

José Antonio Bowen

Ph.D., F.R.S.A.
Curriculum Vitae

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EDUCATION

Ph.D. (Musicology and Humanities), Stanford University, 1989-94
M.A. (Music Composition), Stanford University, 1987-89
M.A. (Humanities), Stanford University, 1984-86
B.S. (Chemistry), Stanford University, 1980-84

PROFESSIONAL EXPERIENCE

Goucher College

President and Professor of Music (with tenure), 2014-present

Southern Methodist University

Dean, Meadows School of the Arts, Algur H. Meadows Chair and Professor of Music
(with tenure), 2006-2014

Miami University

Dean, School of Fine Arts, and Professor of Music (with tenure), 2004-2006

Georgetown University

Thomas E. Caestecker Chair of Music, Director of Music, 1999-2004 (tenured)
Founder & Co-Director, Program for the Performing Arts, 2002-2004
Director, Centre for the History & Analysis of Recorded Music (CHARM), 1999-03

University of Southampton (UK)

Lecturer in Music (*The UK equivalent of Assistant Professor*), 1994-1999 (*Promoted to Lecturer B in 1999, similar to US tenure.*)
Director, Centre for the History & Analysis of Recorded Music (CHARM), 1995-98
Director, Jazz Ensembles, 1994-1997

Stanford University

Department of Music, Lecturer, 1993-94
Humanities Special Programs, Teaching Fellow, 1992-93
Director, Jazz Band A & B, 1982-87

Other Professional Experience

Sole Proprietor José Bowen Music, American Society of Composers and Publishers (ASCAP) (Composing, Publishing, Performing, and Conducting) 1975-present

Music Critic, The San Jose Mercury News, 1993-94, The Peninsula Times Tribune, 1989-1993

Summer Jazz Workshop, El Camino Youth Symphony, Director, 1986-1990
Choate-Rosemary Hall, Summer Instructor, Chemistry and Physics, 1985

HONORS, AWARDS & GRANTS

(a) Musicology

Stanford University, Distinguished Alumni Scholar, 2010

Georgetown University, Faculty Research Grant, 2002/2003

National Endowment for the Humanities (NEH) Fellowship, 1999/2000

British Academy, Humanities Research Board, Small Research Grant, 1998

Royal Society for the Arts, Fellow (FRSA), 1996

University of Southampton, Research Awards, 1995, 1997, 1998

National Endowment for the Humanities (NEH) Fellowship (Alternate), 1996

Ingolf Dahl Memorial Award in Musicology, Finalist, 1989, 1992

Deutscher Akademischer Austausch Dienst (DAAD) Scholarship, 1991

Stanford Humanities Center, Graduate Fellow, 1989-90

Stanford Music Department Graduate Student Fellowship, 1988-1992

(b) Composition & Performance

Pulitzer Prize Nominee (Musical Composition: Symphony No. 1), 1985

ASCAPPLUS Award, American Society of Composers and Publishers (ASCAP),

1993-94, 98-2012, (16 awards: Standard Award, Popular Music Award, and Jazz Awards. Renamed ASCAPPLUS Awards from 2004)

Jewish Music Commission Award, 1991, 1992

Guild of Temple Musicians, Young Composer's Award, Honorable Mention, 1990

Bell T. Richie Prize (Musical Composition), 1982, 1983, 1985 & 1988

Louis Sudler Prize in the Arts, 1985

Hubbell Award, American Society of Composers and Publishers (ASCAP), 1985

Horizon Award in the Arts (First Recipient), 1985

Humanities and Sciences Prize in Composition, Stanford University, 1984

International Keyboard Talent Search, First Place (Western Region) 1980

(c) Teaching

Ness Award, Best Book on Higher Education, 2013 from the American Association of Colleges and Universities
Alumni Association Effective Educator Award Nominee 2009, Miami University, Alumni Class of 2005
Honoring our Professors' Excellence (HOPE) Award from the Students of SMU (2007)
Ohio Learning Network Grant (\$40,000) for redesign of 'Great Ideas in Western Music' as a hybrid online/small group course, 2004
Dean's Teaching Award, Nominee, Georgetown College, 2002, 2003
Senior Class Bunn Award for Teaching Nominee, Georgetown University, 2002
Centennial Undergraduate Teaching Award, Stanford University, 1990

(d) Civic

Educator of the Year, Maryland Hispanic Chamber of Commerce, 2015
"M" (Mustang) Award, Southern Methodist University, 2013 (SMU's highest honor for faculty, staff or students)
Multicultural Leadership Award, Texas Diversity Council, 2011
Award for Excellence in Community Service, The Dallas Historical Society, For Outstanding Contributions in Arts Leadership, 2010
Koret Israel Prize, 1990

PRIMARY TEACHING AND RESEARCH INTERESTS

My four main scholarly interests are (1) musical performance, interpretation and reception, (2) jazz and popular music, (3) higher education pedagogy and technology, and (4) cognitive psychology and the new brain science of learning. These overlap more than they seem: while most of my work in "performance analysis" deals specifically with 19th-century music and jazz, I am more generally interested in complex and ephemeral systems where process and experience are significant and even determinate. I also maintain a very moderate speaking and performing schedule.

PUBLICATIONS (Musicology and Pedagogy)

(a) books

- Transforming the University: Learning for Change (in progress) *A comprehensive approach to strategic planning, integrating massively better classrooms with campus life to focus college on opening minds in the post-technology era.*
- Teaching Naked Techniques: A Practical Guide to Designing Better Classes with C. Edward Watson (San Francisco: Jossey-Bass, 2017).
- Teaching Naked: How Moving Technology out of your College Classroom will Improve Student Learning (San Francisco: Jossey-Bass, 2012). Ness Award, Best Book on Higher Education, 2013 from the American Association of Colleges and Universities. See below or www.TeachingNaked.com
- Jazz: The Smithsonian Anthology, "Executive Committee" (i.e. editor) with David Baker, Dan Morgenstern, John Hasse, Alyn Shipton) 6 CD set and book (2011) *I was also on the Advisory Panel and was the largest contributor with 28% of the track notes for the book. I am also working on a MOOC game-based online jazz course and other apps to accompany this set. Video: <http://www.youtube.com/watch?v=ODyLNipLFOI>*
- The Cambridge Companion to Conducting (editor) (Cambridge University Press, 2003) *I also wrote the chapters: "The Rise of Conducting" p. 93-113. "The Central European Tradition" with Raymond Holden, p.114-133. "The American Tradition" with David Mermelstein, p. 163-177. (Sample reviews below.)*

(b) journal articles and contributions to edited works

- "Performers Interpreting History: Finding 'Una voce poco fa'" (delivered, see below, and in progress for print version)
- "From Performer to Poet: Liszt and the Creation of a Theory of Interpretation" (under review)
- "Conducting and Direction" in *The Cambridge Encyclopedia of Historical Performance in Music*, ed. Colin Lawson & Robin Stowell (Cambridge University Press, in press)
- "Who Plays the Tune in 'Body and Soul'? A Performance History using Recorded Sources" The Journal for the Society of American Music, Vol 9. No 3. (August 2015) p. 259-292.
<http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=9907754&fileId=S1752196315000176>
- "The Teaching Naked Cycle: Technology is a Tool, but Psychology is the New Pedagogy" Liberal Education: The Quarterly Journal of the American Association of Colleges and Universities, Vol 100. No 2 (Spring 2014) p. 18-25.

- "More Marketing, More Mission: How Technology is Driving the Branding of Higher Education—and Why that Might be Good For Us" Spectra, a Publication of the National Communications Association 49/1 (March, 2013) p. 11-13.
- "Technology In and Out of the Classroom" Chapter 6 in The Music History Classroom, ed. James Davis (Surrey, UK: Ashgate, 2012) p. 83-101.
- "Jazz Forward" in Discover Jazz, ed. John Hasse and Grayson Lathrop (Pearson, 2012), p. 318-344. ISBN-10: 0136026370; ISBN-13: 9780136026372
- "Recordings as Sources for Jazz: A Performance History of Body and Soul" in Five Perspectives on "Body and Soul" Proceedings of the International conference on music performance analysis, Lucerne 2009. (Zürich: Chronos Verlag, 2011) p. 15-27.
- "Teaching Naked: Why Removing Technology from your Classroom Will Improve Student Learning" (National Forum for Teaching and Learning, Vol 16, No. 1, December, 2006), p. 1-5. Also online at <http://www.ntlf.com/html/ti/naked.htm> with an additional appendix: "Top Ten Ways to Improve Student Learning Using Technology Outside of the Classroom." (For reprints and press see below)
- "Toward a New Jazz Studies: Understanding *Body and Soul*" (Jazz Research Proceedings Yearbook, International Association of Jazz Educators, 2006) p. 155-164
- "'Even His Critics Must Concede': Press Accounts of Liszt at the Bonn Beethoven Festival" in Liszt and His World, ed. Dana Gooley and Christopher Gibbs (Princeton University Press, 2006), 399-415.
- "Liszt the Teacher" (Journal of the American Liszt Society, Vol 52/53 Fall 2002/Spring 2003), p. 1-63 (Includes "An Annotated Bibliography of Students and Observers of Liszt's Teaching" with E. Douglas Bomberger, p. 44-63)
- "The Missing Link: Franz Liszt the Conductor" Basler Jahrbuch für Historische Musikpraxis Vol. 24, 2000 (Schola Cantorum Basiliensis: Basil, Switzerland, 2002), 125-150.
- "Finding the Music in Musicology: Studying Music as Performance" in Rethinking Music, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 428-455.
- "Mendelssohn and Hegel: The Aesthetics of Musical Content" (Studi Musicali, 1999, No. 1), 243-277.
- "James Levine" and Seiji Ozawa" in Twentieth Century Conductors. ed. Gary A. Greene (Greenwood Press, 1997)
- "Tempo Duration & Flexibility: Techniques in the Analysis of Performance" (Journal of Musicological Research, Vol 16, No. 2, July 1996), 111-156.

