Matthew D. Thibeault

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Web of Science: https://www.webofscience.com/wos/author/record/O-2066-2018

Curriculum vitae (comprehensive), updated November 2026

RESEARCH PROFILE

Research at the intersection of media, sound, technology, jazz, improvisation, and music education, with scholarship on Aebersold's Play-A-Long recordings, media archaeology, music appreciation, sound studies, and technology-mediated musical learning.

Areas of research expertise

Sound studies applied to music education · Media and technology in music education · Participatory music education · Curriculum studies and teacher education

EDUCATION

2007	Ph.D., Curriculum and Teacher Education (Arts Education emphasis, Music minor), Stanford University, School of Education, Stanford, CA. Dissertation: *Music making lives: Score and setting in the musical experiences of high school students* (ProQuest No. 3282032).
1998	M.A., Curriculum and Teacher Education (Arts Education emphasis), Stanford University, School of Education, Stanford, CA.
1997	Bachelor of Music Education, double major in Music Education and Psychology, *cum laude*, Florida State University, School of Music, Tallahassee, FL.

ACADEMIC APPOINTMENTS

2017–present	Associate Professor, Department of Cultural and Creative Arts, The Education University of Hong Kong. Programme Leader, Master of Arts in Music Education (MA(ME)), 2017–present.
2014–2017	Adjunct Assistant Professor of Music Education, University of Florida, Gainesville, FL.
2007–2014	Assistant Professor of Music Education (affiliate appointment in Curriculum and Instruction), University of Illinois at Urbana-Champaign.
2006–2007	Lecturer, San José State University, San José, CA.

School and Other Teaching

2004–2007	Artist in Residence, Ruth Asawa School of the Arts (grades 9–12), San Francisco, CA.
1998–2001	Full-time music specialist, Ormondale School (grades K–3), Portola Valley, CA.
1999–2000	Music Technology and Painting and Drawing Teacher, Summer Institute for the Gifted (grades 4–10), Denison University, OH (1999) and Amherst College, MA (2000).
1998	English and Music Teacher, Ta Hwa Junior High School summer programme (grades 6–9), Yang Mei, Taiwan.

HONOURS AND AWARDS

2022	EdUHK Faculty of Liberal Arts and Social Sciences (FLASS) Dean's Research Fund, Research Output Prize (HK$50,000), for the *Journal of Research in Music Education* article on Aebersold's Play-A-Long pedagogy.

2013	Outstanding Emerging Researcher Award, Center for Music Education Research, University of South Florida.
2012–2013	Faculty Fellow, Illinois Program for Research in the Humanities.
2007–2014	University of Illinois Center for Teaching Excellence, List of Teachers Ranked as Excellent by Their Students (eight semesters: fall 2007; fall 2008; spring and summer 2009; summer and fall 2011; spring and fall 2012).
2001–2002	Myrtie Gifford Fellow in Art Education, Stanford University (awarded each year to one student to support research and scholarly work).

RESEARCH GRANTS

Submitted, under review

2026	Hong Kong Research Grants Council, General Research Fund (GRF) application, in process. Principal Investigator; Co-Investigators E. O'Leary (USA) and K. Matsunobu (EdUHK). HK$1,847,436 requested; submitted October 2026. Title available on request.

Funded

2020–2022	Hong Kong Research Grants Council, General Research Fund (GRF). *Early 20th Century Mediated Pedagogy: An Historical Study of the Emergence of Music Appreciation.* Principal Investigator (HK$245,000). Completed.
2020	EdUHK One-off Special Fund from Central and Faculty Fund in Support of Research, 2019/20 to 2021/22. *CCA Research Centre Development and Impact Enhancement Project.* Co-Supervisor (HK$1,998,000).
2018	EdUHK Start-up Grant. *Oral History of Aebersold's Play-A-Long Jazz Learning Aids.* Principal Investigator (HK$119,965).
2011	University of Illinois Office of Public Engagement Grant. *Engaging Fourth and Fifth Grade Students with America's Historic Past Through Music: A New Curricular Strategy for Teaching American History in Our Local Elementary Schools.* S. Schwartz (PI); research team M. Stromberg, M. D. Thibeault, S. Thompson (US$12,000).
2010	University of Illinois Creative Research Award. *Music Games.* Principal Investigator, with G. Garnett (US$10,000).

PUBLICATIONS

Edited volume and chapters in preparation (under contract or invited)

Morgan-Ellis, E., & Thibeault, M. D. (Eds.). (in preparation). *The Oxford handbook of participatory music making.* Oxford University Press. [Publishing agreement signed December 2025; 47 chapters in six sections; expected 2027. Co-author of the introduction; author of the introductions to Section III (Social Action), Section V (Education) and Section VI (Recreation).]

Thibeault, M. D. (in preparation). Cultivating participatory values through music like yoga. In E. Morgan-Ellis & M. D. Thibeault (Eds.), *The Oxford handbook of participatory music making.* Oxford University Press.

Thibeault, M. D. (in preparation). The overlooked revolution of sound recordings in music education. In G. McPherson & J. A. M. Blackwell (Eds.), *The new Oxford handbook of music education.* Oxford University Press. [Invited; expected 2028.]

Manuscripts in progress

Thibeault, M. D. (in progress). Accompanying nobody while playing for everyone: A media archaeology of "Play-A-Long Time". Manuscript in preparation.

Refereed journal articles

Thibeault, M. D. (in press). Teaching discriminating listening: Recapitulation theory and progressive racism in early twentieth-century music appreciation texts. *Journal of Research in Music Education.* [Output of the 2020–22 GRF.]

