

Jonathan Gunnell, M.M.

*Adjunct Professor of Music Technology and Guitar, Computer Lab Manager
Doctoral Candidate, Instructional Technology and Leadership
Duquesne University, Pittsburgh, PA*

Contact Information:

(not available on web version)

White Oak, PA 15131

Phone: *(not available on web version)*

E-mail: jonathangunnell@gmail.com

E-portfolio: www.jonathangunnell.com

I. Education

Doctor of Education, Instructional Technology and Leadership 2010 – Present

Duquesne University, School of Education (Pittsburgh, PA)

Research focus: developing and evaluating efficient multimedia for music instruction

Course work completion: Fall 2012

Expected dissertation defense: Fall 2014

GPA: 3.97

Formal studies in Instructional Technology with the following instructors:

Dr. Joseph Kush, Director and Associate Professor of Instructional Technology

Dr. Misook Heo, Associate Professor of Instructional Technology

Dr. Marie Martin, Adjunct Professor of Instructional Technology

Dr. David Carbonara, Director and Assistant Professor of Instructional
Technology

Certificate of Media Arts and Technology 2012

Duquesne University, McAnulty School of Liberal Arts (Pittsburgh, PA)

Formal studies in Media Arts and Technology with the following instructors:

Dr. William Gibbs, Associate Professor of Multimedia

Dr. Charlie Gee, Assistant Professor of Multimedia

Master of Music, Music Technology – Digital Music Pedagogy 2009

Duquesne University, Mary Pappert School of Music (Pittsburgh, PA)

Graduate Assistant to Lynn Emberg Purse, Associate Professor Music Technology

Full Scholarship

GPA: 3.95

Formal studies with the following instructors:

Technology Studies

Bill Purse, Professor and Chair of Music Technology and Guitar

Jonathan Gunnell, M.M.
Curriculum Vitae

Dr. Judith Bowman, Professor of Music Education and Music Technology
Lynn Emberg Purse, Associate Professor of Music Technology

Jazz Guitar

Mark Koch, Adjunct Professor and Assistant Chair of Guitar

Bachelor of Music, Music Technology – Sound Recording 2007

Duquesne University, Mary Pappert School of Music (Pittsburgh, PA)

Presidential Merit Scholarship

School of Music Scholarship

Verizon Scholarship

GPA: 3.4

Formal studies with the following instructors:

Technology Studies

Thomas Kikta, Assistant Professor of Guitar and Music Technology

Bill Purse, Professor and Chair of Music Technology

Francisco Rodriguez, Adjunct Professor of Music Technology

Classical Guitar

Thomas Kikta, Assistant Professor of Guitar and Music Technology

Michael Chapman, Adjunct Professor of Classical Guitar

II. Work History

A. Academic Appointments

Adjunct Professor of Music Technology and Guitar

Duquesne University (Pittsburgh, PA) 2008 - Present

Assist with curriculum development for future courses in music technology/production and expanding current music technology courses.

Manage music technology facilities and student employees. Teach all levels of undergraduate music technology courses including:

Computers For Musicians – a freshman level course that is mandatory for all music majors. This course is designed to help students develop research and communication skills needed to succeed at Duquesne, while also providing students with computer skills they will need as musicians to develop their career goals.

Computers For Musicians II – a senior level course that can be taken as an elective for music education, therapy, and performance majors. This course is designed to explore computer-assisted instruction, multimedia development and presentation, and Internet applications. This course,

when combined with *Computers For Musicians I*, meets the pre-certification requirements for Technology Institute for Music Educators (TI:ME) Level 1A.

Discovering Music With Guitar – a course for non-music majors. This course provides concentrated introductory studies in developing the skills needed for playing and performing with the guitar. This course also trains students to analyze, compose, and experience various multi-cultural styles of music.

Electronic Ensemble (Director) – a student ensemble consisting entirely of electronic instruments. This ensemble is open to students in the school of music with a preference given to Music Technology – Composition majors. The majority of the pieces performed are student compositions.

Music Technology I – a freshmen level course that is mandatory for all music technology majors. This course covers advanced applications of MIDI theory, computer notation and sequencing, and the history of electronic music.