- "Performance Practice versus Performance Analysis: Why Should Performers Study Performance?" (Performance Practice Review, Vol. 9, No. 1, Spring, 1996), 16-35.
- "The History of Remembered Innovation: Tradition and Its Role in the Relationship Between Musical Works and Their Performances" (The Journal of Musicology, Vol. XI, No. 2, Spring 1993), 139-173.
- "Mendelssohn, Berlioz and Wagner as Conductors: The Origins of 'Fidelity to the Composer'" (Performance Practice Review, Vol. 6, No. 1, Spring 1993), 77-88; reprinted in the Journal of the Conductors Guild Vol. 18, No. 2, Summer/Fall 1997), 76-84; reprinted in Classical and Romanic Music, ed David Milsom, in the Ashgate Library of Essays on Music Performance Practice series, ed. Mary Cyr, Farnham: Ashgate, 2011)
- "Can a Symphony Change? Establishing Methodology for the Historical Study of Performance Styles" in Bericht über den Internationaler Kongreß der Gesellschaft für Musikforschung: Musik als Text Freiburg im Breisgau 1993, 2 vols. Kassel, Basel, London & New York: Bärenreiter, 1998), Volume 2, (Freie Referate 6: Interpretation), 160-172
- "A Computer-Aided Study of Conducting" (in Computing in Musicology, Volume IX, 1993-94), 93-103.

(c) reviews, reflections and reports

- "Designing for Integrative Learning," Chapter 1 in Presidential Perspectives 2016-2017: Integrated Approaches to Student Living and Campus Housing—Enhancing Quality of Life and Performance. (Oct, 2016)
<https://www.president2president.com/blogarticle/123390>
- "Thriving in Academe: Reflections on Helping Students Learn" NEA Higher Education Advocate. Vol 31. No 3 (May 2014) p. 6-9.
- "Six Books Every College Teacher Should Know: A Review Essay" Journal of Music History Pedagogy. Vol 1. No 2 (Spring 2011) ISSN 2155-1099X, p. 177-184.
<http://www.ams-net.org/ojs/index.php/jmhp/issue/view/11> trans. into Arabic *Thaqafa 'Alamiya* [Global Cultures], *The Journal of National Council for Culture, Arts, and Letters* (NCCAL), Kuwait (March 2013), 168-177
- "Rethinking Technology Outside of the Classroom" " Journal of Music History Pedagogy. Vol 2. No 1 (Fall 2011) ISSN 2155-1099X, p. 43-59.
<http://www.ams-net.org/ojs/index.php/jmhp>.
- "Research in music performance: new methods and tools" in *Musicology and her Sister Disciplines: Past Present and Future*, IMS Congress Report 1997, ed. David Greer (Oxford University Press, 2000), 479-480.
- David Epstein, *Shaping Time: Music, the Brain and Performance*, (New York: Schirmer Books, 1994) Music Theory Spectrum, Vol 20, No 2, (1998), 311-318.

- Scott Burnham, *Beethoven Hero*, Princeton, New Jersey: Princeton University Press, 1995 and Tia DeNora, *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*, (Berkeley: University of California Press, 1995) 19th-Century Music, Vol 22, No 1, (Summer, 1998), 91-99.
- John Rink (editor), *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995) Journal of the Royal Musical Association, Vol 123, No 1, (1998), 127-140.
- Michael Chanan, *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism*. London & New York: Verso, 1994. (Notes, June, 1996), 1156-1158.
- Barry Millington and Stewart Spencer (editors), *Wagner in Performance*. New Haven & London: Yale University Press, 1992. (Performance Practice Review, Vol 7, No. 2, Fall 1994), 248-252.
- "CD Reviews" in The San Jose Mercury News, 1993-1994
- "CD Reviews" Column in The Peninsula Times Tribune, 1989 - 1993
- "CD Notes" Column in The Stanford Daily, 1985-86

(d) Educational Games

- "Jazz By Ear" A *Flash* game where the student must identify first the instrument and then the style or player to move up through 36 levels. Free and available at Merlot.com or www.josebowen.com Now smashfact.com
- "Jazz Bandstand" A *Flash* game where the player must assemble a jazz quintet or sextet from the same style as they play (a loop of F blues). Part of the fun is creating fictional bands that never existed and getting to hear what McCoy Tyner and Louis Armstrong might have sounded like together. 10 levels. Free and available at Merlot.com or www.josebowen.com

(e) Miscellaneous

- New Grove Dictionary of American Music, Second Edn., Advisory Board (in preparation) I've advised on whom to include and how to revise, but did not revise my old articles from The New Grove, 2nd edn., see below.)
- "An Annotated Bibliography of Students and Observers of Liszt's Teaching" with E. Douglas Bomberger, (Journal of the American Liszt Society, Vol 52/53 Fall 2002/Spring 2003) (appendix to "Liszt the Teacher" above), p. 44-63.
- "Discography of Beethoven's Symphony No. 9 Using Jonathan Del Mar's Research" with Leigh Aspin and Jonathan Del Mar, Beethoven Forum 10/2, (2003), p. 189-190.
- "Liner Notes" James Levine: Celebration in Music - A 60th Birthday Tribute (Deutsche Grammophon 4-CD set, 474 485-2, 2003)

“Complete Bibliography for Conducting and Conductors” with Charles Barber in The Cambridge Companion to Conducting, ed. José Bowen (Cambridge University Press, 2003), p. 324-340.

New Grove Dictionary of Music and Musicians, Second Edn. 29 volumes, Ed. Stanley Sadie & John Tyrrell (London: Macmillian, 2000) (www.grovemusic.com) *Area advisor on conducting with Dr. Charles Barber. Author of over 80 entries including Conducting: Section 3 Technique, Kleiber, Koussevitzky, Ormandy, etc.*

“Forward” to Schubert’s Great C Major Symphony, D. 944: A Discography compiled by Jerome F. Weber, Discography Series XXI (J.F. Weber: Utica, NY, 2000), 1-11.

Settling the Score, Ed. Michael Oliver (Contributor via a Radio 3 series of the same name in 1998/99) (London: Faber, 1999)

“José’s Chocolate-Chip, Peanut Butter, Oatmeal Cookies” Recipe published in Gourmet Magazine, March, 1996

Contraceptive Technology 1988-1989, 14th Revised Edition (Contributor) Hatcher, Robert A., et.al., (New York: Irvington Publishers, Inc. 1988)

“Whatever Happened to Classical Music?” Stanford Magazine, Fall 1987

(f) Current Projects

“Learning to Change” *A cross-disciplinary project with colleagues from education, psychology, business and engineering to create a reliable and easy survey tool that would allow universities to evaluate and track the growth (or decline) in creativity, tolerance for ambiguity and risk, and openness to new ideas and experiences using existing and research-supported scales.*

Arts Entrepreneurship (course syllabus and in progress as book)

“From Pounding Rocks to Pounding Rock: Music Delivery and the Future of Music” (delivered, see below, and in progress for print version)

The Conductor and the Score: A History of the Relationship between Interpreter and Text from Beethoven to Toscanini (retirement project)
This book examines the developing theories and attitudes about the relationship between orchestral conductors and scores in the mid-nineteenth century. Each conductor’s view of his role in transforming a score into a performance is reconstructed and then compared to practice. Both the performances themselves (how they might have sounded) and the public image of the conductor’s role (articulated mainly through critical writings) are considered: both using many new sources of reviews. I was awarded a National Endowment for the Humanities (NEH) Fellowship for University Teachers to extend this project and I have completed 200,000 words or 21 out of 24 chapters.

CONFERENCE PRESENTATIONS and VISITING LECTURES (scholarly highlights)

- "Higher Education to Open Minds" TEDxLSU (March 9, 2013)
http://www.youtube.com/watch?v=HpdUyw_vJcU
- "Beethoven and Bill Gates: Pianos and Entrepreneurship" Keynote Lecture (National Piano Teachers Institute, Dallas, July 12, 2012)
- "Rosina Revisited: Performers Interpreting History delivered at "Reactions to the Record: Perspectives on Historic Performance" Symposium at Stanford University, April 12-14, 2012)
- "Beethoven the Businessman" (their title) TED talks (over 150,000 views)
http://www.ted.com/talks/lang/en/jose_bowen_beethoven_the_businessman.html originally given as "Beethoven as Bill Gates" TEDxSMU, Dallas 2011.
- "Rethinking Classrooms, Homework, and Learning: New Models for Teaching Music History in the Online Age" (American Musicological Society (AMS) National Annual Meeting in Indianapolis, 2010.)
- "Beethoven as Bill Gates: Opportunities for Music Educators in the New World Economy" Keynote Lecture (National Conference on Keyboard Pedagogy, Chicago, July 31, 2009)
- "Immersive Course Design: High Tech Homework and Naked Classrooms" (delivered at Educause, Denver, 2009)
- "Teaching Naked: Why Removing Technology from your Classroom Will Improve Student Learning" (delivered at The Sloan-C International Symposium on Emerging Technology Applications for Online Learning, San Francisco, June 17-19, 2009, Texas Blackboard User's Group Conference, Dallas 2007; NIH annual IRACDA meeting, San Diego 2007, and more, see below)
- "Who Plays the Tune in *Body and Soul*" (delivered as a virtual keynote at the International conference on music performance analysis, Lucerne University of Applied Sciences and Arts, Lucerne (Switzerland), July 1&2, 2009, RMA/CHARM Conference, London 2007, AMS Regional Meeting Dallas, 2006, AMS National Meeting, Washington DC 2005; SAM, Cleveland, 2004; IMS, Melbourne, 2004)
- "The Global University of the Future: High Technology Teaching with a Low Technology Classroom" (accepted at the International Conference on Teaching and Learning in Higher Education (TLHE 2008), Singapore, December, 2008; and the Second World Universities Forum, Mumbai, India, January 16, 2009)
- "The Art of Performance: Using Recordings for a New Musicology" (6 keynote lectures at the "Studying Musical Performance" week at the Sibelius Academy and University of Helsinki, Helsinki, Finland, May 2008)