Zhang, C., Leung, B.-W., & Thibeault, M. D. (2023). A proposed model of parental behaviours of music practice: Based on music majors' retrospective views in mainland China. *Music Education Research, 25*(5), 496–508. https://doi.org/10.1080/14613808.2023.2255209

Thibeault, M. D. (2022). Aebersold's mediated Play-A-Long pedagogy and the invention of the beginning jazz improvisation student. *Journal of Research in Music Education, 70*(1), 66–91. https://doi.org/10.1177/00224294211031894 [FLASS Dean's Research Output Prize.]

Thibeault, M. D. (2022). John Philip Sousa's historic resistance to technology in music learning. *Journal of Historical Research in Music Education, 44*(1), 5–25. https://doi.org/10.1177/15366006211033966

Thibeault, M. D. (2020). Dewey's musical allergy and the philosophy of music education. *Journal of Research in Music Education, 68*(1), 31–52. https://doi.org/10.1177/0022429419896792

Thibeault, M. D. (2018). Learning with sound recordings: A history of Suzuki's mediated pedagogy. *Journal of Research in Music Education, 66*(1), 6–30. https://doi.org/10.1177/0022429418756879

Thibeault, M. D. (2017). Sound studies and music education. *Journal of Aesthetic Education, 51*(1), 69–83. https://doi.org/10.5406/jaesteduc.51.1.0069

Thibeault, M. D. (2016). Understanding sheet music as a medium to expand pedagogic practice. *Journal of Music, Technology and Education, 9*(2), 209–222. https://doi.org/10.1386/jmte.9.2.209_1

Thibeault, M. D. (2015). Music education for all through participatory ensembles. *Music Educators Journal, 102*(2), 54–61. https://doi.org/10.1177/0027432115610170

Thibeault, M. D. (2014). Algorithms and the future of music education: A response to Shuler. *Arts Education Policy Review, 115*(1), 19–25. https://doi.org/10.1080/10632913.2014.847355

Thibeault, M. D. (2013). The shifting locus of musical experience from performance to recording to new media: Some implications for music education. *Music Education Research International, 6*, 38–55. [Outstanding Emerging Researcher Award paper.]

Thibeault, M. D. (2012). From compliance to creative rights in music education: Rethinking intellectual property in the age of new media. *Music Education Research, 14*(1), 107–121.

Thibeault, M. D. (2010). General music as a cure for the high-stakes concert. *General Music Today, 23*(3), 27–35. https://doi.org/10.1177/1048371309359614

Klemp, N., McDermott, R., Raley, J., Thibeault, M. D., Powell, K., & Levitin, D. (2008). Plans, takes, and mis-takes. *Outlines: Critical Social Studies, 10*(1), 4–21.

Coffey, J. E., Sato, M., & Thibeault, M. D. (2005). Classroom assessment up close – and personal. *Teacher Development, 9*(2), 169–184.

Austin, J. L., Lee, M. L., Thibeault, M. D., Carr, J. E., & Bailey, J. S. (2002). Effects of guided notes on university students' responding and recall of information. *Journal of Behavioral Education, 11*(4), 243–254.

Books and book chapters

Thibeault, M. D., & Matsunobu, K. (2020). Learning from Japanese Vocaloid Hatsune Miku. In J. Waldron, K. K. Veblen, & S. Horsley (Eds.), *The Oxford handbook of social media and music learning* (pp. 511–528). Oxford University Press.

Ruthmann, S. A., Tobias, E. S., Randles, C., & Thibeault, M. D. (2015). Is it the technology? Challenging technological determinism in music education. In C. Randles (Ed.), *Music education: Navigating the future* (pp. 122–138). Routledge.

Thibeault, M. D. (2012). Commentary: Media, music, and education. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford handbook of music education* (Vol. 2, pp. 515–516). Oxford University Press. [Section editor, Media, Music, and Education.]

Thibeault, M. D. (2012). Music education in the postperformance world. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford handbook of music education* (Vol. 2, pp. 517–529). Oxford University Press. [Revised and reprinted 2018; see Reprints.]

Thibeault, M. D. (2012). Ubiquitous music learning in a postperformance world. In C. Benedict & P. K. Schmidt (Eds.), *The place of music in the 21st century: A global view* (pp. 196–215). National Society for the Study of Education Yearbook, Teachers College Press.

Thibeault, M. D. (2009). The violin and the fiddle: Narratives of music and musician in a high school setting. In C. Abril & J. L. Kerchner (Eds.), *Musical experience in our lives: Things we learn and meanings we make* (pp. 255–274). Rowman & Littlefield Education.

Thibeault, M. D., & Eisner, E. W. (2009). Elliot Eisner and music education: Eight big ideas about music education. In L. K. Thompson & M. R. Campbell (Eds.), *Research perspectives: Thought and practice in music education* (Advances in Music Education Research, pp. 1–8). Information Age.

Atkin, J. M., Coffey, J. E., Moorthy, S., Sato, M., & Thibeault, M. D. (2005). *Designing everyday assessment in the science classroom.* Teachers College Press.

Reprints

Thibeault, M. D. (2018). Music education in the postperformance world. In G. E. McPherson & G. F. Welch (Eds.), *Creativities, technologies, and media in music learning and teaching: An Oxford handbook of music education.* Oxford University Press. [Revised version of the 2012 chapter.]

Klemp, N., McDermott, R., Raley, J., Thibeault, M. D., Powell, K., & Levitin, D. (2016). Plans, takes, and mis-takes. *Éducation et didactique, 10*(3), 105–120. [Republished with new commentary; originally published 2008 in *Outlines: Critical Social Studies*.]

Thibeault, M. D. (2015). The shifting locus of musical experience from performance to recording to new media: Some implications for music education. In C. Randles (Ed.), *Music education: Navigating the future* (pp. 63–90). Routledge. [Originally published 2013 in *Music Education Research International*.]