Music Technology II – a sophomore level course that is mandatory for all music technology majors. This course is designed to help students master the basics of sound design and computer music while helping students reach an intermediate to advanced level of sequencing. Graduate Music Technology students may also participate in this course.

Music Technology III – a sophomore level course that is mandatory for all music technology majors. This course is designed to research online multimedia relating to music. Students create projects using a variety of multimedia software and compile them into an online portfolio that can be published and maintained after completion of the course. Graduate Music Technology students may also participate in this course.

TI:ME 1A – This course fulfills one-half of the Level 1 TI:ME Certification for music educators. It involves concentrated studies of basic skills in music technology, including electronic keyboards and additional MIDI controllers, MIDI sequencing, and the use of Finale notation software. The goal of this course is to develop the pedagogical and technological knowledge that can be incorporated into the students' classrooms.

Computer Lab Manager

Duquesne University (Pittsburgh, PA) 2012 – Present

Hire, train, and supervise a team of student employees working in music technology labs across campus. Installing, updating, and repairing music technology hardware and software. Purchasing hardware and music technology software.

Private Recording Instructor

(Pittsburgh, PA) 2004 – Present

Conduct private lessons to amateur and professional recording engineers. Instruction often includes home studio setup, lessons on various music software, session management, and production instruction.

Instructional Technology Consultant

Carnegie Mellon University (Pittsburgh, PA) 2012 – 2013

Consult with CMU teaching faculty, research emerging instructional technologies, and develop training materials.

B. Non-academic Appointments

Freelance Producer, Recording Engineer, Live Sound Engineer, and Performer

(Pittsburgh, PA) 2002 – Present

Produce and record music projects in various genres in Pittsburgh-based professional studios. Perform in rock, jazz, and electronic ensembles. Run monitors and front of house for commercial audio events ranging from small corporate to large scale rock and pop concerts. Consult with clients regarding professional audio equipment.

Freelance Project Manager and Web Developer

(Pittsburgh, PA) 2008 – Present

Web design and graphics for small business and personal portfolios. Clients include Mike Sweeney (visual artist), The Mojo Boneyard (recording studio), Bill Purse (musician/educator), The Red Western (music group), Southwestern Human Services (company), and The Birmingham Bridge Tavern (bar and restaurant).

Therapeutic Staff Support

Alliance Health Wraparound (Turtle Creek, PA) 2008 – 2010

Worked in a one-on-one environment with behaviorally challenged and autistic children and adolescents in the school, home, or community; implementing specific treatment plans.

Administrative Assistant

SunGard Institutional Brokerage (Pittsburgh, PA) 2006 – 2008

Assisted in mutual fund setup. Communicated client information to fund companies.

III. Graduate Courses

Music Technology Courses:

History of Electronic Music

An exploration of the history of electronic music through the study of electronic instruments, electronic music composers and performers of the 20th century, computer music composition techniques, and the impact of the tape recorder.

Advance Computer Notation

An in-depth study of advanced computer music notation and its applications in music education.

Musicians and the Internet

Examination of various topics and issues concerning music on the Internet, including the science of sound and digital audio, designing Web audio, file formats for audio on the Web, interactive sound design, and copyright issues.

Music Synthesis – Directed Study with Professor Bill Purse

A directed study focused mainly on creative uses of Pro Tools and the development of a Pro Tools undergraduate course.

Music Synthesis – Directed Study with Professor Bradley Smith

A directed study focused on applications of Max/MSP programming software and patch designing.

Multimedia Courses:

Web Interface Design

This course dealt with the application of topics related to web interfaces such as: information architecture, navigation, usability, task analysis, user-centered design, accessibility, and interaction. The course focused on how to design and develop interfaces for people to perform specific tasks.

Web Interface Design II

This course examined theory and practice of computer user interface design, specifically in the domain of Web site and Web application interfaces. Topics covered included UI best practices, developing an interface, information architecture, prototyping, user-centered design, and usability.

Digital Imaging

This course explores the use of computer packages such as Adobe Photoshop and Illustrator to create and modify digital images for use in multimedia, World Wide Web, and print. This course dealt with creating and manipulating digital imagery. There was a strong emphasis on hands on production, editing, and altering of images using various computer software applications. Aesthetic, technical, and conceptual practices of image making were covered.

