May 10, 2015

Discovery Themes Steering Committee

c/o Dr. Peter Hahn

Divisional Dean of Arts and Humanities

RE: Center for Music and Social Justice

Dear Dr. Hahn,

We are pleased to submit a proposal for the Discovery Themes Initiative. We appreciate your time, and the opportunity to share our vision for the future of the Arts and Humanities at the Ohio State University. Should you have any questions, please feel free to contact us.

With Respect,

Kristina Caswell MacMullen

[macmullen.1@osu.edu](mailto:macmullen.1@osu.edu)

Lead Investigator

Assistant Professor of Choral Conducting

Associate Director of Choral Studies

Juliet White-Smith

[white-smith.1@osu.edu](mailto:white-smith.1@osu.edu)

Professor of Orchestral Instruments (Viola)

Michael Smith

[smith.8675@osu.edu](mailto:smith.8765@osu.edu)

Lecturer of Jazz Studies

Assistant Director of Marching and Athletic Bands

David Bruenger

[bruenger.1@osu.edu](mailto:bruenger.1@osu.edu)

Associate Professor of Music, Media and Enterprise

Center for Music and Social Justice

Submitted to: Division of Arts and Humanities

May 10, 2016

Kristina Caswell MacMullen

Assistant Director of Choral Studies

Assistant Professor of Choral Conducting

1866 College Road

Columbus, OH 43210

614-292-9926

macmullen.1@osu.edu

**Center for Music and Social Justice**

**Project Abstract**

We are seeking a grant in the amount of $150,000 to develop a Center for Music and Social Justice (CMSJ) at the Ohio State University, with the objective of establishing Ohio State as a national leader in the field, cultivating interdisciplinary partnerships across the university, innovating modes of performance, and serving local and global social justice causes. We will open new spaces of expression, discourse, collaboration, and opportunity for students and community members. The initiative will result in transformative study and action in the humanities and arts, exposing causes of the marginalized and vulnerable, and ultimately equipping students with action steps to address injustice as they pursue endeavors beyond the walls of Ohio State. We will also seek to engage the unengaged listener by fusing art music and social justice, establishing meaning and resonance between the community at large and our artistic community. By the completion of the pilot phase,  three distinct activities of the Center will be developed: student engagement, outreach, and scholarship.

**Statement of Need**

Throughout history, distinctions have been drawn between the music espoused by the academic community and that consumed by the masses, particularly those without access to higher education. The valuation of western art music over vernacular music has ignored the less advantaged classes, as the tastes of the educated (elite) have held priority. Consequently, the bulk of university training reflects this norm, focusing upon the canon of western art music. While valuable, this “highbrow” music is prized at the expense of its “lowbrow” counterpart. It follows that the music of mass production and distribution more closely aligns with the values espoused by the working classes. Historically, this music often addresses extra-musical concerns that reflect the struggle of the human experience.

The rise of technology and the dissemination of culture in sound bytes has only deepened the rift. The speed at which we consume art has transformed our interaction with art music. It is no longer sufficient to offer relics of the past in the traditional proscenium format. Audiences have become accustomed to multidisciplinary events and performances. Technology affords consumers the capacity to regularly experience music as a multidisciplinary art, often including visual imagery. Abstract music is becoming a “thing of the past.” It is no longer sufficient to be “art for art’s sake.” Music must engage the listener with extra-musical ends. Locally, the Columbus Symphony Orchestra (CSO) has presented new innovative formats addressing this consideration. [Twisted](http://www.dispatch.com/content/stories/life_and_entertainment/2014/09/25/Review-Twisted-ballet-symphony-opera.html) the 2015-2016 season opener involved over 100 artists drawn from the CSO, BalletMet, and Opera Columbus. Due to its extreme success, the Columbus Symphony Orchestra will repeat this format in the future. While some professional ensembles have begun to diversify their delivery, the university community has tended to exist in a vacuum--music for us and by us. We must evolve.

Along with the imperative to adjust our mode of delivery, we have a responsibility to acknowledge the impact of popular music forms, curating these contributions as contemporary folk music worthy of study. In particular, music of protest, social change, and political protest offer rich documentary to the academic realm, most markedly in the humanities. How can we, the academic community, connect with the unengaged listener? How can we present art music that holds significance and relevance? How can we improve the lives of those most in need of cultural expression and agency? How do we elevate the status of music existing outside of the canon?