Thibeault, M. D. (2014). Hip-hop, digital media, and the changing face of music education. In R. C. Taylor (Ed.), *Etunes* (pp. 153–160). Fountainhead Press. [Originally published 2010 in *General Music Today*.]

Other publications

Thibeault, M. D. (2014). The arts, efficiency, and education: Celebrating the work of Elliot Eisner. *International Journal of Education & the Arts, 15*(SI 1.10), 1–10.

Thibeault, M. D. (2013). Garage bands. In J. Edmondson (Ed.), *Music in American life: An encyclopedia of the songs, styles, stars, and stories that shaped our culture.* Greenwood.

Smith, B. D., Thibeault, M. D., & Jaworski, N. (2012). Developing games that can create real heroes on real guitars: Using acoustic musical instruments and the human voice as controllers. In C. Martin, A. Ochsner, & K. Squire (Eds.), *Proceedings GLS 8.0: Games + Learning + Society Conference* (pp. 269–274). ETC Press. http://www.etc.cmu.edu/etcpress/files/GLS8.0-proceedings-2012dl.pdf

Thibeault, M. D. (2011). Assessing your curriculum with the creative rights pyramid. *Music Educators Journal, 98*(1), 31–32. https://doi.org/10.1177/0027432111419620

Thibeault, M. D. (2010). Spectral analysis and visualization of violin vibrato [Contributed figure]. In M. Katz, *Capturing sound: How technology has changed music* (Rev. ed., p. 97). University of California Press.

Thibeault, M. D. (2005). Artistry in eurhythmics teaching: Lasting impressions of fleeting moments. *Journal of the Dalcroze Society of America, 32*(1), 10–14.

Thibeault, M. D. (2002). Out of the classroom: Toward authentic advocacy. *The Orff Echo, 34*(2), 10–13.

Thibeault, M. D. (2001). Dancing music: Music and movement in a sculpture class. *American Dalcroze Journal, 27*(3), 14–17. [Special peer-reviewed research issue.]

Thibeault, M. D. (2001). Sharing music programs through the Internet. *Teaching Music, 9*(1), 30–34.

Thibeault, M. D. (1997). The vibrato of double bassists. *American String Teacher, 47*(1), 71–73.

Practitioner and professional publications

Thibeault, M. D. (2020). Sights and sounds of Japanese participatory music. *Media Journal of Music Education, 1.* http://music.arts.usf.edu/content/go/music-education/mjme/links/japanese-participatory.asp

Thibeault, M. D. (2019). Celebrating the technological side of the Suzuki method. *American Suzuki Journal, 48*(1), 41–43.

Thibeault, M. D. (2007). Letting high school children "be their own composers": The Schulwerk and popular music. *The Orff Echo, 39*(4), 23–27.

Thibeault, M. D. (2020). Reflections on participatory music in Japan. *The Orff Echo, 53*(1), 36–41.

"Secondary Scene" column, General Music Today (2010–2014; ten columns)

Thibeault, M. D. (2014). Media as an invitation to rethink music education. *General Music Today, 27*(3), 36–39. https://doi.org/10.1177/1048371314522646

Thibeault, M. D. (2014). Exploring the Old Town School of Folk Music's Beck Song Reader Ensemble: An interview with Nathaniel Braddock. *General Music Today, 27*(2), 43–47. https://doi.org/10.1177/1048371313507278

Thibeault, M. D. (2013). Quite a lot on some problems with—and just a little on the hopes for—secondary general music with regards to culturally responsive and respectful music education. *General Music Today, 26*(3), 35–38. https://doi.org/10.1177/1048371313476296

Thibeault, M. D. (2013). General music across the life span: Thoughts and observations on working with lifelong learners. *General Music Today, 26*(2), 20–26. https://doi.org/10.1177/1048371312463019

Thibeault, M. D. (2012). The power of limits and the pleasure of games: An easy and fun piano duo improvisation. *General Music Today, 25*(3), 50–53. https://doi.org/10.1177/1048371311435523

Thibeault, M. D. (2012). Wisdom for music education from the recording studio. *General Music Today, 25*(2), 49–52. https://doi.org/10.1177/1048371311425408

Thibeault, M. D. (2011). Learning from looking at sound: Using multimedia spectrograms to explore world music. *General Music Today, 25*(1), 50–55. https://doi.org/10.1177/1048371311414050

Thibeault, M. D., & Evoy, J. (2011). Building your own musical community: How YouTube, Miley Cyrus, and the ukulele can create a new kind of ensemble. *General Music Today, 24*(3), 44–52. https://doi.org/10.1177/1048371310397348

Thibeault, M. D. (2010). Recording students to bring poetry alive. *General Music Today, 24*(2), 42–47. https://doi.org/10.1177/1048371310385555

Thibeault, M. D. (2010). Hip-hop, digital media, and the changing face of music education. *General Music Today, 24*(1), 46–49. https://doi.org/10.1177/1048371310379097

Book and software reviews

Thibeault, M. D. (2013). [Review of the book *Technology and the gendering of music education*, by V. Armstrong]. *Journal of Historical Research in Music Education, 34*(2), 174–177.

Jaworski, N., & Thibeault, M. D. (2011). [Review of *Audacity*, free and open-source software]. *Music Educators Journal, 98*(2), 39–40. https://doi.org/10.1177/0027432111428745

Thibeault, M. D. (2011). [Review of the book *Four centuries of music teaching manuals, 1518–1932*, by B. Rainbow]. *Music Educators Journal, 97*(3), 18. https://doi.org/10.1177/0027432111399867

Thibeault, M. D. (2010). [Review of the book *Hip hop speaks to children: A celebration of poetry with a beat*, by N. Giovanni]. *The Orff Echo, 42*(2), 35.

