL
22-3-2019	Jim Mann	Head of Arizona mUFOn Network	Skype to USA
03-4-2019	Rens Machielse	Advisor / former head of HKU	Utrecht, NL
10-4-2019	Adam Taylor	President of APM Music Library	Las Vegas, NV
10-4-2019	Edwina Travis-Chin	Director of Music APM Music Lib.	Las Vegas, NV
11-4-2019	Jeff Rona	Well known Hollywood composer	Las Vegas, NV
11-4-2019	Pat Weaver	Warner/Chappel Music Library	Las Vegas, NV
12-4-2019	Ameen Abdulla	President Soundwhale software	Las Vegas, NV
12-4-2019	Melissa Smith	Shutterstock brand producer	Las Vegas, NV
14-4-2019	Steve Boykin	Living Arts College administrator	Raleigh NC, US
13-5-2019	Dr. Jeffrey Goldstein	Noted author and academic	Utrecht, NL

September 21-28, 2017 Master interviews conducted with HKU Music & Tech students including:

Merit Visser, Jackson Moore, Niek Braun, Martyn Ruytinx, Murat Otunc, Ingmar Spaaij, Hugo Rejas, Mert Gencer, Bryan Hokkeling, Daniel van Dijck, Guillem Gongora Mora, Frederik - Jan de Jongh, Thijs Muijs, Aike van de Crommert, Bertalan Szucs, Sascha Meijer, Selim Saracoglu, Nick Habermehl, George Dhauw, Timo Hoogland, Rik Rensen, Tijn van Seeters and Gerwin Weidenaar. [\[Link to Website\]](#)

October 3-4, 2018 HBO interviews conducted with HKU Music & Tech underclassmen including:

Bart Huskes, Max Oostveen, Douglas Benzi, Qing Sun, Paul Moncayo, Vincent Pruijn Pérez, Emiel Joornann, Irene Cassarini, Frederik Christ, Daan Duurland, Jan Pieter van Kesteren, Maurijn Teunisre, Marijn Zwart and Alexander van Calster. [\[Link to Website\]](#)