**Program Description**

***Student Engagement***

In the first year of the pilot, we will develop a GEC that explores the historical and contemporary landscape of the musical response to social inequality, war, and injustice. In the recent past, team member David Bruenger developed and taught the course *Protest in American Music* (Music 3431). While this course hasn’t been offered in years, its structure will provide a framework to be adapted for GEC purposes. We envision the following design as a likely model to be implemented in the 2017-2018 school year following course approval by the appropriate committees:

*Music and Social Change: An Historic Overview*

*Music and Social Change: An Historic Overview (MaSC)* will examine the importance of music as a means of establishing change in society by reviewing many of the movements, musicians, and events where music has been at the forefront of justice. Although primarily focused in American social change in the 20th and 21st centuries, *MaSC* will also highlight important musical movements and events around the world that will underscore the importance of music as a change agent. Pivotal songs, songwriters, performers, and critical musical events will be highlighted throughout the course, with the goal of establishing the special role that music plays in changing hearts and minds in the fight for justice in America and worldwide.

Students enrolled in *MaSC* will learn of the importance of music as a rhetorical tool  and in establishing understanding of critical issues in the lives of Americans, from a historical perspective, as well as in contemporary American society. Students will become aware of the need for musicians to speak out, and will, in turn, be inspired to speak out themselves when and where the need arises. The students will also become comfortable utilizing music as a means of creating art for social change, and will create a work that speaks to a specific need that they would like to address.

The students will:

* learn of the important American social justice movements (abolitionist; women’s suffrage/rights; workers rights/farm workers organizing; civil rights; human/immigrants rights; Stonewall/Pride/gay rights; anti-war/peace; economic rights; anti-corporate/99%; police brutality/BLM), and the role of music in bringing awareness and change within these movements
* learn of parallel events/movements around the world, and how the music associated with those movements brought about awareness in America and abroad
* become aware of the important musicians, both well-known (Bob Dylan; Woody Guthrie; Curtis Mayfield) and not as well-known (Freedom Singers, Lead Belly; Gil Scott-Heron; Tish Hinojosa) who have advanced the cause of protest and social justice in American society and abroad
* become aware of the important songs/anthems from American social justice movements that have been produced across a wide variety of styles and genres
* listen to lectures and live performers from musicians who use music as a means of artistic social change
* become aware of the need to create music that addresses issues of importance in their world
* give a presentation on an existing song or musical work that deals with social justice, including a written paper and an oral presentation the the class
* create songs, poetry/prose, lyrics, and/or instrumental works that addresses a particular issues (or issues) that they deem important

The class will combine the best aspects of traditional lecture and a seminar class structure, with much class discussion and participation structured into the semester. Recorded music and film will be utilized, and guest performers will be priority. There will be a midterm exam and a final project, which will be decided upon in consultation with the course professor, but emphasis will be on the creation of a musical work that will add to the climate of positive social change.

In the short-term, both Michael Smith and David Bruenger are able, with course release, to teach *MaSC.* In the long-term, we will need to hire an Assistant Professor who will assume the responsibility of teaching this course, in addition to overseeing both the development of the journal and the conference.  We see the potential for students to pursue a minor in Music and Social Justice. In addition to *MaSC,* we envision the development of an additional course. This would serve as a project based course where students would implement concepts acquired in the GEC. Other related courses from the Music Media and Enterprise program could be incorporated within this path of study. In terms of developing cooperative, community based opportunities, students will also learn to develop viable and sustainable economic models. Certainly, the potential for creative design exists with collaborative opportunities within the humanities and social sciences. The minor would be open to students in any major seeking to augment their primary field of study.

In addition to these course offerings proposed, an annual commission of a composition for a musical ensemble/studio will be offered. We will invite studio teachers and ensemble conductors within the school of music to apply for the opportunity to utilize this funding. To encourage collaboration, applicants must propose projects that involve at least one other art department and one non-art department within the university. These annual projects will be multidisciplinary and innovative. They must ignite multiple senses, address a specific social justice concern, and invite the participation of community organizations. The commissioning process will begin during the Autumn Semester of the preceding year. The resulting work will be programmed for a world premiere at the annual conference and streamed live globally in the spring of the following year, allowing ample time for the composer and performers involved.