Thibeault, M. D. (2009). [Review of the book *Tunes and grooves for music education: Music for classroom use*, by P. S. Campbell]. *Music Educators Journal, 96*(2), 14.

Thibeault, M. D. (2008). [Review of the book *Music education: Cultural values, social change, and innovation*, by R. Walker]. *Music Educators Journal, 95*(2), 35–37.

Thibeault, M. D. (2007). [Review of the book *Palestinian Arab music: A maqam tradition in practice*, by D. Cohen & R. Katz]. *Music Educators Journal, 94*(1), 55.

Thibeault, M. D. (2004). [Review of the book *Why and how to teach music composition*, M. Hickey (Ed.)]. *Arts and Learning Research Journal, 20*, 195–199.

Thibeault, M. D. (2004). [Review of the book *Touching eternity: The enduring outcomes of teaching*, by T. Barone]. *The Orff Echo, 37*(1), 53.

CONFERENCE PRESENTATIONS AND INVITED TALKS

Peer-reviewed presentations

2026 "Accompanying nobody while playing for everyone: A media archaeology of 'Play-A-Long Time.'" International Society for Music Education (ISME) World Conference, Montreal, Canada, July 2026.

2024 "Teaching discriminating listening: Recapitulation theory and racial bias in early 20th century music appreciation texts." NAfME Biennial Music Research and Teacher Education Conference, Atlanta, GA, 27 September 2024.

2023 "An analysis of pedagogic and aesthetic aspects of Play-A-Long Time." International Conference on Music Education Technology 2023, EdUHK, Hong Kong, 11 January 2023.

2022 "Sounding (in)visible voices in music education: Recalibrating music 'fundamentals.'" ISME World Conference (held virtually), 13 July 2022.

2021 "An oral history of learning jazz improvisation with play-along media while incarcerated." Oxford Virtual Symposium on the History of Music Education, University of Mississippi (held virtually), 4 June 2021.

2020 Two accepted papers, ISME World Conference, Helsinki, Finland, August 2020 (conference cancelled due to COVID-19): "Play-A-Long recordings as a locus for learning"; and "Social media in music learning and teaching," symposium panel with J. Waldron, J. O'Leary, V. Bates, J. Humberstone, and D. Lines.

2019 "Playing along: Aebersold's mediated pedagogy." Association for Popular Music Education, New York, NY, 13 June 2019.

2018 "Participatory approaches to popular music pedagogy: Some examples and what we can learn from them." Association for Popular Music Education, Murfreesboro, TN, 25 June 2018.

2018 "The unmusical and musical John Dewey." NAfME Biennial Conference, Philosophy SRIG Pre-Conference, Atlanta, GA, 21 March 2018.

2017 "Singing with Hatsune Miku: Vocaloids as a medium for music learning" (with K. Matsunobu). Asia-Pacific Symposium for Music Education Research, Melaka, Malaysia, 20 July 2017.

2016 "Sound recording at the heart of pedagogy: Suzuki's method in America." National Association for Music Education, Atlanta, GA, 17 March 2016.

2015 "Sound studies and music appreciation." Asia-Pacific Symposium for Music Education Research, Hong Kong, 13 July 2015.

2013 "Algorithms as arbiters of musical culture: Exploring implications for all music educators." College Music Society / Association for Technology in Music Instruction Conference, Cambridge, MA, 31 October 2013.

2012 "Media as invitation to rethink music education." Philosophy SRIG panel, "Music Education in the Age of YouTube: Media Immediacy and Philosophical Thinking." NAfME Biennial National Conference, St. Louis, MO, 30 March 2012.

2012 "The ukulele ensemble: Sustainable musicianship, lifelong learning" (with J. Evoy and C. A. Paluck). Illinois Music Education Conference, Peoria, IL, 27 January 2012.

2010 Two panel talks: "Generative media meets John Philip Sousa" and "Reflecting on media, creative rights, and music education." ISME World Conference, Beijing, China, 29 July 2010.

2010 "The general music classroom goes digital: Ideas, practices, and projects." Illinois Music Educators Association All-State Conference, Peoria, IL, 29 January 2010.

2009 "Reflective teaching and new technological thinking: Implications for 21st century practices" (panel with P. Schmidt and A. Ruthmann). Society for Music Teacher Education, University of North Carolina at Greensboro, NC, 11 September 2009.

2009 "Ambushing the ensemble: General music within band and choral settings." Mountain Lake Colloquium for Teachers of General Music Methods, Mountain Lake, VA, 19 May 2009.

2009 "Technology projects for your ensembles." Illinois Collegiate Music Educators Association, Urbana, IL, 28 February 2009.

2009 "Enhancing and expanding ensemble experiences with technology." Illinois Music Educators Association All-State Conference, Peoria, IL, 29 January 2009.

2008 "Learning from looking at sound: Music visualization as a tool for teaching." ISME World Conference, Bologna, Italy, 24 July 2008.

2008 Discussant, "Emerging conceptions of the music education curriculum: A discipline under construction." American Educational Research Association, New York, NY, 25 March 2008.

2008 Two sessions: "Teaching creative rights and responsibilities: Practical advice for music teachers" and "The doctor is in: Technology Q&A with Dr. Neal Smith." Illinois Music Educators Association All-State Conference, Peoria, IL, 31 January 2008.

Invited presentations

2021 "They have ears to hear and hear not: Early depreciation of BIPOC music, 1910–20." University of Sheffield Research Seminar Series (held virtually), 19 November 2021.

2021 "Beginning improvisation games with chords and scales." Association for Music in International Schools Online Summit, 20 November 2021.