- "Jazz Video Games, Podcasts and Online Quizzes: Students Listen, You Teach and Blackboard Grades," (delivered at the International Association for Jazz Education Conference, Toronto, Jan 10, 2008)
- "Paraphrase as Performance Practice" (delivered at "Reactions to the Record: Perspectives on Historic Performance" Symposium at Stanford University, April 19-21, 2007)
- "Strategies for Diversity in Faculty Hiring" (delivered at the Higher Education Symposium, Dallas, March, 2007)
- "Performers Interpreting History: Finding 'Una voce poco fa'" (delivered at Studying Musical Performance" Helsinki University and Sibelius Academy (keynote), 5/2008, Peabody Conservatory, 2001, George Washington University 10/2001, Cornell University, 5/2000, AMS/SMT/SEM Music 2000 Meeting in Toronto 11/2000, University of Southampton, University of California, Berkeley, Stanford University and University of Chicago, 3-4/1999, AMS Capitol Chapter Meeting, Georgetown University, 1/1999, ,
- "Whither the Musicology Professor?" Pedagogy Study Group session panelist, (AMS Quebec, 2007)
- "Toward a New Jazz Studies: Understanding *Body and Soul*" (delivered at IAJE, New York, 2006)
- "From Pounding Rocks to Pounding Rock: Music Delivery and the Future of Music" (keynote address at the Miami University Center for Interactive Media Studies (IMS)'s 2004 Interactive Media Forum: Creative Space/Digital Space, October, 2004 an edited version of "Listening: The History and Future of Music Delivery" (for the International Recording and Music Technology Conference at the Jerusalem Music Centre, Israel, 5/1998)
- "The Practice of Performance" (Session Chair at AMS Columbus, 2002)
- "New Models for Music Distribution" (delivered at The Future of Music Conference, Georgetown University, 1/7/2002)
- "Research in music performance: new methods and tools" (chair and paper at the *Musicology and her Sister Disciplines: Past Present and Future*, International Musicology Society meeting in London, 7/1997)
- "Studying Music as Performance: Performance History and Musical Works" (delivered at the British Musicology Conference at King's College London, 4/1996 and at the London College of Music, 3/1998)
- "Studying Music in Performance" (Panel member, along with Richard Taruskin, Nicholas Cook, Bruno Repp, Joel Lester, Robert Walser and Judy Lohead, for a joint AMS/SMT discussion with at the National Annual Meeting in New York, 10/1995)
- "When Performance Matters: Examining the History of Meaning and the Meaning of History." (delivered at a special session of the Royal Musical Association King's College, London, 2/1995)

- “Connecting Performance, Interpretation and Meaning: When is Beethoven’s Fifth Heroic?” (delivered at the American Musicological Society (AMS) National Annual Meeting in Minneapolis 10/1994)
- “Can a Symphony Change? Establishing Methodology for the Historical Study of Performance Styles (delivered at the *Internationaler Kongreß der Gesellschaft für Musikforschung: Music als Text*, Freiburg, Germany 10/1993)
- “The Origins of the Ideology of Authenticity in Interpretation: Mendelssohn, Berlioz and Wagner as Conductors.” (Ingolf Dahl Memorial Award in Musicology 1992, Finalist. delivered at the Northern California and Pacific Southwest Chapter Annual Joint Meeting of the AMS at San Francisco State University 4/1992, and at the AMS National Annual Meeting in Pittsburgh 11/1992)
- “Jazz, Utterance and Tradition: Finding the “Tune” in *'Round Midnight*.” (delivered at the AMS/SEM/SMT joint Annual Meeting in Oakland 11/1990)
- “Jazz, Utterance and Paraphrase “ (Ingolf Dahl Memorial Award in Musicology 1989, Finalist. delivered at the West Coast Chapter meeting of the AMS at the University of Southern California, 11/1989)
- “Bach to Basie: Finding Common Ground between Baroque and Jazz chamber music” (A “Faculty Showcase” lecture for the Stanford Music Guild 11-88 and San Francisco Symphony Guild 4/89.)

TEACHING NAKED www.TeachingNaked.com

Teaching Naked: How Moving Technology out of your College Classroom will Improve Student Learning (San Francisco: Jossey-Bass, 2012) Ness Award, Best Book on Higher Education, 2013 from the American Association of Colleges and Universities.

Teaching Naked Techniques: A Practical Guide to Designing Better Classrooms with C. Edward Watson (San Francisco: Jossey-Bass, 2017).

Samples Reviews (see below and <http://teachingnaked.com/tnreviews/>)

2017 Sample Presentation Venues (complete and current list at teachingnaked.com)

College of St Petersburg (FL), Mar 24

Lipscomb University, May 8

Lawrence University, June 13

Association for the Assessment of Learning in Higher Education (Louisville, KY) June 14

Higher Education Counselors Association (HECA) Annual Conference Long Beach, June 20

Universitetet i Bergen (Norway) TBC

2016 Sample Presentation Venues

University of Louisville, Feb 11

James Madison University, May 11

City University of New York (CUNY) Coordinated Undergraduate Education Conf., May 13

Fordham University, May 24

Barnard College, June 9, 2016

St Xavier University (Chicago), August 15, 2016

Marian University (Indianapolis), August 16, 2016

St. Ambrose (Davenport, Iowa), August 17, 2016

University of South Carolina, September 30

2015 Sample Presentation Venues

Fresno State, Jan 12

Gettysburg College, Jan 17

University of San Francisco, Feb 9

University of San Diego, Feb 10

Ursinus College, Mar 19

Temple University, Mar 20

Kentucky Council on Postsecondary Education, Student Success Summit, Mar 31

American Society of Microbiologists, New Orleans, May 28

LiveText, Nashville, July 13

Emory University, Aug 19

2014 Sample Presentation Venues

LSU (keynote and workshop) Jan. 8
University of Florida (keynote and workshop) Jan. 13
AAC&U Annual Meeting, (**Ness Award Workshop**), DC, Jan 25
Conference on Higher Education Pedagogy (keynote), Virginia Tech, Feb 5
Education Technology Summit (keynote), Toronto, Mar 4
Mount Holyoke, (keynote and workshop), Mar 26
UMass, Amherst, (keynote and workshop), Mar 27
Hampshire College, Smith College, (workshops), Mar 28
DePaul Conference on Teaching and Learning (keynote), May 2
University of Virginia, May 6
American Psychological Association, Annual Meeting (keynote) Aug 9
George Masson University (keynote and workshop) Sep 18/19

2013 Presentation Venues

Trinity College, San Antonio, January 14
Cornell University, Ithaca, NY, January 15
Loyola Marymount University (keynote), Los Angeles, January 18
AAC&U Annual Meeting, (**opening plenary forum**), Atlanta, January 27
TEDx Baton Rouge, March 9
Rochester Institute of Technology (workshop), March 21
College of the Holy Cross (administrator workshop), March 22
Wheaton College, MA (workshop), March 22
Indiana University: Purdue University Indiana (workshop), April 4
Marian University, WI (workshop), May 21
Longwood University, VA (workshop), May 22
Association of Colleges of the South (keynote), June 5
Adrian College (2-day workshop) July 30-31
University of Central Oklahoma, Collegium on College Teaching (keynote), Aug 14
High Point University (keynote), August 15
Texas A&M Corpus Christi (workshop), August 29
TCU (workshop), Fort Worth, Sep 19
International Conference of Fine Arts Deans (ICFAD), New Orleans, (Keynote), Oct 24-25
Xavier University, Cincinnati (workshops) Sep 23-24
Stonehill College, Boston, (workshop), Oct 15
University of Southern Maine, (workshop), Oct 16
Keene State, NH, (workshop), Oct 17
International Conference of Fine Arts Deans (ICFAD), New Orleans, (keynote), Oct 24
Buffalo State (The Pauli Bulger Lecture) Oct 30
Chief Academic Officers, Lutheran Colleges, Pittsburgh, (keynote), Nov 1

National Learning Communities Conference (keynote), Texas A&M, Corpus Christi, Nov 9

2006-2012 Presentation Venues

Lilly International Conference on College Teaching, Miami Univ (keynote), Nov 17
Colleges of Worcester Consortium (workshop), Boston, October 19, 2012
Texas Women's University (workshop), October 16, 2012
University of Kansas (workshop), October 12, 2012
University of Texas, El Paso, Sun Conference on Teaching & Learning, March 1, 2012
Texas A&M University, Sept 22, 2011 (keynote and workshop)
Brock University, Instructional Development Symposium, Sept, 6, 2011 (virtual keynote)
University of Missouri, Kansas City, April 28, 2011 (keynote and workshop)
Texas Tech University, Conf. on Advancing Teaching & Learning, Mar 4, 2011 (keynote)
Texas A&M University-Kingsville Technology & Teaching Conf., Feb 11, 2011 (keynote)
University of Missouri, St Louis, Technology and Teaching Conference, Nov 12, 2010
Texas Faculty Development Network, TCU, Fort Worth, June 9, 2010
Marrieta College, Ohio, May 10, 2010
University of Texas, Austin, March 4, 2010
Educause, Denver, November 3-6, 2009
Texas Wesleyan University, Law School, September 30, 2009
The Sloan-C International Symposium on Emerging Technology Applications for Online Learning, San Francisco, June 17-19, 2009
Texas Women's University, Denton, 2008
International Association for Jazz Education Conference, Toronto, January 10, 2008
Texas Blackboard User's Group Conference, Dallas, 2007
NIH annual IRACDA meeting, San Diego, May 2007
Faculty Development Day, New Jersey Community Colleges, 2007
Lilly Learning and Technology Conference, Miami University, 2006

Sample Media Coverage

Chronicle of Higher Education – Feature story and video about “teaching naked,” (7/24)

<http://chronicle.com/article/Teach-Naked-Effort-Strips/47398/>

NPR (Weekend Edition): <http://www.npr.org/templates/story/story.php?storyId=111872191>

The Atlantic.com – (7/22) http://ideas.theatlantic.com/2009/07/teaching_naked.php

Wall Street Journal, “Speaking Truth to PowerPoint” (7/31)

<http://online.wsj.com/article/SB10001424052970204619004574318473921093400.html>

HereandNow Program WBUR.org (8/15) <http://www.hereandnow.org/2009/09/rundown-915/>

USAToday, (10/6) http://www.usatoday.com/news/education/2009-10-05-college-technology_N.htm

Further articles appeared in the Washington Post, Times (London), USNews and World Report, Australiannews.com, Detroit Free Press, El Mercurio (Chile), and the Burlington Free

Press: these articles were reprinted in dozens of papers worldwide. Newsweek.com and dozens of online blogs and hundreds of Twitter posts followed.