***Outreach***

Music has a distinct capacity to affirm social identity and communal membership. We can engage the community and serve the needs, desires, goals, and movements of those beyond the university if we connect with causes that motivate. Simultaneously, if we offer formal musical instruction to those without access to training, we are a serving a social justice cause in and of itself.

We propose a comprehensive musical intervention to impoverished youth, aiming to develop fluent artistry and social-musical change. Students in this program will receive after-school musical training four days per week. Each day of training will address a distinct element of musicianship. In alignment with the CMSJ’s priority of vernacular music, the foundational elements of training will be geared toward the development of the vernacular musician. Elements of study will include theory and ear-training, an instrument rotation (piano, percussion, strings, and voice), sound production, movement, and creative collaboration (ensemble) time. The students involved will present a performance at the Annual Music and Social Justice Conference, and at regular intervals throughout the year as determined by the participating instructors.

In consultation with Prof. Kimberly Jordan, Director of the Moritz College of Law’s Justice for Children Project, we have identified Weinland Park as the targeted location for our secondary school outreach. Students from this community are at risk of poverty, human trafficking, substance abuse, homelessness, medical neglect, and lack of educational resources. As an expert in juveniles at risk, Ms. Jordan has also recommended that we target students in upper elementary and early middle school. She believes that this is a time when academic intervention is critical.

We will pilot the after-school enrichment program at Weinland Park Elementary, offering training to members of the fifth grade. Weinland Park presents advantages over other neighborhoods in need. Ohio State has established a positive relationship with the community through the presence of the Schoenbaum Center. An OSU alum serves as the elementary music teacher at Weinland Park. She estimates that of the 50 fifth graders at Weinland Park, 25 students will likely participate in the proposed program. Currently, the Godman Guild provides after-school academic assistance to students daily from 3:30 - 5:30 p.m. This program provides transportation to participating students. Students participating in the CMSJ enrichment program would have access to this transportation.

We see both immediate and long-term potential for the enrichment program. In its first year, we intend to begin with a narrow focus, offering services only to fifth graders. With each successive year, we intend to continue training for those students involved. So, for the 2017-2018 school year, we will serve both fifth and sixth graders. For the 2018-2019 school year, we will add seventh grade students.  With established success, sustained and additional funding, we believe that the outreach arm of the project could develop  into a comprehensive arts magnet program. As resources and personnel allow, expanded arts offerings, including drama, visual arts, and dance, could be developed.

To launch the after-school program, certain instruments and technology will need to be purchased. Weinland Park Elementary owns a large number of violins that could be used for this initiative. In addition, we would like to provide keyboards and a mobile ipad lab. Instructors would be a combination of faculty, graduate students, and professional musicians within the community. Undergraduates will also contribute to instruction as assistants. As many of our OSU students come from suburban settings, this urban experience will be invaluable. Additionally, those OSU students who come from more urban settings will have the opportunity to feel valued.  Both music education and social work students from OSU will have an opportunity to earn pre-service hours in preparation for their internship experiences.

In addition to the after-school enrichment program, the CMSJ will provide a teacher in-service to the faculty of the Columbus City Schools. Offered in the fall, this training will equip instructors with the tools to develop their own music and social justice projects with their students. The curriculum for this event will also be made available online through the CMSJ website. Participants will have the opportunity to present their work at the annual CMSJ Conference in the spring.

We also plan to reach out to Sonia Van Ewyk Manjon, the director of the Barnett Center. She is strongly invested in community based outreach and in providing equitable access to the arts.

***Scholarship***

Under the umbrella of a Center for Music and Social Justice, the investigators will offer several options to further research of music as a vehicle for social justice.

In the pilot year, monthly symposia led by current faculty will provide opportunity for discussion among faculty and students both within and outside the Arts and Humanities community. Invited guest speakers will participate live and via teleconferencing. Topics covered will explore the broader categories of music-political traditions (such as blues, jazz, folk, rock and protest song, hip hop, disco and punk), 2) contemporary protest, and 3) the academic categories of social aesthetics, improvisation theory, and the concept of “peace through art.”