2021 Panellist, "Chord-scale theory, jazz pedagogies/practices, and Black music theory," Jazz Interest Group, Society for Music Theory Annual Meeting (held virtually), 5 November 2021, with D. Ake, M. Butler, M. Hannaford, and J. McCall.

2021 "Sounding new instruments and participatory methods." Sound, Meaning, Education Conference, Northern Arizona University (held virtually), 21 July 2021.

2019 "Experiencing participatory music education." Association for Music in International Schools Conference, Hong Kong, 22 November 2019.

2013 "The participatory field as an alternative to musical specialization." Committee on Institutional Cooperation Music Education Conference, University of Nebraska, Lincoln, NE, 17 October 2013.

2012 "Is it the technology? Challenging technological determinism in music education." Association for Technology in Music Instruction National Conference, Anaheim, CA, 16 November 2012.

2012 Workshop, "What movement teaches and how it shows: Introduction to Dalcroze Eurhythmics." Illinois Music Education Conference, Peoria, IL, 26 January 2012.

2011 Discussant, "A critical pragmatic approach to technology in music education: Response to John Kratus' 'Transitioning to music education 3.0.'" Committee on Institutional Cooperation / New Directions in Music Education, Michigan State University, East Lansing, MI, 7 October 2011.

2010 "Teaching and learning with movement: Ideas from Dalcroze Eurhythmics." Heart of Illinois Chapter, American Orff-Schulwerk Association, Bloomington, IL, 18 September 2010.

2010 "How technology enables lifelong learning." Illinois Elementary School Association, Bloomington, IL, 17 September 2010.

2010 Discussant, "Young researchers' workshop on survey research." ISME World Conference, Beijing, China, 26 July 2010.

2010 "Music education as media education." Illinois Collegiate Music Educators Association, VanderCook College of Music, Chicago, IL, 27 February 2010.

2010 Panel discussion, "Music teacher education comes of age." Illinois Music Educators Association All-State Conference, Peoria, IL, 29 January 2010.

2009 "Jamming with Sousa." Jamskölan 2009, Australasian Cooperative Research Centre for Interaction Design (ACID), Queensland University of Technology, Brisbane, Australia, 4 August 2009.

2009 Three invited lectures, collegiate chapter of MENC, Western Illinois University, Macomb, IL, 7 April 2009: "Ensemble experiences with technology: Possible projects for your groups"; "Teaching copyright and creative rights: Issues, problems, and suggestions for best practices"; and "Hip hop as global musical culture."

2007 Three sessions, Illinois Collegiate Music Educators Association, Urbana, IL, 27 October 2007: "Hip hop in the classroom: Tips, resources, and ways of approaching controversial material"; "Trends in music education technology" (panel); and "Visualizing music using technology: Projects for high school and middle school students."

Guest lectures at other institutions

2010 "Digital possibilities for the elementary general music classroom." Lecture, Indiana University, Bloomington, IN, 3 April 2010.

2009 "Compliance or creative rights? Examining intellectual property issues in the classroom." University of Melbourne, Melbourne, Australia, 18 August 2009.

TEACHING

Courses taught

The Education University of Hong Kong (2017–present)

Postgraduate: HIS6059 Histories of Technology and Learning (developed for the MA in Global Histories of Education); MUS6334 Pedagogies of Improvisation in Music Learning (developed); MUS6343 Technology in Music Teaching and Learning; MUS6288 Socio-Psychological Perspectives in Music and the Arts (co-taught, including with K. Matsunobu).

Undergraduate: MUS3319 Performance and Technology (with S. Ho); MUS3284 Studio Pedagogy II; MUS2283 Studio Pedagogy I; MUS2282 Creative Learning Workshop; MUS2251 Popular Music and Society.

University of Florida (Adjunct Assistant Professor, 2014–2017)

MUE 6396 Technology Assisted Music Learning; MUE 6399 Creative Thinking in Music; MUE 6515 Music of the World; MUE 6685 Psychology of Music; MUE 6785 Research in Music Education.

University of Illinois at Urbana-Champaign (Assistant Professor, 2007–2014)

MUS 544A Doctoral Seminar in Music Education; MUS 542 Advanced Music Education Technology; MUS 538 The General Music Program; MUS 533 Research in Music Education; MUS 447 Intermediate Music Education Technology; MUS 438 Designing Musical Experiences (and its predecessor, Contemporary Trends in Elementary Music Education: Orff, Kodály, Dalcroze); MUS 243 Introduction to Music Education Technology.

San José State University (Lecturer, 2006–2007)

Music 370A K–8 Methodology for Music Education Credential Students; Music 222 Graduate Foundations of Music Education; Music 185A Music for Teachers of Children.

Stanford University (Teaching Assistant, 2001–2007)

ED466 Doctoral Seminar in Curriculum (with E. Eisner); ED327A The Conduct of Qualitative Inquiry (with S. Goldman); ED232B Introduction to Curriculum (with E. Eisner); ED211 Masters Seminar in Social Sciences in Education (with H. Gehlbach); ED200 The Work of Art and the Creation of Mind (with E. Eisner); ED103B The Complexity of Teaching (with L. Post).