Videos

Website Introduction Video: <http://www.youtube.com/watch?v=vd5gRaQX8yk>

Teaching Naked Keynote Preview: <http://www.youtube.com/watch?v=msVxRrLN27Y>

TEDxLSU: http://www.youtube.com/watch?v=HpdUyw_vJcU

Universities Embracing Technology: <http://mcs.smu.edu/media/content/jos-bowen-universities-should-embrace-tech>

Teaching Naked and the Inverted

Classroom: http://www.youtube.com/watch?v=5DOw_rFpX6c

JAZZ PERFORMANCE and COMPOSITION

Performance and Conducting in USA, Europe, Africa, the Middle East and the Far East with Stan Getz, Bobby McFerrin, Liberace, Toumani Diabate, Dave Brubeck, the National Youth Jazz Orchestra (NYJO, UK), Bob Brookmeyer, Marty Paich, Peter King, Dizzy Gillespie, Bill Reichenbach, Ed Shanussey, Bobby Shew, Diane Monroe, Anthony Kerr, Hal Stein, Frank Tusa, Bill Watrous, Norma Winston, Kenny Wheeler, and others.

Arranging and Composing for

Jerry Garcia, Hubert Laws, Stan Getz, Dave Brubeck, the National Youth Jazz Orchestra (NYJO), Peter King, Stanford String Quartet, Zohar Dance Co. and others.

“[jampact](#)” (a five piece ensemble) and the “Bridge Ensemble” touring to Mali, Turkey, Indonesia, China and Hong Kong.

Listen or [watch](#) at www.josebowen.com

PUBLICATIONS (Music Performance, Jazz and Composition)

(All compositions published by Jose Bowen Music, ASCAP unless otherwise noted.

Additional performance histories are listed below.)

(a) jazz compositions

Jazz Orchestra (selections from recent recorded work)

Boogie Tam (text by Langston Hughes, music by Dave Brubeck), arrangement for jazz choir, jazz orchestra and Dave Brubeck (1999)

Raging Hormones (London: Stanza Music and on CD from the National Youth Jazz Orchestra)

I Remember You (Victor Schertzinger) arrangement (London: Stanza Music, 1998 and on *The Very Best of NYJO* (PBXCD458, 2001) from the National Youth Jazz Orchestra.

Salsation! (El Rey Pedro) (London: Stanza Music, 1998) recorded on 47 Frith Street, National Youth Jazz Orchestra (Jazz House CD058, 1998) and on Reincarnation (Southampton, 1997: Sujazz97)

Life Among the Box People, 1996 recorded on Reincarnation (Southampton, 1997: Sujazz97); and forthcoming as *Ballot Box* on CD from the National Youth Jazz Orchestra

7th Heaven, 1996 recorded on Reincarnation (Southampton, 1997: Sujazz97)

Ghost, 1996 recorded on Reincarnation (Southampton, 1997: Sujazz97)

Mr VC, 1996 recorded on Reincarnation (Southampton, 1997: Sujazz97)

Funk in A, 1990 recorded on Jazz at Southampton, (1996, Sujazz96)

Lime Green Cadillac Blues, 1991 recorded on Jazz at Southampton, (1996, Sujazz96)

Large Jazz Works

A Jazz Shabbat Service, Commissioned by Congregation Beth Am, Los Altos Hills. (1989) (over 70 complete performances see below, recorded on Crossover Records)

An American Ballet, Commissioned by Zohar Dance Co. (José Bowen Music, ASCAP, 1989) Performances: Palo Alto, CA: 1989, 1994.

Jazz Choir (selections from recent recorded work)

Hallelujah Shout, 1996 recorded on Reincarnation (Southampton, 1997: Sujazz97)

Blessing (SATB) (New York: Transcontinental Music Publications, 1996) recorded on Reincarnation (Southampton, 1997: Sujazz97)

Thank You Mr. Brubeck, 1995 recorded on Jazz at Southampton, (1996, Sujazz96)

Southampton Anthem, 1995 recorded on Jazz at Southampton, (1996, Sujazz96)

May the Words, 1990 recorded on Jazz at Southampton, (1996, Sujazz96)

(b) sound recordings

Mindful Music, Jose Bowen, piano. Classical music by Clara Schumann, Debussy, Manuel Maria Ponce, and Harry T. Burleigh, and jazz by Gershwin (70 minutes, 2016) <http://blogs.goucher.edu/themesemester/music/>

Uncrowded Night, The José Bowen Quartet (Jose Bowen-piano, Pepe Gonzalez-bass; Ken McNair-drums, Greg Twombly-woodwinds) 8 new compositions by José Bowen (70 minutes) (Crossover Music CMCD-224, 2006)

A Jazz Shabbat Service a large composition by José Bowen for SATB choir, cantor, children's choir, and jazz sextet. (70 minutes) (Crossover Music CMCD-223, 2003)

A Klezmer Service for SATB choir, cantor, children's choir, violin, clarinet, tuba, drums, and keyboard. (55 minutes) (Crossover Music CMCD-222, 2001)
Recorded live at Let Freedom Ring! Washington DC, July 4, 2001.

"Raging Hormones," "I Remember You" (by Victor Schertzinger and arranged by Bowen), and "Ballot Box" The Very Best of the National Youth Jazz Orchestra, National Youth Jazz Orchestra, Composer, (London, 2001: Ronnie Scott's Jazz House/Castle/Pulse)

The Garden, an entire CD of classical music by José Bowen including the compositions "The Garden," "Etude in Eternal Twilight," and "Voice from the Annex" (Crossover Music CMCD-221, 1999)

"Raging Hormones," on Attitude, Southampton University Jazz Orchestra, Composer (Southampton, 1999: Sujazz99)

"El Rey Pedro" on 47 Frith St., National Youth Jazz Orchestra, Composer, (London, 1998: Ronnie Scott's Jazz House CD058)

Southampton University Jazz Orchestra and Jazzmanix, Reincarnation, Musical Director, Composer (Southampton, 1997: Sujazz97)

Cory Cullinan, My Oyster, Pianist (Pictoria Records, PR 11162, 1996)

Southampton University Jazz Orchestra and Jazzmanix, Jazz at Southampton Producer, Musical Director, Composer (Southampton, 1996: Sujazz96)

Symbiosis--Elegy on Jerry Garcia with the San Francisco Symphony, Composer (Grateful Dead Productions, halted in progress)

K.A. Wonton Little Latin Big Band, Havana Nagila, Co-producer, Co-director, Composer and Pianist (Music Annex, Menlo Park, 1992)

Rachel Louis & José Bowen, Voice From the Annex, Composer and Pianist (CCRMA Studio, Stanford, 1991)

The José Bowen Quartet, Beethoven's Blues, Producer, Director and Composer (Stanford, 1988)

Hubert Laws and The Stanford String Quartet, Bathsheba and Her Suitors. The Stanford Symphony Orchestra, José Bowen, Conductor, Symphony No. 1 (Stanford, 1988)

Stanford Jazz Band, Lime-Green Cadillac Blues, Producer, Director and Composer (Stanford, 1987)

Stanford Jazz Band, 1983-84, Producer, Director and Composer (Stanford, 1984)

(c) film

Set in Stone, Linda Zimmerman, Producer (A 28-minute documentary on Stonehenge.) Composer of Original Score (1994) National Educational Film

Festival Award; World Archaeological Congress honoree. (University of California Extension, Center for Media and Independent Learning)

(d) other compositions

Orchestral and Chamber Music

Symbiosis --Elegy (for Jerry Garcia and Orchestra) Opus 50, 1993.

Commissioned by Jerry Garcia. This piece has become an *Elegy* for Jerry Garcia as he died just prior to the premiere.

Untitled String Quartet Commission by the Allegri Quartet (in progress)
Stanford Centennial Fanfare, Commissioned for the 100th anniversary of

Stanford University, October, 1991

Bathsheba and Her Suitors, Opus 43, Commissioned by The Lively Arts at Stanford for Hubert Laws and the Stanford String Quartet, 1989

Performances: 1989: Stanford, CA. 1989: USA Tour

Symphony No. 1, Opus 40, 1984 (Pulitzer Prize nominee) recently performed on December 3, 2000 (4pm and 8pm) by the Georgetown University Orchestra at Gaston Hall, Georgetown University, Washington DC. An excellent review appeared in the *Washington Post*, and on April 10, 2011, by the River Oaks Chamber Orchestra in Houston.

Concerto for Flute and Strings, Opus 34, 1982 (broadcast on NPR)

Vocal

Hashvikeinu, for cantor, mixed choir and keyboard (8 minutes), Commission from Temple EmanuEl in Baltimore, MD, premiere October 30, 2005 (José Bowen Music, 2005, Transcontinental Music, under review)

The Garden, A song-cycle (35 minutes) for soprano and tenor based on Genesis 2-5 and other sources with texts by J Bowen, Opus 49, 1998, London premiere: May 1999.

Bayom Hahu, (SATB/Piano) (New York: Transcontinental Music Publications, 1999)

A Klezmer Service, Commissioned by Temple B'nai Abraham, Livingston, New Jersey, 1996 (Performance History summary below)

Psalms 98, (SATB/Piano) (New York: Transcontinental Music Publications, 1996)

A Hanukkah Play for Children, Commissioned by Kingston Synagogue, London, 1995

Al ha-Nissim, SSAATTBB part-song, Commissioned by the (Palo Alto) Schola Cantorum, Opus 48, 1991

Voice from the Annex, A song-cycle based on texts from *The Diary of a Young Girl* by Anne Frank, Opus, 1991

Psalms 84, (SATB/Piano) Guild of Temple Musicians, Young Composers Contest, Honorable Mention, 1988

My Heart is in the East (Mezzo or baritone and piano), 1988

Recent Performances (Dec. 13, 2004 Congregation Emanu-El, San Francisco, Jan. 19, 2005 (CUNY Graduate Center, New York)

TOURS and LIVE PERFORMANCES of LARGE COMPOSITIONS

This list includes only performances for major compositions described above and does not include radio and TV broadcasts in Argentina, Australia, Austria, Belgium, Brazil, Britain, Denmark, France, Germany, India, Ireland, Italy, Japan, Netherlands, Norway, Spain, South Africa, Sweden, Switzerland, and Uruguay. All royalties administered through ASCAP. Detailed list of venues is available upon request.

A Jazz Service

See www.josebowen.com for more recent venues.