Invited guests will run the gamut from activist musicians, composers of socially transformative works, historians, and musicologists. Participation will be made available both in person and via live-streaming.

Ultimately, the central activity of the center will culminate each academic year with a weekend-long conference engaging global artists, activists, historians, as well as multidisciplinary performances. Workshops for collective music-making (e. g. drum circles and movement) will be available as well as the opportunity to engage in interactive discussion and project exploration. The School of Music composition commission will be a centerpiece of the weekend, highlighting university and community partnerships. The conference will also feature the work of local educators. Finally, the ensembles derived from the Weinland Park arts enrichment program will perform. The timeline from June of 2016 - April of 2017 does not allow enough time to solicit proposals from external sources. It will also not allow for a commissioning. Therefore, during the pilot year, we will highlight initiatives at the Ohio State University and from within the local community.

To establish Ohio State as the national leader in the development of the field of Music and Social Justice, we propose the creation and publication of a comprehensive website and an online research journal devoted to Music and Social Justice - exploring topics of social aesthetics, improvisation theory, and the effecting of peace through art. A vital component to the dissemination of the ideas and products of the Center, the journal will bolster OSU’s national and international repute. A corresponding web presence will be critical. Ultimately, the Director of the CMSJ will serve as the editor and developer of this element.

**Timeline 2016**

May Grant Submission

June Notification of Selection

Curriculum Development of Outreach

Course Design of *Music and Social Justice* GEC

July Obtain Materials

Identify Instructors for Outreach

Schedule Symposia for the 2016-2017 School Year

Identify Keynote Speaker for Conference

Solicit Articles for Journal (Due 1/2017)

August Initial Outreach

Announce Commissioning Project to School of Music

Professional Development for Columbus City Schools

September Begin 12-Week Outreach

Symposia One

Submit *Music and Social Change* GEC for Approval for 2017-2018

October Symposia Two

Commissioning Applications Due

November Outreach Informance

Symposia Three

December Prepare Semester Results Report

January Begin 12-Week Outreach

Symposia Four

Announce Selected Commissioning

Assemble Submissions for Journal

February Symposia Five

March Symposia Six

Deadline for 2018 CMSJ Conference Proposals

April Inaugural Performance 2017

May 2018 Conference Selections Announced

Prepare Annual Results Report

**Budget**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Cost | Quantity | Total |  |
| ***Personnel*** |  |  | ***76,000*** | ***Total*** |
| Faculty Release Time | 30,000 | 1 | 30,000 | Instruction of *MaSC* GEC 2017-2018 |
| Research | 10,000 | 1 | 10,000 | Conference/Investigatory Work |
| Outreach Instructors | 9,600 | 2 | 19,200 | 8 hours per week/$50 per hour for lead teacher |
| Undergraduate | 1,500 | 8 | 12,000 | $1,500 Scholarship per semester for assistants |
| Graduate Associate | 4,800 | 1 | 4,800 | $4,800 Administrative Duties |
| ***OSU Technology*** |  |  | ***40,000*** | ***Total*** |
| HD Projector Screen | 15,000 | 1 | 15,000 | Essential for multidisciplinary performance in Weigel |
| HD Projector | 15,000 | 1 | 15,000 |  |
| Installation | 10,000 | 1 | 10,000 |  |
| ***Outreach Equipment*** |  |  | ***16,870*** | ***Total*** |
| Ipad Air 10-Pack | 4730 | 2 | 9,460 | To be used as instructional devices |
| Ipad Case | 630 | 2 | 1260 | Maintenance |
| Headphone Splitters | 10 | 10 | 100 | Allowing collaboration for students |
| Headphones | 25 | 20 | 500 | For use with ipads |
| Apple Square | 50 | 1 | 50 | Payment device to handle various commerce |
| Keyboard Lab | 5000 | 1 | 5,000 | Nine workstations |
| Software | 500 | 1 | 500 | Music Learning software |
| ***Scholarship*** |  |  | ***17,000*** | ***Total*** |
| Conference Keynote | 5,000 | 2 | 10,000 | Conferences in 2017 and 2018 |
| Journal /format | 3,500 | 1 | 3,500 | Editor |
| Website | 2,500 | 1 | 2,500 | Webmaster, hosting, updates, and distribution |
| Colloquium Guests | 200 | 5 | 1000 | Honorarium |
| ***Grant Total*** |  |  | ***149,870*** |  |