Doctoral supervision and examination, EdUHK

Current	YONGQI Lin, doctoral student (Supervisor).
2026	WEI Jinhan, Ed.D. thesis on TPACK in Chinese pre-service music teachers (Internal Examiner, July 2026).
2025	Panel chair: CAI Min (September 2025); LIN Jie (October 2025); SHAN Yiran (November 2025); WONG Lai Tung Terena (December 2025).
2024	LIN Qi, Ed.D. (Internal Examiner); XIANG Shang Kevin, Ed.D. (Associate Supervisor).
2017–2023	Associate Supervisor: HUO Dongfang (Ed.D., 2020); ZHANG Chunxiao Esther (Ed.D., 2020; later co-author, *Music Education Research*, 2023). Internal Examiner, Independent Member or Administrative Chair for 13 further Ed.D. and Ph.D. candidates, including: – Internal Examiner, Ed.D., AU Kam Yuen, "An investigation of the perceived values of Hong Kong school music ensembles: Perspectives of major stakeholders in primary schools," October 2018. – Internal Examiner, Ph.D., DU Junge, "Cultural sustainability with arts management, minority cultural education and tourism: A study of Miao intangible cultural heritage in Xijiang, China," April 2019. – Internal Examiner, Ed.D., POON Tsz Wai Pearly, "Sing by ear: An exploratory study in popular music education in Hong Kong," April 2019. – Internal Examiner, Ed.D., TSE Wing Yee Serina, "The effects of extracurricular music participation on preschool children's social skills in Hong Kong," July 2019. – Internal Examiner, Ed.D., LO Kit Mei Jammie, "Application of creative thinking skills (CTS) in STEAM education: Instrument adopted, attitudes changed and principles derived," November 2019.

External thesis examination

2025	University of Toronto, Ontario Institute for Studies in Education: *Volitional music making in schools*, Mitchell Wong (supervisor R. Mantie).
2023	Hong Kong Baptist University, doctoral thesis (details available on request).
2022	New York University: *Learning something deep: Teaching to learn and learning to teach hip-hop in New York City*, Ethan Hein.
2021	University of Illinois at Urbana-Champaign: *Elementary general music teachers' pedagogy for reading traditional western staff notation*, Channing A. Paluck.

2017 The University of Western Australia: *Western [mis]conceptions underplay intrinsic human musicking: A hermeneutic exploration*, Eve Ruddock (June 2017).

2010, 2012 University of Melbourne, Ph.D. dissertations in music education.

Doctoral committees, University of Illinois (Chair noted)

2021 Channing A. Paluck, Ph.D. (see also External thesis examination, above).

2016 Christopher Cayari, Ph.D., "Virtual vocal ensembles and the mediation of performance on YouTube."

2015 Catherine Schmidt-Jones, Ph.D., "An online participatory research inquiry into online inquiry-based music learning."

2015 Jane Blanken-Webb, Ph.D. (defended 2014), "Educating the self through aesthetic experience."

2011 Terry Solomonson, Ph.D., "Segue: Circular rites of passage."

2010 Jennifer Vannatta-Hall, Ph.D. (Chair), "Music education in early childhood teacher education: The impact of a music methods course on pre-service teachers' perceived confidence and competence to teach music."

Master's thesis committees (Chair noted)

University of Florida

2016 Durrell L. Jules, MME (Chair), "Popular music and transcription: Developing new approaches for the percussion ensemble."

2016 Robin L. Edman, MME (Chair), "World music curriculum for middle school students."

2015 Michael T. Miller, MME (Chair), "Engaging students in learning through student-centered approaches: A professional development for the Central Community (LA) School System music faculty."

2015 Matthew S. Gramata, MME (Chair), "The benefits of chamber music participation on the high school instrumental student's overall musicianship."

2015 Jordan Keith, MME (Chair), "The benefits of participation in music education for special needs students: Curricular considerations informed by research."

2015 Robert Perkins, MME, "In search of multicultural works for wind band."

University of Illinois at Urbana-Champaign

2013 Jess Mullen, MME, "Diversity in the recruitment and admission of undergraduate music education majors."

2011 Andrew Boddicker, MME (Chair), "Popular music in the elementary classroom: Pedagogy and perspectives of practicing educators."

2009 Christopher Cayari, MME (Chair), "The YouTube effect: How YouTube changed the way we consume, create, and distribute music." Published in the *International Journal of Education & the Arts* (2011, Vol. 12, No. 6).

Undergraduate honours supervision

2007–2009 Supervised nine James Scholar Honors Program projects, University of Illinois at Urbana-Champaign.

SERVICE

University service, The Education University of Hong Kong

2017–present Programme Leader, Master of Arts in Music Education, including Programme Committee, admissions and scholarship nominations; member, Task Force on Students' Satisfaction and Risk Management (TFSSRM) (as Programme Leader).

2024–present Member, Learning and Teaching Quality Committee (LTQC), representing the Faculty of Humanities (FHM).

2017–present Member, Faculty Learning and Teaching Committee (FLTC); member, Departmental Learning and Teaching Committee (DLTC).

2017–2019 Appointed Member, Departmental Review Committee.

2017–2026 Internal reviewer of General Research Fund (GRF) and Internal Research Grant (IRG) proposals (two in September 2026; earlier in 2017, 2019 and 2022); internal reviewer, Fund for Innovation, Technology, and Social-wellbeing (FITS), April 2026; internal reviewer, Health and Medical Research Fund (HMRF) (2019); internal GRF mentor (2019).

2019 "Proposing a Centre for Music Learning," presentation and discussion leader, Department of Cultural and Creative Arts (CCA) Retreat, May 2019.

University service, University of Illinois at Urbana-Champaign

2011–2013 Senator, University of Illinois Senate, Urbana-Champaign campus.

2007–2014 Member (2007–2014) and Chair (2009–2014), School of Music Computer Advisory Committee.

2009–2014 Member, College of Fine and Applied Arts (FAA) Information Technology Committee.

2009–2014 Member, School of Music Undergraduate Curriculum Committee.

2009–2014 Representative, Committee on Institutional Cooperation (CIC) Music Education Consortium Task Force.

2009–2014 Administrator, summer online comprehensive examinations, Master of Music Education programme.

2009–2014 Advisor, Master of Music Education (non-certification) students.