Performances in 2000-2010:

London, UK, Glencoe, IL, Dallas, TX, Greenwich, CT, East Lansing, MI, Milwaukee, WI, Livingston, NJ, San Jose, CA; Washington, DC; New Orleans, LO, Hyannis, MA, Las Vegas, NV, Indianapolis, IN; Fall Church, VA; Rockville, MD; Washington, DC; Baltimore, MD, Greenwich, CT; Chappaqua, NY, Washington, DC, Las Vegas, NV, Milwaukee, WI, New Orleans, LO, Westport, CN, Elkins Park PN, New Orleans, LO, Reston, VA, Philadelphia, PN, Miami, FL; Oakland, San Francisco, San Rafael, Palo Alto, and San Jose, CA;

Performances in 1989-1999:

Boston, MA, London, England, New Orleans, LO, Elkins Park, PN New York, NY; Del Ray Beach, FL; Boca Raton, FL; London, UK; Hollywood, CA; San Francisco, CA; Manhasset, NY; Boca Raton, FL; New York, NY (Monster Performance at the American Cantors Conference/Guild of Temple Musicians 44th Annual Convention); Los Angeles, CA Dayton, OH; Las Vegas, NV; Portland, OR; San Rafael, CA; Scarsdale, NY; Long Beach, NY; Great Barrington, MA; Newton, PN; Huntington, NY; San Diego, CA; Los Altos Hills & Stanford, CA; Rye, NY; Columbus, OH; Newport Beach, CA; Buffalo, NY; New Brunswick, NJ; Dayton, OH; Livingston, NJ; Long Grove & Chicago, IL.

A Klezmer Service

See www.josebowen.com for more recent venues.

Performances in 2000-2010:

Boynton Beach, FL, Dallas, TX, Indianapolis, IN, Ridgefield, CT, Los Gatos, CA, Dayton, OH, Bridgeport, CT, East Lansing, MI, Metairie, LA, Newtown, PA; Hyannis, MA; Atlanta, GA, Albuquerque, NM; Bridgeport, CN; Springfield, MA; Philadelphia, PA; Atlanta, GA; Indianapolis, IN, Washington, DC; Kensington, MD; Richmond, VA, Las

Vegas, NV, Dallas, TX, Scarsdale, NY, Omaha, NB, Washington, DC; Baltimore, MD; Falls Church, VA, Olympia Fields, IL,

Performances in 1996-1999:

Omaha, NB, Las Vegas, NV, Olympia Fields, IL, Larchmont, NY; New Rochelle, NY; Springfield, NJ; Wellesley Hills, MA; Rochester, NY; Madison, CT; Croton-on-Hudson, NY New York, NY; Rye, NY; Omaha, NB, Oakland, CA; San Francisco, CA; Omaha, NB, Los Altos Hills, CA; Boston, MA; Long Beach, NY; Boca Raton and Del Ray Beach, FL, Livingston, NJ Premiere: 31 May, 1996, Los Altos Hills, CA

Voice from the Annex, and The Garden (Song-cycles)

Performances in 2013-2016

Washington State University, Pullman, WA (Prof. Sheila Converse)
Vanderbilt University Nashville, TN (Amy Jarman and Jerome Reed)
Lipscomb University, Nashville, TN (Amy Jarman and Jerome Reed)

Performances in 2008

Dallas, TX, Pullman, WA

Performances in 1997-2007:

London, UK; Stanford, CA; Milwaukee, WI; Chicago, IL, Los Angeles, CA; Rye, NY; London; San Jose, CA, Chicago, IL; Baltimore, MD; Providence, RI; New York, NY; Nashville, TN; Montreal, QE; Omaha, NE; New York, NY, Jamestown, ND, Heyworth, IL

TEACHING

Syllabi are available on the web: www.josebowen.com

Courses taught at SMU are given as MUHI or MSA, Miami University=MUS, Georgetown=ARTM, Soton=University of Southampton, UK

Jazz and American Music

Jazz History (MUHI 3340, MUS 135, ARTM 021, Soton 260) See *Smithsonian* above: podcasts and online games available: josebowen.com

The Jazz Orchestra from Henderson to the Present (ARTM 324)

Jazz Theory and Improvisation (ARTM 142, Soton)

Jazz Choir (ARTM 060)

Jazz and Aesthetics: The Politics and Philosophy of the Beautiful (African-American Studies 240C at Stanford: students read Kant's *Critique of Judgement* and studied how three "unbeautiful" jazz musicians, Billie Holiday, Thelonious Monk, and Miles Davis, turned their deficiencies into trademarks.)

Theory and Composition

Introduction to Jazz and Popular Music (Soton)

Analysis through Composition (Taught in tutorial groups at Southampton)

Orchestration and Arranging (ARTM 241 & Soton)

Composition Workshop and Independent Study (Taught 5x at Southampton: individual tutorials for both UGs and PGs.)

Composing with Improvisation: A History of Structure in Jazz

European Music History

Love, Politics and Ethics: The World and Music of Wagner's *Ring of the Nibelung* (ARTM 031)

Classic and Romantic Music (Soton) A general introduction to repertoire and basic issues; we explore a variety of approaches to music and ask what the difference is between criticism and analysis, and why bother with either. Virtually all of the music is performed live in class or on trips.)

The Russian Symphony (Stanford.)

Other

FACE: First-year Arts Community Experience (MSA 1001) An introduction to creative processes, lives and communities for all entering art students at SMU.

Introduction to Performance Analysis (Sibelius Academy (Finland, 2008) & Soton: An introduction to the study of recorded performance, both classical and pop/jazz, using new tools I developed at CHARM.)

Music Pathways (SMU, MUAS 1020) From rethinking concerts to expanding definitions of success and a business plan for musicians. Co-taught with 5 other faculty.

Introduction to Culture and Politics (CULP 340) This is an introduction to cultural and literary theory for juniors wanting to become Culture & Politics (CULP) majors in the Georgetown School of Foreign Service.

Conducting (Soton)

Freshman Humanities (As a Stanford Teaching Fellow I taught two sections of this year-long required course for freshmen and delivered all of the lectures on music. I would love to do this again!)

Introduction to Music and Introduction to Music Theory and Analysis (Stanford)

Performance and Directing

At Georgetown, I founded a jazz choir, my jazz quartet inaugurated the new recital hall and the orchestra performed my *Symphony No. 1*. At both Southampton (1994-7) and Stanford (1982-87) I directed the jazz orchestra, a lab band and small combos, made recordings with students, brought prestigious guest soloists for concerts, and taught jazz piano. At Southampton I also started the *Jazzmanix* (Jazz and Gospel Choir). At Stanford, one of my small groups won the 1987 Pacific Coast Jazz Festival and the Notre Dame Jazz Festival.

World Music

Jewish Music (A new course based on lectures and papers already given.)

World Jazz (Jazz has allowed more collaborations between the world's musical cultures than either classical or pop music; here is a visit to "improvised music" from Turkey, Vietnam, Italy, India, Malaysia, Germany, Finland, Brazil, Mali, and South Africa.)

Cuban Music and Latin Jazz (ARTM 325)

Graduate Thesis Supervision:

(All at Soton, Georgetown Miami and SMU do not have Music PhDs.)

Victoria Vaughan, *Music analysis and performance: interactions in the undergraduate curriculum* PhD Dissertation, (University of Southampton, 1999)

Peter Elsdon, *Keith Jarrett's solo concerts and the aesthetics of free improvisation from 1960-73* PhD Dissertation, (University of Southampton, 2001)

Nasir Hashim, *East/West Music Curriculum* PhD Dissertation, (University of Southampton, 2002)

Bethany Lowe, *Performance, analysis, and interpretation in Sibelius's Fifth Symphony* PhD Dissertation, (University of Southampton, 2001)

Soong Choo, *20th-century Violin Performance*, MA (University of Southampton, 1999)

Teaching Awards (see above)

A Teaching Portfolio is also available.

ADMINISTRATION

Southern Methodist University

Dean, [Meadows School of the Arts](#) (2006-2014)

The Meadows School has 10 academic divisions (Journalism, Communications, Advertising, Film and Media Arts, Art History, Studio Art, Theater, Dance and Music) plus a large Museum with 120 FT faculty positions and 1000 students. A year-long process resulted in a strategic plan focused on the intersection of innovation (make art), entrepreneurship (make money) and impact (do good).

Key Results:

• **Fundraising**

- Creation of first External Affairs unit in the School, with an Assistant Dean for Development and External Affairs with five support staff.
- Over \$120M of new gifts in seven years of campaign, almost all for academics, faculty and scholarships, including \$20M in endowment and \$10M for a new PhD in Art History. About half of this came from new non-alumni supporters and foundations.
- Created the Meadows Scholars program (in 2008) and raised \$4M (\$2.6M in endowments) to support 90 scholars, average SAT 1450

• **Strengthen Faculty, Academic Programs and the Profile of Entering Students**

- Increased the size of the faculty (13 net new faculty positions, including seven (7) new endowed chairs (\$1.5M each) to reduce our student faculty ration from 12/1 to 8/1.
- Increased average SAT of dual admit students by over 120 points in seven years to 1318 (while SMU increased 80 points to 1302 during the same period). SMU's top goal was reaching an incoming SAT of 1300.
- Added a PhD program in Art History, MA programs in Advertising and MM in International Arts Management.
- Launched the [National Center for Arts Research](#) the world's largest arts data-base with \$750,000 of newly raised funds): ([NY Times Feb 13, 2013](#)).
- Created new internal and competitive grant programs and a new staff position to support grants and increased the annual income from grants five-fold in 3 years.
- Managed a new process to revise and strengthen Third-Year Review and Promotion and Tenure criteria and procedures: revised hiring letters and created divisional standards for P&T.
- Implemented learning outcomes for all courses and degrees.
- Created Director of Recruitment position and improved data collection to track application and yield.