Instructional Technology Courses:

Technology Management and Leadership

This course covered leadership roles in evaluating, implementing, and managing technologies in an Instructional Technology environment. Projects included a paper outlining the personal view of leadership roles in Instructional Technology and a paper proposing a methodology for a scientific study evaluating the use of lynda.com as a supplement in higher education multimedia courses.

Instrument Design

This course covered principles and procedures of questionnaire design. The course examined topics including: data collection (e.g., mail, telephone, online, in-person), mode of administration, questionnaire design, selection of respondents, data analysis, and presentation of results.

Foundations of Instructional Technology

This course covered the key foundations of teaching and learning as applied to instructional technology. Psychological, philosophical, social, and historical perspectives of using technology for teaching and learning were also covered.

Courseware Design

This course dealt with the process of courseware development from analysis through evaluation. Emphasis was placed on designing and developing courses with emerging interactive technology for more engaging classroom teaching.

Instructional Learning Theory

This course was based upon three pillars: schools of educational psychology, major contemporary educational movements and paradigms, and established models of instruction. The major schools of educational psychology covered were behaviorism, cognitive learning theory, humanism, and lifelong learning.

Instructional Technology Design and Leadership

This course involved the implementation of an enterprise-wide technologies plan including description and analysis of accepted principles of strategic planning, a demonstration of the system development life cycle, and the performance standards for individuals serving in instructional technology support roles in various learning environments. In this course, I served as a consultant to a

faculty member interested in advancing their knowledge and skill of digital imaging.

Instructional Program Development

This course involved the development of curricular plans based on local, state, national, and international standards for the use of computers and other instructional technologies. My final project involved the creation of a technology-training program for a music school within a university.

Digital Music Pedagogy

This course explored the art and science of teaching music online. Topics covered aspects of online learning using supplementary materials, course websites, completely online courses, content development for the web, copyright and fair use, asynchronous and synchronous communication, learning theory and learning styles, assessment techniques, and principles of best practice.

Research Methods & Design

This course provided an introduction to qualitative and quantitative approaches to research design and methodology. Research cases were analyzed and practical problems and possible solutions were addressed.

Digital Video Production

This course covered the entire process of creating digital video for multimedia including script writing, storyboarding, shooting, lighting, audio, editing, compression, and cross-platform formatting.

Independent Study with Dr. William Gibbs

This independent study was designed to develop a research project to evaluate the design of instructional multimedia materials. More specifically, I investigated the effect of audio/musical compositions on aspects of learning (memory, learning efficiency, attention, etc.).

IV. Professional Memberships

- Audio Engineering Society (AES)
- Pi Kappa Lambda - National Music Honor Society
- Technology Institute for Music Educators (TI:ME)
- Association for Technology in Music Instruction (ATMI)

V. Certifications

- Blackboard Course Instructor
- Wimba Live Classroom Instructor
- TI:ME Course Instructor

VI. Audio Recordings

A. Notable Production & Engineering Credits

- 2013 *America's America* – Grand Piano (engineer, mixing)
2013 *There's a Fire* – The Red Western (engineer, mixing, producer)
2012 *LP2* – Satin Gum (engineer, mixing)
2012 *Alright Already* – Alot & Alot (engineer, mixing)
2012 *\$1000* – Grand Piano (engineer, mixing)
2011 *EP3* – Satin Gum (engineer, mixing)
2011 *Benefit of the Doubt* – Wilk (mixing)
2010 *Loves You* – The Red Western (engineer, mixing, producer)
2010 *Rarities & B-Sides* – The Juliana Theory (mastering)
2010 *[sonic art]* – Bill Purse (assistant engineer)
2010 *EP2* – Satin Gum (engineer, mixing)
2009 *LP* – Satin Gum (engineer, mixing)
2009 *0.1 Daylight's Coming* – Vesta (engineer, mixing)
2008 *Christmas at Duquesne* – Various Artists (mixing assistant)
2008 *s/t* – Derek White and the Monophobics (engineer, mixing, producer)