2009–2011 Co-Chair, FAA Online Learning Task Force; conducted a survey and authored an analysis of the survey data.

2009 Chair, Choral and Secondary Music Education search committee.

2007–2009 Advisor, Bachelor of Music Education programme.

2007–2008 Member, FAA Environmental Sustainability Committee.

2012 I-Promise Mentor, one-on-one four-year mentorship with high-achieving, low-income students.

2010 Presenter, "Working with digital sound in the classroom," CITES Teaching with Technology Brownbag Series, 13 October 2010.

2010 Presenter, "Digital culture as catalyst for change: Arts education and creative rights," CITES Micro-Lecture Initiative, 20 August 2010.

2010 Presenter (with E. Feser, Dean, FAA), "Teaching large lectures using PowerPoint? Are you putting your students to sleep in the dark?" FAA Teaching Academy, 15 March 2010.

Editorial boards

2020–present Editorial Committee, *Journal of Historical Research in Music Education*.

2020–2026 Editorial Committee, *Journal of Research in Music Education* (six-year term completed July 2026).

2011–2026 Advisory Board, *Bulletin of the Council for Research in Music Education* (completed July 2026).

2016–2020 Advisory Committee, *Music Educators Journal*.

2015–present Editorial Board, *Media Journal of Music Education*.

2011–2017 Advisory Board, *Action, Criticism, and Theory for Music Education*.

2009–2020 Editorial Board, *Journal of Music, Technology & Education*.

2007–2022 Advisory Board, *International Journal of Education and the Arts* (Co-managing Editor 2009–2011).

Peer review and external assessment

Verified peer reviews on Web of Science profile (138 reviews as of November 2026): https://www.webofscience.com/wos/author/record/O-2066-2018

2026 Invited reviews for Springer Nature (one) and the *International Journal of Music Education* (one); invited chapter review, *The New Oxford Handbook of Music Education*.

2025, 2026 Book proposal (2025) and completed manuscript (2026) reviewer, Routledge (participatory music; title on request).

2025 Book manuscript reviewer, Oxford University Press (music technology; title on request).

2024 External reviewer for promotion and tenure: one case at Virginia Tech (USA) and one at the National Institute of Education (Singapore).

2018–2022 Proposal and manuscript reviewer, Oxford University Press (2018, 2019, 2021, 2022).

2017–present Proposal reviewer, MayDay Group Colloquium.

2016–present Proposal reviewer, NAfME conference (Philosophy).

2016 External reviewer, Research Grants Council proposal, The Education University of Hong Kong.

2015–present Reviewer, *Bulletin of the Council for Research in Music Education* Outstanding Dissertation Award.

2015–2019 Peer-review juror, TENOR International Conference on Technologies for Music Notation and Representation.

2012 Reviewer, *Music and Politics* (University of Michigan).

2011 Peer-review juror, International Computer Music Conference, Huddersfield, England.

2010–2016 Reviewer, *Journal of Aesthetic Education*.

2004–present Proposal reviewer, American Educational Research Association.

Professional societies

2026 Founding member, ISME Sound Studies Special Interest Group.

2022–2025 Leader, Music Technology Special Interest Group, International Society for Music Education.

2014–2020 NAfME Philosophy Special Research Interest Group: Chair-elect (2014–2016), Chair (2016–2018) and Past-chair (2018–2020).

2007–2009 Web Management Committee, International Society for Music Education.

2006–2007 Assisted in planning and organising the 2007 American Orff-Schulwerk Association National Conference, San José, CA.

2005–2007 Board of Directors, Northern California Chapter, American Orff-Schulwerk Association.

Community and public service

2025 Judge, Arts and Humanities panel, GenAI Hackathon for Sustainable Development Goals, University of Hong Kong, 1 November 2025.

2025 Organiser, Wellness & De-stress Through Music workshop and Ukulele Picnic at Tai Po Waterfront Park, with FHM Wellness & Enrichment (October 2025).

2019	Curricular consultant, “Rock Band” extracurricular activity, Hong Lok Yuen School, Hong Kong.
2014–2017	Volunteer, Toyama Cosmopolitan Association, Toyama, Japan.
2014–2016	Board member, Jake Shimabukuro’s Four Strings Foundation.
2011–2014	Outreach collaboration between the ukulele club at Robeson Elementary School (Urbana School District 116) and University of Illinois students in MUS 438.
2009–2014	Technology and general music clinician for arts teachers, Urbana School District 116 and Champaign Unit 4 Schools.
2010	Juror, Urbana Arts Grant Program, Urbana Public Arts Commission.

OTHER PROFESSIONAL ACTIVITIES

2014	Presenter, Committee on Institutional Cooperation Introduction to Music Education MOOC (organised by A. Clements, Pennsylvania State University).
2008	Delegate, Jamskölan conference, Australasian Cooperative Research Centre for Interaction Design (ACID), Queensland University of Technology, Brisbane, Australia.
2008	Delegate, Apple Music Education Summit, Apple Inc., Cupertino, CA.
2004–2007	Video producer and interactive designer, *Coaching essentials: Volume I*, Video for Teaching and Learning (VITAL) project (S. Goldman, PI), Noyce Foundation, Palo Alto, CA.
2002–2007	Arts education external evaluator: Bay Area California Arts Project (San José, CA); California Arts Council (Sacramento, CA); CSU Sacramento; Interlochen Arts Academy (with E. Eisner; Interlochen, MI); Napa Valley Arts Council; Palo Alto Art Center; Saint Mark’s School (Napa, CA).
2001–2005	Research team member, Classroom Assessment Project to Improve Teaching and Learning (CAPITAL), NSF-funded project (US$1.5 million) on everyday assessment practices of middle school science teachers (J. M. Atkin, PI).
2000–2003	Internet curriculum consultant, Arts 4 Learning project, Young Audiences; created the Stanford site module “Showing Sounds” for the national Nexus project.