Faculty Release - Until the Center is approved for sustained funding, current faculty will need to create and teach initial introductory GEC course. In the long-term, we propose a tenure-track hire of Director of the Center for Music and Social Justice at the rank of Lecturer or Assistant Professor. Duties to include:

1) teach one course

2) develop curriculum for a minor in Music and Social Justice

3) serve as Editor of *Journal of Music and Social Justice*

4) oversee outreach and engagement

Graduate Administrative Associate - Serve as assistant to the Director

Research - We have identified the following institutions as prospective areas of investigation and development: Bornoff training for teaching of group violin class at Weinland Elementary, [www.fase.org](http://www.fase.org/)

Mills College in Oakland, CA; Chamber Music America annual conference, New York City; University of; California--Berkeley; Naropa University, Boulder, CO; Social Justice Artists' Collaborative, New York City; Sphinx Organization, Detroit; Young People’s Chorus of New York; South by Southwest Music Festival, Austin, TX

Weigel Hall Equipment - The School of Music is in the process of installing equipment for live streaming capability of performances (May/June 2016) and this will provide the opportunity to make the Center’s activities immediately available globally. We request the the purchase and installation of HD quality projector and screen for Weigel Auditorium. This will allow for live streaming of guests and for multimedia productions involving film. It will also open new spaces of expression in creating multi-media performance.

We have identified the following personnel as potential contributors:

Connie Stewart, Professor, Department of Art, University of Northern Colorado

Sheela Bringi, Grammy-nominated vocalist/instrumentalist,<http://www.shebrings.com/>; Bruce Cockburn, singer/songwriter/musical activist, <http://brucecockburn.com/>; Mavis Staples, legendary singer/member of Staples Singers, champion of social justice; <http://livinonahighnote.com/>; Bernice Johnson-Reagon, composer/musician/scholar/teacher/speaker/activist;<http://www.bernicejohnsonreagon.com/>; Sweet Honey in the Rock,<http://sweethoneyintherock.org/> whose mission is to "Educate, Entertain and Empower"

We have identified the following potential outside funding sources:

Challenge America Grant NEA

Art Works NEA

Greater Columbus Arts Council

Franklin County Neighborhood Arts Grant

Columbus Foundation Grant

Rock n Roll Hall of Fame

Experience Music Project of Seattle

Chamber Music America

John D. and Catherine T. MacArthur Foundation

**Kristina Caswell MacMullen, Curriculum Vitae**

**Education**

2012         D.M.A. in Choral Conducting                      Texas Tech University                                       Lubbock, TX

2009         M.M. in Choral Conducting                         Michigan State University                          E. Lansing, MI

2001         B.M.E. in Vocal Music                                   Michigan State University                          E. Lansing, MI

**Professional Experience**

2013     The Ohio State University  *Assistant Professor of Music* Columbus, OH

                       Assistant Director of Choral Studies

                       Conductor of Symphonic Choir (50 Voice Music Major Ensemble)

                   Conductor of Women’s Glee Club (80 Voice Non-Music Major Ensemble)

                       Advisor to Graduate Conductors of Mastersingers (Lab Ensemble)

                       Private Instructor to Graduate Conducting Students

                       Assist/Co-Teach Graduate Conducting Seminar

                       Instructor of Choral Sight-Singing Course

In January of 2015, the Glee Club hosted the three-day summit *CONCEPT:Freedom*, raising awareness about human trafficking in and around central Ohio. This summit included a film screening of *Very Young Girls*, which focused on the work of Rachel Lloyd, founder and executive director of GEMS (Girls Education and Mentoring Services). The second day consisted of a performance by the Glee Club with Ms. Lloyd as guest speaker. On the final day, fourteen ensembles collaborated to create a festival chorus of women from within the midwest. In addition, interest sessions featuring local abolitionist organizations allowed attendees to discuss solutions for this human rights issue. The *Unchained* Fashion Show completed the summit. Inspiration for the concept came from Lloyd's book, *Girls Like Us*. Her writing focuses on the young women within her care victimized by human trafficking, as well as Lloyd's own experience as a survivor.