B. Notable Recorded Performance Credits

- 2013 *There's a Fire* – The Red Western (guitar, keyboards)
2012 *LP2* – Satin Gum (guitar)
2011 *EP3* – Satin Gum (guitar, percussion)
2010 *Loves You* – The Red Western (guitar, keyboards, banjo, vocals)
2010 *EP2* – Satin Gum (guitar, keyboards, vocals)
2009 *LP* – Satin Gum (guitar, keyboards, vocals)
2009 *0.1 Daylight's Coming* – Vesta (keyboards)
2008 *Derek White and the Monophobics* – Derek White and the Monophobics (guitar, keyboards, bass, percussion, vocals)
2008 *It's All Happening EP* – The Takeover U.K. (organ)
2005 *The Sand and the Salt EP* – Winslow (guitar)
2002 *Good Times on Pavement* – Dose For Monday (guitar, vocals)

VII. Live Performance

A. Academic

- 2007-2009 Duquesne University's Electronic Ensemble (drums, electric bass, guitar, keyboards)
2004-2007 Duquesne University's Classic Guitar Ensemble
2003-2004 Duquesne University Singers

B. Non-academic

- 2009-Pres Satin Gum (guitar, keyboards, vocals)
2009-Pres The Red Western (guitar, keyboards, banjo, vocals)
2011-2013 1,2,3 (digital sound manipulation)
2008-2009 Gems (guitar, keyboards, vocals)
2007-2009 Derek White and the Monophobics (guitar, keyboards, vocals)
2004-2006 Winslow (guitar)
2002-2003 The Revolvers (keyboards)
2002-2003 Dose For Monday (guitar, vocals)

VIII. Research

- 3013 Hyatt, K. J., Gunnell, J., Roberts, C., & Smith, H. (2013). Integrating technology throughout the writing process. *International HETL Review*, 3(7). Retrieved from <https://www.hetl.org/technology-review-articles/integrating-technology-throughout-the-writing-process>
- 2012 Presented "*Teaching With Max/MSP*" at the Technology Institute for Music Educators (TI:ME) and Jazz Education Network (JEN) 2012 National Conference in Louisville, KY.
- 2011 Presented "*Music 2.0 – Webtools for Creative Pedagogy*" (co-wrote with Jordan Mroziak, Duquesne University) at the Association for Technology in Music Instruction (ATMI) National Conference in Richmond, VA.
- 2011 Presented "*Mashup the Music Classroom*" at the Technology Institute for Music Educators (TI:ME) and Ohio Music Educators Association (OMEA) 2011 National Conference in Cincinnati, OH.

IX. Scholarships and Awards

- 2012 Duquesne University Department of Instructional Leadership and Education Innovation Initiative grant. Competitive grant, reviewed and awarded by a panel of School of Education faculty, who offered the award to a select number of

doctoral students based on innovation, soundness of design and methodology, and a direct connection to the student's dissertation work.

2009 *Pi Kappa Lambda Nomination* for excellent academic achievement and leadership in music. Nominated by Dr. Judith Bowman and Professor Bill Purse. Inducted in May of 2009.

2007 *Duquesne Music Graduate Assistant Award* for outstanding achievement and leadership during undergraduate career.

Full Graduate Assistant Scholarship for continued outstanding achievement as a graduate assistant.

2003 *Verizon Scholarship* (\$20,000) for outstanding academic achievement and an award-winning essay submission.

Presidential Merit Scholarship (\$16,000) for outstanding academic achievement throughout high school.

Duquesne Music Scholarship (\$12,000) for outstanding music achievement and an excellent guitar performance audition.

Duquesne Grant (\$8,000) for outstanding academic achievement and leadership throughout high school.

X. Curriculum Development

Application Tutorials

Duquesne University (2009)

Commissioned by Duquesne University to develop video and written tutorials for audio/sequencing software for use in music technology undergraduate courses. Instructional tutorials included Pro Tools, Logic, Live, Reason, Garageband, and iMovie.

Advanced Pro Tools Techniques Course

Duquesne University (2008-2009)

Course created for upper-class undergraduate music technology majors interested in obtaining an in-depth understanding of the operation and applications of Pro Tools. Topics include file management, digital signal processing, advanced recording techniques, and strategies in effectively planning and managing recording sessions with a clear focus on how to accomplish specific aesthetic goals

XI. Areas of Technology Expertise

Audio Recording

Digital Audio Workstations running on Microsoft and OSX operating systems including Pro Tools, Logic, Reason, and Ableton Live.

Digital and analog multi-track recording hardware for studio and live performance.