- Music School named No1 by College factual and USA Today in June 2014.
<https://www.smu.edu/Meadows/NewsAndEvents/News/2014/140620-SMUMeadowsNamedTopMusicSchoolinUS>
- **Entrepreneurship and Jobs**
 - Increased the rate of graduating seniors with jobs or self-employed in their major field, from 49% (in 2008) to 68% (in 2012).
 - Created the first arts entrepreneurship minor and professorship in the US.
 - Created and taught the First-year Arts Community Experience (FACE) to all incoming students.
 - Required all first-year students to create a webpage and buy a domain name before starting college.
- **Diversity**
 - Nearly tripled the diversity of faculty (from 8 to 23) and increased staff diversity through new search training and procedures—now adopted throughout SMU. Actual minority hiring increased from 15% (FY08) to 27% (FY09) to 55% (FY10).
 - A new Director of Diversity and Outreach position was created to create new programs including a partnership with the Hispanic College Fund, to bring the Hispanic Youth Symposium, Texas for the first time, winning a national award for SMU.
 - Articulation agreements with local community colleges increased transfer students by 25% in three years.
 - New recruitment and yield events targeted at minority students increased the matriculation of minority students in the school, working with the University to realize the same gains across the board.
 - I was faculty advisor for the SMU chapter of Sigma Lambda Beta, the nation's largest Latino-based fraternity.
- **Improve Teaching and Technology**
 - Implemented learning outcomes for all courses and degrees.
 - Apple Distinguished Program for innovative use of technology at the Meadows School of the Arts (2012 and 2013).
 - Improved writing with a common writing rubric across all four years, a hybrid 1-unit course using NewsRoom101.com and new sophomore writing courses.
 - Created a grant and support program for course redesign.
 - Aligned course evaluations with our strategic mission and moved the process online.
 - Converted all faculty and students to laptops in 2007. Combined with removing computers from classrooms and replacing them with our new eNook, this reduced costs!
 - Reworked the grid and schedule to create more efficient classroom use, common hours for interdisciplinary classes and the ability to convert classrooms into specialized labs and offices for additional faculty.

- Increased faculty participation in Blackboard
- **Improve Global Programs, Opportunities and Visibility**
 - Doubled the percentage of students participating in study abroad (to 48%)
 - Included international semesters for all new MA and PhD programs.
 - New shared MM in International Arts Mangement with a semester each in Italy (Bocconi University), Canada (HEC Montreal) and Dallas (SMU).
 - Created our first international programs outside of Europe with new programs in Oaxaca (Mexico), Ahmadebad (India), South Africa, Bali, Hong Kong and Cairo.
- **Community Engagement**
 - Created new partnerships with every major arts organization in Dallas.
 - Created the Meadows Prize with a \$1M endowment to bring artists to Dallas for residencies of 1-3 months and create a legacy with one of our partner organizations.
 - Launch (Spr 2014) the interdisciplinary Center for Art and Civic Practice with \$600,000 of new start-up funds raised.
 - Created a partnership with Dallas Independent School District (DISD), resulting in a new choir, music lessons, a partnership with Big Brothers and Big Sisters, and an increase in the number of DISD students enrolled at SMU: from 33 (Fall 08) to 55 (Fall 2010).
 - Increased the number of graduates who had participated in community outreach *related to their major* from 31% to 53% in 2012.
 - Created a partnership with Big Thought that included Creative Solutions a theater program for at-risk teens.
- **Interdisciplinarity**
 - Facilitated the creation of 11 new interdisciplinary minors from Fashion Media and Ares Entrepreneurship to Musical Theater and Graphic Design) and 4 new interdisciplinary majors including Fashion Media, PR (Comm, Advertising and Journalism) and Creative Computation (with a BA in Computer Science).
 - First interdisciplinary faculty (tenured) position in digital media hired who created the Center for Creative Computation.
 - Created and hired our first joint appointments with the Cox School of Business and the Lyle School of Engineering.
- **Branding and Marketing**
 - Created consistent branding of all publications and web, including a mobile-friendly website and more inclusive recruitment materials.
 - Implemented the "Start a Movement" campaign for new students with support from faculty, that resulted in a Gold Award from the Graphis design annuals.
 - Launched Mprint alumni magazine. (51% of alums spent 30+ minutes reading.)
 - 2006 Convocation Speech at SMU: <http://smu.edu/newsinfo/videos/jose-bowen-2006convocation/>
- **Staff and Faculty Support and Shared Governance**

- Created a Staff Council and supported outreach days
- Created the Dean's Faculty Advisory Board

Miami University

Dean, School of Fine Arts (2004-2006)

At Miami I had six large divisions of Art (including Art Ed, Art History, Graphic Design and Studio Art) Architecture and Interior Design, Music, Theatre, a Museum and Performing Arts Series, with 1000 students in 11 different types of professional and liberal arts undergraduate degrees, plus 7 different types of professional graduate degrees, and 6000 students/year in liberal arts courses.

- **Strengthened Faculty and Faculty Resources**
 - Reduced teaching loads to 2-3 and increased time for advising, artistic and scholarly endeavors
 - Promotion and tenure criteria were strengthened and I met personally with all 2nd through 5th year tenure-track faculty members to review dossiers and progress to tenure.
- **Diversity**
 - Dramatic Increase in the diversity of faculty and staff through new search training and procedures: the first 8 hires included two African-Americans, two Latinos and one Korean-American,
 - A new position Director of Diversity and Outreach, was created. Director conducted focus groups with all students of color in the SFA and established a committee for diversity and outreach including faculty, staff and students.
 - Exceeded our goal of recruiting 10% undergraduate minority students.
- **Community Outreach**
 - New partnership with Middletown School District for an Early College program
 - Created a residential "urban campus" program in Over-The-Rhine in Fall 2006
 - Pathways for students from regional campuses and other divisions to begin a major more easily
 - A new Curator of Education and a new Projects Coordinator were appointed at the Art Museum.
 - The Arts at Miami Curriculum Guide moved to an online format and was linked to the university Arts and Events calendar.
- **Strengthen academic standards and profile of entering students**
 - Reorganization of the SFA staff provided the opportunity to produce less expensive (\$35,000 budget cut) more inclusive and focused recruitment materials, new web pages, recruitment brochures and alumni newsletters were created.
 - Outstanding graduating senior awards were initiated and presented at graduation.
 - Learning outcomes for SFA MPF honors courses were developed. Honors courses and an honors track for Art and Architecture History were developed

- **Improved Curriculum and Technology**
 - Created a new MA in Visualization and Technology
 - Cosponsored the regional Campus Digital Media and Design Degrees
 - I wrote a proposal for a \$40,000 Ohio Learning Network grant to create a new model for music “appreciation” courses using technology and new online teaching models.
 - A new BFA in Graphic Design was implemented, including a portfolio review at the end of the first year to determine entrance into the program.
- **Enhanced facilities and technology**
 - Created a Technology Jumpstart program that provided 40 iPods and 21 laptops for faculty and staff, and new sessions on technology in the classroom.
 - Renovation of the Graphic Design studio spaces led to a completely new concept of studio/classroom space.
 - Required incoming students to have laptops and iPods (but included in financial aid packages)
 - Renovation of Presser Hall (1 of 9 buildings in the school)
- **Fundraising**
 - Over \$2M (1000 gifts) including bequests, cash, gifts in kind, grants and stocks, in two year campaign.
 - The School was featured prominently at the capital campaign kick-off, where I also performed.
- **University Service**
 - Chaired the Search for a new Dean of Education
 - University P&T Committee reading and voting on all P&T cases.

Georgetown University

Caestecker Chair of Music and Director of Music 1999-2004

I created a new Program (now Department) of Performing Arts. There was a student orchestra, band and choir operating under the Dean of Student Affairs, but virtually no staff, no money, no infrastructure, no classrooms, no practice facilities, no pianos and no music library.

A sampling of my activities at Georgetown included:

- Design of New Curriculum (Focused on American Music)
- Facilities Renovation, Planning, Management and Scheduling
- Merger of Office of Performing Arts in Student Affairs with academic units
- Finances (creation of budgets and implementation of new budget procedures)
- Classroom Support and Equipment
- New Concert and Master Class Series, including a Parents’ Weekend Gala
- Athletic Bands and Liturgical Music for Campus Ministry
- Artist Residencies and Concerts (including Bobby McFerrin and Dave Brubeck)

- Personnel (including the hiring of instrumental teachers and conductors)

University of Southampton:

Admissions and Recruitment Tutor, Department of Music, 1998-1999

Teaching and Learning Strategy Committee (TLSC), 1997-1998

Parents' Day (founder)

Jazz Ensembles, Director, 1994-1997

I directed the Southampton University Jazz Orchestra (SUJO, which included a flute section to deal with high demand), founded and directed the Jazzmanix (Jazz and Gospel Choir), created a jazz strings group, coached several combos and taught individual jazz piano and arranging.

Centre for the History and Analysis of Recorded Music (CHARM), Founding Director, 1995-1998, 2000-03

I handled all financial and administrative duties, created an infrastructure, hired staff, recruited an international board of directors, set-up an archive, and collected over 10,000 78s, LPs, and CDs (through free donations and deals with record companies) and discographic materials.

Stanford University

Director of Jazz Ensembles, 1982-87

I directed the Stanford Jazz Band and created a second "B" band and a jazz strings group. I taught group and private jazz piano and coached combos, including one that won both the PCCJF and the Notre Dame Jazz Festivals. . The "A" band went on tour and made two records (real LPs) and played with prestigious guest soloists (including Stan Getz, Bob Brookmeyer, Bill Reichenbach, Ed Shanussey, Bobby Shew, and Bill Watrous

ACADEMIC SERVICE (Boards and Editorships)

Second Nature, Presidential Climate Leadership Steering Committee (2016-present)

AAC&U, General Education Maps and Markers (GEMs) Working Group, <http://www.aacu.org/gems/index.cfm> (2013-2014)

Journal of Music History Pedagogy, Editorial Board (2010-2013)

Journal of the Society for American Music, Editorial Board (2009-2012)

Jazz Research Journal, Editorial Board (2006-present)

Per Musi: Revista Acadêmica de Música, (Portuguese and English), Editorial Board, (2007-present)

National Recording Preservation Board (NRPB) at the Library of Congress, Founding Member, (2001-09), Alternate representative for AMS (2009-2013)

AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), International Advisory Board (2003-2013)

New Grove Dictionary of American Music II, Advisory Board (2007-2009)
Beethoven Forum, Reviews Editor, Editorial Board (2001-2006)
Council of the American Musicological Society (AMS) (2004-2006)
Performing Arts Data Service (PADS), Advisory Board, 1997-1999
PADS is a part of the Arts and Humanities Data Service (AHDS) funded by
the Joint Information Systems Committee (JISC)

ACADEMIC SERVICE (Reviewing of Articles and Proposals)