2011-13  The Ohio State University  *Visiting Assistant Professor of Music* Columbus, OH

2009-11  Texas Tech University  *Graduate Teaching Associate* Lubbock, TX

2006-9 Brighton Area Schools  *Director of Vocal Music*                                                                             Brighton, MI

2003-6 Tecumseh Public Schools  *Director of Vocal Music*                                                                    Tecumseh, MI

2004-6 Tecumseh Community Chorus  *Conductor* Tecumseh, MI

2003     Nashville Metropolitan Public Schools  *General Music Teacher* Nashville, TN

2002     Elk Rapids Public School  *Director of Vocal Music* Elk Rapids, MI

I**nternational/Professional Experience**

2016 Apr.     Kiwanis Choral Festival                                                                                 Vancouver, British Columbia

2012 June    Manhattan Concert Productions                                                               Lincoln Center, New York, NY

2012 Jan.     Pangea Choir Project (Skype Session)                                                                  China/Traverse City, MI

2011 Dec.    University of Maribor Choir (Clinician)                                                                           Maribor, Slovenia

2011 Dec.    University of Maribor (Conducting Masterclass)                                                          Maribor, Slovenia

**Guest Conducting Appearances**

2016 Mar.   National Organization of Kodaly Educators                                                               Long Beach, CA

2016 Feb.    Georgia All-State Treble Choir                                                                                                   Athens, GA

2016 Feb.    Virginia All-Region Treble Choir                                                                                             Richmond, VA

2014 Apr.     University of North Carolina (UNC) at Greensboro                                                         Greensboro, NC

2014 Feb.    Mississippi Collegiate Choral Festival                                                                                     Meridian, MS

2013 Oct.     Texas Collegiate Women’s Choral Festival                                                                           San Marco, TX

2013 Mar.   American Choral Directors Association (ACDA) of Michigan                                            Big Rapids, MI

2013 Feb.    Arkansas High School All-State Women’s Honor Choir                                                     Little Rock, AK

2012 Oct.     St. Louis District 8 High School All-Region Honor Choir                                                       St. Louis, MO

2012 Oct.     Parkway School District Middle School Honor Choir                                                            St. Louis, MO

2012 Jul. Kansas ACDA Women’s Honor Choir                                                                                           Topeka, KS

2011 Jan.     Michigan Schools Vocal Music Association (MSVMA)                                                Grand Rapids, MI

2010 Dec.    MSVMA District A High School Mixed All-Region Honor Choir       Flint, MI

**Research/Scholarly Work/Publications**

2013 *Ave Regina Caelorum,* Chiara Cozzolani            Boosey & Hawkes

2012              *Holy Manna,* William Moore                              Musicatus Press

2011              *Fecit Potentiam,* Niccola Porpora from *Magnificat* (SSAA)                                          Musicatus Press

2009              “Choral Conducting/Teaching: Real World Strategies for Success”                       G.I.A. Publications

                       DVD featuring teaching strategies, teacher interviews and reflections,

                       score-study methods, and classroom segments filmed at Brighton High School

**Professional Conference Presentations**

2015 Mar.   “Engaging the Power of the Visual: Artful Movement and                                 ACDA National

                       Dynamic Formation in Performance”                                                                              Salt Lake City, UT

2014 Mar.   “Engaging the Power of the Visual: Artful Movement and                                         ACDA Southern

                       Dynamic Formation in Performance”                                                                                  Jacksonville, FL

2014 Mar.   “The Senses Collide: Connecting Artful Movement and                                              ACDA Northwest

                       Dynamic Formation in Performance”                                                                                        Seattle, WA

2012 Aug.    “Lights, Music, Action, *Choregie!*                                                                 MSVMA Summer Workshop

                       Innovations from Slovenia”                                                                                                          Lansing, MI

2012 Jul.       “Lights, Music, Action, *Choregie!*                                                                       KCDA Summer Workshop

                       Innovations from Slovenia”                                                                                                          Topeka, KS

2010 Aug.    “The *Other* in Rehearsal:                                                                                MSVMA Summer Workshop