CREATIVE WORK

Recorded performances

Thibeault, M. D. (2013). *Shady Grove* (traditional) [Banjo]. Soundtrack for Penn State’s Collaborative Music Education Series MOOC. https://www.youtube.com/channel/UCCzqaWoSbzhashkWs4RA3yQ

Applebaum, M. (2004). *Martian anthropology* [CD]. Innova. Principal bass, two orchestral tracks recorded by the Stanford Symphony Orchestra.

Deussen, N. (2000). *Reflections on the Hudson: Orchestra music* [CD]. Arizona University Recordings. Bass, Mission Chamber Orchestra.

Russo, J., Pellegrini, E., Forrester, S., Diehl, P., Lentini, J., & Zak, M. P. (1998). *Preludio* [CD]. CRS Master Recordings. Bass on Sheila Forrester’s “Vice-Versa.”

Tao Z. Jonz. (1995). *Ontological elephants* [CD]. Ontology Music. Arranger and bass.

Composition and conducting

Rouse, K. B. (Director). (1996). *Babe’s Boutique* [BFA thesis film]. Florida State University School of Motion Picture, Television and Recording Arts. Composed and conducted the score. Screenings: Independent Feature Film Market, New York (1996); Festival Internacional de Cinema, Lisbon (1996); Brouhaha Film Festival, Maitland, FL (1996); Fort Lauderdale International Film Festival (1996); Palm Beach International Film Festival (1997).

Selected performances

2019–2025	Guest jazz bassist, LACOV EdUHK Vocal Ensemble.
2023	Support player, Hong Kong Children's Choir tribute concert for Sam Hui.
2015–present	American old-time music (banjo): Mountain Time Festival (Tajimi, Japan); Hokuriku Bluegrass Festival (Toyama, Japan); Sea Mountain Festival (Kobe, Japan); live shows in Hong Kong with Jabin Law.

Homebrew Ukulele Union (ukulele/bass and director)

2018, 2020	Hong Kong Ukulele Festival; Summerfest (Central Harbourfront, Hong Kong).
2015–2017	Uku-par, Toyama, Japan.
2013	C-U Folk and Roots Festival (Urbana, IL); Champaign Friday Night Live; Education Through Music Teacher Development Conference (Urbana, IL); Illinois Music Educators State Conference (Peoria, IL); Illinois Music Educators Collegiate Conference (Charleston, IL).
2012	Committee on Institutional Cooperation Music Education Conference (Urbana, IL); C-U Folk and Roots Festival (Urbana, IL); Tarble Arts Center (Charleston, IL).
2011	Ellnora Guitar Festival (Urbana, IL).
2010	Establishing Identity: LGBT Studies and Music Education Conference (Urbana, IL); Beckman Institute for Advanced Science and Technology (Urbana, IL).

MEDIA COVERAGE AND INTERVIEWS

Tam, S. M. (2023, Winter). CCA students enjoy a night of music improvisation at The Wanch. *FLASS Forward*.

Kalogeridis, C. (2022). A world of difference. *Teaching Music, 30*(1), 30–35. [Profile of four teachers working with a global perspective.]

Feifer, J. (Producer). (2017, January 9). *Pessimists Archive* (Episode 3: Recorded music) [Audio podcast]. http://pessimists.co/post/155628498966/episode-3-recorded-music [Interviewed as an expert on media and John Philip Sousa.]

Rich, M. (2016, November 18). Tools to help Japanese schoolchildren find balance: Unicycles. *The New York Times*. http://www.nytimes.com/2016/11/19/world/what-in-the-world/tools-to-help-japanese-schoolchildren-find-balance-unicycles.html

Evensen, D. (2014, Winter). String theorist. *Illinois Alumni*, 13.

Rehayem, M. (2012, November 5). Folk and Roots a musical medley. *The Daily Illini*, p. 1.

Sullivan, B. (2012, November 5). Join forces with the Homebrew Ukulele Union. *Smile Politely*. http://smilepolitely.com/music/homebrew_ukeulele_union/

Wywialowski, A. (2012, August 28). Future music teachers "strum" the night away at ukulele workshop. *The Daily Eastern News*, p. 3.

Rhodes, D. (2012, Spring). Making music for the fun of it. *Postmarks*, 5.

Rhodes, D. (2012). Let's play. *University of Illinois at Urbana-Champaign 2012–13 Campus Guide*, 38–39.

Rhodes, D. (2011, November 3). "Ukulele class" designed to instill lifelong love of music. *Inside Illinois*, p. 6. [Also reprinted in the 2012 *Impact Illinois* report on three campuses, p. 24]

University of Illinois. (2011, October 25). *Designing musical experiences: A homebrewed process* [Video]. YouTube. http://www.youtube.com/watch?v=zgZvyFFJi8U

Kim, S. (2011, October 31). Ukulele gives music education class new dimension. *The Daily Illini*, p. 1.

O'Daniell, R. K. (2010, November 5). Uke it or lose it. *The News-Gazette*, p. B2.

Garces, S. (2008, November 4). Campaign songs could hold significant meaning. *WPGU US presidential election coverage*. WPGU.

CERTIFICATIONS AND MEMBERSHIPS

Certifications

Orff-Schulwerk Levels I (Florida State University), II and III (Mills College); Dalcroze Eurhythmics Certificate (Carnegie Mellon University).

Professional memberships

American Educational Research Association; College Music Society (including the Association for Technology in Music Instruction); European Sound Studies Association; International Society for Music Education; John Dewey Society; MayDay Group; National Association for Music Education.