Jazz Perspectives (2006-present)
Journal of the American Musicological Society (2004-present)
Journal of the Royal Musical Association (2000-present)
Lowen's Award Panel 2004 (Society for American Music)
Schweizerischer Nationalfonds zur Förderung der Wissenschaftlichen
Forschung (Swiss National Science Foundation, Berne Switzerland), 2004
Social Sciences and Humanities, Research Council of Canada, Assessor, 2001
Arts and Humanities Research Board (AHRD), Reviewer, 2000

PROFESSIONAL AFFILIATIONS

Royal Society for the Arts (RSA), Fellow 1996-present
Royal Music Association (RMA) 1994-present
American Musicological Society (AMS) 1988-present
American Society of Composers, Authors & Publishers (ASCAP) 1992-present,
Composer and Publisher Memberships (José Bowen Music)
Society for American Music (SAM), 2000-present
International Association of Jazz Educators (IAJE) 1982-87, 1994-present
British Society for Jewish Music (BSJM) 1997-present

CIVIC BOARDS and COMMUNITY SERVICE

Mayor's Task Force on Fair Park of Texas (Dallas) (2013-2014)
Business Council for the Arts (Board Member, 2012-present)
Dallas Convention and Visitors Bureau (Board Member and Marketing Committee, 2008-2013), Executive Committee (2011-2013), Bylaws Review Ad-hoc Committee (2013), Committee on Cultural Tourism (2013-present))
Dallas Holocaust Museum (Board Member, 2012-present)
Dallas Theater Center (Advisory Board Founding Member) 2011-present
Creative Arts Center of Dallas (Advisory Board) 2011-present
TITAS Music and Dance Presenters, (Advisory Board), 2006-present
Dallas Entrepreneurship Center, (Advisor, 2014-present)
Certified Tourism Ambassador for Dallas (2011)
Dallas Museum of Art (Center for Creative Connections Opening Committee, 2007-2008; Education, Libraries and Digital Initiatives Committee, 2008-2013)
Booker T. Washington High School for the Visual and Performing Arts (Advisory Board), 2006-2014)
Dallas International Film Festival, (Advisory Board), 2006-2009
AT&T Performing Arts Center (President's Advisory Council), 2007-2011)

APPEARANCES AND MEDIA FEATURES

New York Times (multiple feature stories), *Forbes*, *Wall Street Journal*, PBS (News Hour interview), CBS (national news story), NPR (Weekend Edition and Here and Now), BBC Radio 3, BBC Radio 4, BBC World Service and BBC Television, Moody Radio, Danish National Radio, *The Times* (London), *Wall Street Journal*, *Newsweek*, *Time*, *Boston Globe*, *Los Angeles Times*, *Washington Post*, *BBC Music Magazine*, *Times Higher Education Supplement*, *Chronicle of Higher Education*, *Times (London) Technical Supplements* and many local papers: *San Francisco Chronicle*, *San Jose Mercury News*, *Cincinnati Enquirer*, *Dallas Morning News*, *Chicago Sun Times*, *Sunday Express* (London) etc. (Articles in the *Sunday Express* and from the Associated Press have appeared in newspapers around the world (e.g. the *Times of Oman*, the *Mainichi Newspaper [Tokyo]*). I am currently performing about 10 concerts per year in the USA and Europe.
Materials and Method (film for the Dallas Museum of Art, Center for Creative Connections, 2008)
Performances for First Lady, Laura Bush, April, 2008 and for President George W Bush, May, 2009
2006 Convocation Speech at SMU: <http://smu.edu/newsinfo/videos/jose-bowen-2006convocation/>
2011 TED talk (over 130,000 views) "Beethoven the Businessman" (their title) http://www.ted.com/talks/lang/en/jose_bowen_beethoven_the_businessman.html

COACHING

Musical Director and Piano/Conductor

The Pajama Game (1983, Stanford), *How to Succeed in Business without Really Trying* (1982, Stanford), *A Funny Thing Happened on the Way to the Forum* (1981, Stanford) *The Boyfriend* (1979-Chris Brown), *Fiddler on the Roof* (1977-Theatre Three)

Piano Accompanist (rehearsal and performance) and/or Vocal Coach

A Funny Thing Happened on the Way to the Forum (1983-Fresno City College Theatre), *West Side Story* (1983-Ram's Head Productions, Stanford), *Anything Goes* (1982, Ram's Head Productions, Stanford), *Annie Get Your Gun* (1979-Theatre Three), *The Boys from Syracuse* (1978-Theatre Three)

Accompanist for *lieder* and opera recitals by Gregory Wait, Rachel Louis, Steven Guggenheim, Rosyln Barak and other singers from the San Francisco Opera and Opera San Jose (1989-94)

ORCHESTRAL CONDUCTING

University of Southampton Orchestra--Conductor, 1995, 1996

Stanford Baroque Orchestra--Guest Conductor, 1991

Palo Alto Symphony--Guest Conductor, 1986

Livermore/Amador Symphony Orchestra--Guest Conductor, 1984

Stanford Symphony Orchestra--Guest Conductor, 1984

Fresno String Orchestra--Conductor and Musical Director, 1979-82

INSTRUMENTS

Piano and Electronic Keyboards, Harpsichord, Cello, Bass and Drums

SAMPLE REVIEWS

Jazz Performances:

"Bowen... brought down the house."

Paul Hertelendy, *San Jose Mercury News*

"Bowen and Monroe...are versatile artists equally at home in classical and jazz styles...played with crisp brilliant and lyrical elegance. The players, finely coordinated in their phrasing, found harmonious agreement without sacrificing individuality."

Joseph McLellan, *Washington Post*

"...a strong emotional focus...majestic...a sense of pulsing energy and emotional urgency...lush harmonies...and finally a rollicking, soulful segment of gospel/blues."

William Johnson, *Peninsula Times Tribune*

"a suite called "Night Sketches," [for a ballet by Ehud Krauss] which featured a semi-improvisational score by the José Bowen Quartet, was an exceptional piece of work...The catalyst for this good work was, obviously, the quartet."

Judith Green, *San Jose Mercury News*

No. 2 on her 1989 Best Performances in the Bay Area List

Classical Compositions:

"[Bowen's Symphony No. 1] sounded wonderfully fresh and dramatically compelling,...a fascinating story,...and he makes symphonic form the ideal medium to tell it...four richly imaginative movements...showed why the symphony had been nominated for a Pulitzer Prize."

Joseph McLellan, *Washington Post*

"...melodic, crisp vigorous and decisive...enthusiastic, dynamic and authoritative"

John Boykin, *Stanford Magazine*

"...a compelling world premiere...He writes congenially for the voice with a bright, mobile texture reflecting [Anne] Frank's own indomitable nature....The songs haunted me."

Paul Hertelendy, *San Jose Mercury News*

"Through these four excerpts we are given a strong sense of what life must have been for this young girl, shut off from the world and constantly fearful"

for her life and those she loved. At the same time, Frank's inner yearnings for normal emotional expression and everyday activities prevalent. Also, the maturity in her need to be brave and strong in her faith for those around her. Bowen has created a poignant, well-balanced cycle, addressing all aspects of the text with a musical setting which is at times neat and to the point, always relevant, skillful, and touching. This work appeals to the intellect as well as the emotions and allows the singer ample leeway to express individual artistic ideas. The vocal style is quite traditional, and the composer has taken care to set the text in its natural idiomatic intention so that the singer can enjoy the free flow of the vocal line. The four songs offer different moods, from reminiscences to youthful exuberance, with the underlying tragedy of Frank's fate as a cryptic comment within the beauty of the musical sound. This is a most satisfying work."

Dr. Sharon Mabry, *National Association of Teachers of Singing (NATS) Journal*, (January/February 1994.)

Jazz: The Smithsonian Anthology

"[Jazz: The Smithsonian Anthology] Assembled over seven years, it's a 6-disc monolith with a 200-page book of liner notes - the best single introduction to America's first great musical form."

Time Magazine

"[Jazz:] The Smithsonian Anthology is a landmark achievement. It is the most important and most comprehensive collection of historical jazz recordings and will be a valuable educational tool for years to come. But the collection reaches beyond the classroom, capturing something of the spirit of America as well."

Washington Post (March 17, 2011)

"It does more, for instance, with free jazz and Afro-Latin music than some others have done. It represents both popular taste and scholarly consensus. It is balanced in all things...."

Ben Ratliff, *New York Times* (Arts and Leisure, front page, Sunday, March 20, 2011)

"The most wide-ranging and stylistically diverse jazz anthology ever compiled"

Charles J. Gans, *Associated Press*, April 1 (reprinted widely)

"...big news and likely to start some professors rethinking their syllabi."

Boston Globe

"...a beautifully illustrated, 200-page hardback book, and the imprimatur of a classy collection of American jazz scholars...an absorbing, gracefully presented, fast overview of the music's evolution for newcomers, an absorbing, gracefully presented, fast overview of the music's evolution ..."
John Fordham, *The Guardian* (London, June 9, 2011)

"Beautifully and meticulously packaged...wonderful listening."
Los Angeles Times

"[T]he 6-CD, 111-song set provides a dissection of mostly great works with technical, historical and musical details ...it's encouraging to see Tomasz Stan'ko, Anthony Braxton and the Art Ensemble of Chicago seated at the table with Duke Ellington and Charlie Parker, an acknowledgement that the music continues to evolve deep in the shadows of popular culture."
Billboard

"Jazz [The Smithsonian Anthology] is a stunning achievement- an immersion into the genre's most important artists and distinctive styles as selected by Dan Morgenstern, David Baker, and other leading educators, with liner notes by a "who's who" of jazz experts."
Archives of African American Music and Culture

"No 'canonical' collection of important jazz recordings can hope to be definitive, but this one, which contains 111 tracks and is accompanied by a 200-page book, comes as close as you're likely to get. This is a serious and largely admirable piece of work."
ArtsJournal

"Whether you really like jazz or just know you should like it, this collection will get you up to speed. [Jazz] The Smithsonian Anthology puts the history, culture and key players all in perspective. They're calling it a 'jazz appreciation course in a box.' We call that cool!"
werd.com

"An epic new anthology from Smithsonian Folkways!"
Straight No Chaser

The Cambridge Companion to Conducting:

"..immensely engaging...There is so much more to discover in the pages of this fine volume with its superbly-annotated endnotes, all-encompassing bibliography...Thus, the choral conductor is urged to carefully read and internalize its superlative contents...Without delay, obtain your copy of The Cambridge Companion to Conducting."