Music Synthesis

Electronic orchestration and composition with MIDI sequencing software and hardware.

Sound design with music workstation hardware synthesizers and computer programming in software synthesizers.

Computer music programming with Max/MSP.

Educational Technology Tools

Various technology tools for presentation, assessment, networking, and media development. Experience with Learning Management Systems including Blackboard.

Computer Applications Mastered

Audio/Sequencing

Pro Tools, Logic, Live, Reason, Peak, Sound Forge, Digital Performer, Finale, Samplitude, Sonar, Max/MSP, and Paris. *Additional working knowledge of Sibelius, Cubase, and Neuendo.*

Multimedia

Photoshop, Dreamweaver, Final Cut Pro, Arkaos, and the iLife Suite. HTML, CSS, and PHP markup and coding languages. *Additional working knowledge of Fireworks, Illustrator, and InDesign.*

Presentation and Office

Word, PowerPoint, Excel, Outlook, Keynote, Pages, Numbers, and Mac Mail.

Instructional

Camtasia, SMART Board, Captivate, and Snapz Pro X.

XII. Reviews

LP2 (2012) reviews:

Music Is Sound Blog. (2012, October 8). *Satin Gum*. Retrieved from <http://musicissoundblog.tumblr.com/post/33147394003/satingum-lp2>

Pittsburgh City Paper. (2012, October 17). *CD Reviews*. Retrieved from <http://www.pghcitypaper.com/pittsburgh/cd-reviews/Content?oid=1577887>

EP2 (2010) reviews:

Bowman, P. (2010, August 10). *Satin Gum - "EP2" Review*. Retrieved from <http://speedofsoundpgh.com/2010/08/10/satin-gum-ep-2-review/>

H., Cindy. (2010, December 8). *The 9:13 buzz with Andy Mulkerin*. Retrieved from <http://musicblog.wyep.org/2010/12/08/913buzzandymulkerin2010tops/>

Milk Milk Lemonaid. (2010, August 19). *Satin Gum: EP2*. Retrieved from <http://milk-milk-lemonade.blogspot.com/2010/08/satin-gum-ep2.html>

Mulkerin, A. (2010, October 4). *MP3 Monday: Satin Gum*. Retrieved from <http://www.pittsburghcitypaper.ws/gyrobase/Content?oid=oid%3A86315>

LP (2009) reviews:

Burghsounds. (2009, September 18). *Satin Gum*. Message posted to <http://blogs.myspace.com/index.cfm?fuseaction=blog.view&friendId=504>

Howes, C. (2009, November 2). *The local news - for November*. Retrieved from <http://blog.wyep.org/2009/11/02/the-local-news-for-november/>

Jentzen, A. (2009, November 19). *Satin Gum delivers its fuzzed-out A-game with new full-length*. Retrieved from <http://www.pittsburghcitypaper.ws/gyrobase/Content?oid=oid%3A71806>

Mervis, S. (2010, February 4). *Satin Gum sticks to listeners long after "LP" stops*. Retrieved from <http://www.post-gazette.com/pg/10035/1033271-388.stm>

Daylight's Coming (2009) reviews:

Hunt, J. (2009, October 14). 0.1 Daylight's Coming. Retrieved from <http://www.shakefire.com/reviews/cd/vesta-01-daylights-coming>

Sir M. (2009, October 13). Vesta – Day Light's Coming: album review. Retrieved from <http://mediamindfield.com/?p=336>

Tomkins, I. (n.d.). Vesta. Retrieved on November 16, 2009 from <http://www.thejulianatheory.co.uk/vesta.php>

Derek White and the Monophobics (2008) reviews:

Ickmusic. (n.d.). Derek White and the Monophobics. Retrieved from <http://ickmusic.com/2008/03/02/derek-white-the-monophobics/>

Jentzen, A. (2008, June 5). Derek White and the Monophobics were born to boogie. *Pittsburgh City Paper*. Retrieved from <http://www.pittsburghcitypaper.ws/gyrobase/Content?oid=oid%3A47444>

The Sand and the Salt EP (2005) reviews:

Ailes, D. (2005, October 22). Retrieved from <http://www.metalreview.com/Reviews/2173/Winslow-The-Sand-And-The-Salt-EP.aspx>

Professional References

(not available on web version)