Stephen Town, Book Review Editor, *Choral Journal* (September 2006), p. 73-79 [The entire review section for this issue is devoted to this one book]

"These essays, brought together by José Antonio Bowen, are exploratory rather than didactic...Of particular use are the two bibliographies...By choosing practical musicians as his contributors, Bowen ensures that the vast majority of the commentary is perceptive and relevant to working musicians as well as to the interested reader. The essays are pithy, touching on a massive range of subjects without becoming stuck in a bog of polemics. Perhaps most admirably, Bowen is not afraid of opposing points of view...This is a rewarding and often revealing read."

Robin Newton, *Classical Music* (Saturday May, 8, 2004), p. 33

"This volume presents a comprehensive (sometimes intersecting, sometimes contradictory) range of views about conducting. ... [Bowen] provides depth and informed criticism of the conducting styles of different conducting luminaries...[and] meticulously detail how these conductors handled tempi, marking, the rehearsal process, a conducting ethos, realization of the composer's intentions, and sonic ideals...The American tradition as Bowen and David Mermelstein suggest, is unique in the paradox of its simultaneous rootedness in European origins and struggle to become independent of them...Their approach is original: they reference cities and their orchestras, instead of prominent conductors, as the central core of conducting traditions...As a whole, this volume clearly succeeds in providing illuminating insight, practical advice and insider information that is otherwise unavailable in academic circles...Most notably, however, this collection of essays displays the fundamental impact the conducting profession has had, and continues to have on fostering creativity and engendering social and cultural change."

Dr. Joel Novarro, *19th-century Music Review* vol. 2/1 (Ashgate, 2005), p. 171-174

"The essays on national traditions in the Companion are rich in anecdote...The 'Issues' section is also unusually interesting."

Richard Osborne, *The Oldie* (August 2004), p. 61

"This is a very comprehensive, honest and highly interesting book , both for a broad public who wants to see behind the face off this profession and for practicing conductors: dieses Buch nur also sehr umfassend, ehrlich und hoch interessant ansehen kann, sowohl, für ein breites Publikum, das etwas hinter die Fassade dieses Berufs sehen will, als auch für angehenden Dirigenten."

Pizzicato 5 (2004)

"Fascinating reading...Dozens of absorbing topics make this collection a page turner. Highly recommended."

John Harrison, *The Opera Journal* (2005) p. 36-38

"José Bowen's aim is to bridge the gap between textbooks on conducting and biographies of conductors through the "combination of practical details with a fresh look at the musical, social, and economic history of conducting" (pp. xvi–xvii). The result is a highly engaging and colorful book, reflecting the complexity of the subject... Bowen avoids the danger of overlap in the use of so many different voices... Bowen's opening chapter to Part II of the book on "The Rise of Conducting" is an excellent brief historical introduction to the ensuing six chapters on the most influential conducting traditions... Bowen did a superb editing job, avoiding redundancy as the contributors offer their individual perspectives... The Cambridge Companion to Conducting delivers on its promise to be an "unusually honest book about the secretive industry, (in which) managers, artistic directors, soloists, players, and conductors openly discuss their different perspectives for the first time" (p. i). It is highly recommended for any serious conducting student and the sophisticated musical layperson. The broad range of essays will raise more questions than the book itself can answer, which seems appropriate and necessary. Because Bowen and his contributors identify many of the important issues to be considered before entering the complex and exceptional world of conducting, this volume will be an important companion and catalyst for further discussions in the near future.

Dr Siegwart Reichwald, *Journal of Musicological Research* vol. 24 (2005), p. 77-80

"The Cambridge Companion to Conducting, edited by José Antonio Bowen, offers tangible observations on the real world of conducting. This is a welcome addition to the current choice of conducting texts, which consist mainly of extensive description and illustrations of conducting technique."

Paula Zerkle, *IAWM Journal* 11/1 (2005) p. 37

Teaching Naked

"This is one of the most exciting books I have read in a long time. I could not stop sharing quotes from it with my wife (also an educator), while reading it. It provides incredible insight and foresight in a fresh and bold analysis of what we could be doing and should be doing with technology in higher education."

Professor L. Dee Fink, author of Creating Significant Learning Experiences

"This is an important book. Everyone who is concerned about the future of higher education should read it. In a highly readable and lively style, Bowen makes the most intelligent argument I've encountered about how we should think about teaching and learning and emerging technologies. It is also a powerful guide to more effective teaching and deeper learning."

Professor Ken Bain, author of What the Best College Teachers Do and Provost, University of the District of Columbia

"It's true that Bowen is interested in creating classroom space for interaction, discussion, reflection and engagement. But the book—part persuasion, part how-to—spends a great deal more time on what technology offers for the design of educational experiences.... Teaching Naked [is a] good introduction to some of the most notable and/or promising types of resources for higher education."

Mary Taylor Huber, "Books Worth Reading" for Change magazine (January/February 2013), p. 67-72

"Teaching Naked is a persuasive proposal for using technology outside the classroom to free up time inside the classroom for more meaningful student-faculty interaction. Insightful and provocative, it is filled with practical advice for teachers, administrators, and institutions on how to navigate the revolutionary present in order to remain relevant for the future."

Professor Elizabeth Barkley, author of Student Engagement Techniques and Collaborative Learning Techniques

"..But Bowen doesn't stop at merely making the case for taking technology out of the classroom. He also offers practical advice to faculty on how to compensate for the missing technology with improved lecture styles and techniques."

Tim Goral, Editor-in-Chief, of University Business

<http://www.universitybusiness.com/article/big-ideas-administrators-bookshelf>

"In summary, I really enjoyed reading Bowen's book. I enjoyed his workshop even more. While I was skeptical when I first saw him launching his PowerPoint

slides (remember, he advocates for a technology-free “classroom”), I quickly got over that. As a presenter, he’s very engaging, and clearly passionate not just about his course content, but also about teaching as well. (He also uses PowerPoint as a visual very, very well.) If nothing else, hopefully his book, this blog post, and the other links encourage more dialogue about the use of technology to support teaching and learning activities.

Kate Beverage, Worcester Polytechnic Institute, <http://wp.wpi.edu/atc-ttl/2012/10/24/teaching-naked-book-and-workshop-review/>

“What is brilliant about José Bowen’s well known “Teaching Naked” concept is that it affirms technology as a tool for enhancing a humanistic classroom interaction.

Christopher Conway, “That Old Chalkboard Mojo” April 1, 2013 Inside Higher Ed <http://www.insidehighered.com/views/2013/04/01/essay-teaching-value-chalkboards>

“Jose Bowen has a wonderful book about taking technology out of your classroom (and asking students to listen to podcasts and videos outside of class) to allow classroom time to be direct, 1:1 contact. It doesn’t mean you shouldn’t use tech in learning, but that you should remember all the wonderful things you can do with technology away from school, and should value the time that you have together in person.” <http://blog.aeseducation.com/2013/04/how-to-be-a-better-teacher/>

“I was quite surprised by the evolution of Bowen’s writing. It originally struck me as relentless (and perhaps biased) advocating for extensive technology and online learning in education. Then it became an impassioned plea for educational institutions to innovate and transform themselves to improve the learning process and outcomes for students. My perspective of the book completely changed from a negative and resistant outlook in Part 1 to one of interest and curiosity in Parts 2 and 3. In the last three chapters, Bowen gave intriguing examples of institutional changes that encourage innovation and enhance the value of in-class learning along with the idea of “glocalization.” It gave me hope for both instructors and educational institutions in the future.”
ChemTechEd Blog, March 2013

<http://chemteched.wordpress.com/2013/03/24/teaching-naked-the-final-chapters/>

Teaching Naked Techniques

“Modeling creative educational practice on every page, Bowen and Watson have given higher education faculty and leaders a spectacularly useful guide to student learning in the age of digital innovation and learning research. Focusing firmly on the big picture goals of a liberal and liberating education, the authors show readers, step-by-step, how to help novice college students become engaged, motivated, integrative, adaptive and even voracious learners. While any faculty member will find this book enormously helpful as a guide to designing an effective course, I strongly hope that it will be used at the program, department, and institutional level. Higher education urgently needs a redesign of students’ educational pathways to better support both engagement and deep learning. This book shows both why creative educational redesign—across the curriculum and co-curriculum-- is urgently needed and how innovative faculty across the U.S are starting to make it happen.”

Carol Geary Schneider, Fellow, Lumina Foundation and President Emerita, Association of American Colleges and Universities(AAC&U)

“Teaching Naked Techniques masterfully integrates pedagogy and technology. Saving you days of research, it identifies novel online resources for students’ first-exposure assignments and software for developing your own videos, podcasts, quizzes, games, and other learning activities. And what could be more helpful than the step-by-step application guide, examples, key concepts/summary, and annotated resources that each chapter provides?”

Linda B. Nilson, Ph.D., director emeritus, Office of Teaching Effectiveness and Innovation, Clemson University

“In Teaching Naked Techniques you have as rich a resource for assisting higher education teachers in how to improve their course design, transform their ideas about what makes a successful teacher and most importantly, how to improve students’ learning as has been written in a generation. The book guides the reader in how to design highly effective learner centered courses that optimize the opportunities for students to be successful learners. It includes real world examples from college instructors on how they have implemented the ideas the authors put forth in each chapter. Whether you are just beginning your teaching career or are a thirty-year veteran you owe it to your students to read this remarkable book.”

Terry Doyle, author of Learner Centered Teaching and co-author of The New Science of Learning, and Professor Emeritus, Ferris State University

“The authors provide a variety of fascinating, research-based strategies for teachers to use in enlivening their classes. Every teacher would profit from reading this book. I highly recommend it.”

Henry L. Roediger, III, James S. McDonnell Distinguished University Professor, Washington University in St. Louis

“Jose Antonio Bowen’s Teaching Naked helped college faculty think more creatively and strategically about the role that technology should—and should not—play in their course design, classroom practices, and communications with students. Teaching Naked Techniques, a welcome companion to the original, provides updated research on the original premise, provocative new ideas about effective teaching for today’s students, and a wealth of teaching tips from instructors in a wide range of disciplines. The book offers an excellent blend of theory, practical techniques, and resources for teaching faculty.”

James M. Lang, Ph.D., Professor of English and Director of the Center for Teaching Excellence, Assumption College