                       Non-Musical Strategies for Collaborative Artistry”                                                                Lansing, MI

**Honors and Awards**

2012 Jun.     Research Enhancement Grant                                                                           The Ohio State University

                       Study in Italy, Croatia, and Slovenia                                                                                     Columbus, OH

2011 May    Fulbright Fellowship Alternate                                                                                                         Slovenia

2011 Mar.   ACDA Graduate Conducting Competition Runner-up                                ACDA National Convention

                                                                                                                                                                                          Chicago, IL

**Professional Organizations/Service**

American Choral Directors Association

College Music Society

International Federation of Choral Music

National Association for Music Education

Ohio Music Education Association

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**Michael Smith, *Curriculum Vitae***

4044 Savannah Grove Lane

Columbus, Ohio 43221

614-742-7380 – Home

614-302-1707 – Cell

**Education**

Doctor of Arts in Music (Wind Conducting) from University of Northern Colorado: coursework and written exams completed

Master of Music Education from University of Northern Colorado, August 1990.

Bachelor of Arts in Music Education from Northeastern Illinois University May 1982.

**Employment History**

2012 - Present – Lecturer, The Ohio State University

• Assistant Director of Marching and Athletic Bands

• Conductor of the Jazz Workshop Big Band and the Jazz Fusion Combo

• Teach Mus 4566 (Jazz Pedagogy), and Mus 3446 (Jazz Styles and Analysis)

• Supervise instrumental music education majors

• Served as Interim Director of Jazz Studies – spring 2016

2009 - 2012 – Adjunct Faculty, University of Northern Colorado

• Responsibilities included teaching MUS 104 (Fundamentals of Music Theory), MUS 150 (The History of Rock and Roll), MUS 114 (Aural Skills and Sight Singing I), PVA 310 (The Arts in Contemporary Society), and conducting the Bear Necessities Basketball Band, which performs at all men’s and women’s home basketball games

• Created (along with Connie Stewart, UNC visual arts professor) an elementary instrumental music curriculum titled To The Max!, which is ready to be adapted and implemented, and which has been proposed to two school districts in Colorado

2007 - 2009 – Graduate Teaching Assistant- The University of Northern Colorado

• Responsibilities included teaching MUS 204 (Fundamentals and Experiences in Music), conducting the University Bands, assisting the Pride of the Rockies Marching Band, and conducting the pit orchestra for the musical Chess

1990 -2007 – Director of Bands- Fort Collins High School

• Duties included conducting jazz big bands, jazz combo, traditional jazz band, symphonic band, concert band, Purple Regiment Marching Band, basketball pep band, teaching beginning guitar and music theory, and creating and teaching a History of Rock and Roll class

• Created the History of Rock and Roll curriculum that is now being utilized by the entire Poudre School District in Fort Collins, Colorado

1989 -1990 – Graduate Teaching Assistant- University of Northern Colorado

• Duties included teaching MUS 204 (Music Fundamentals and Experiences) and assisting the Pride of the Rockies Marching Band.

1984 -1989 – Director of Bands- Georgetown-Ridge Farm High School and Mary Miller Junior High School, Georgetown, Illinois

• Duties included conducting the 7th and 8th grade band and providing private instruction to all of the musicians in the band, conducting the high school concert band, jazz band, and pep band

• Duties also included all aspects of directing an award-winning competitive marching band, including drill design, music arranging, and teaching marching and maneuvering

1982- 1984- Instrumental music teacher- Chicago Public Schools, Chicago, Illinois

• Duties included directing bands and teaching brass, winds, percussion, guitar, and orchestral strings in numerous schools in the Chicago Public School District

1982-1984- Percussion instructor the Mount Prospect Imperials Drum and Bugle Corps, Mount Prospect/Des Plaines, Illinois

**Professional Affiliations**

Jazz Education Network

Ohio Music Education Association

National Association for Music Education

Music Educators National Conference

Colorado Music Educators Association

Colorado Bandmasters Association

Illinois Music Education Association

National Education Association

Colorado Education Association

Illinois Education Association

American Association of University Professors

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**Juliet White-Smith, *Curriculum Vitae***

School of Music                                                                                                        Phone: 614-292-2128

The Ohio State University                                                              Email: white-smith.1@osu.edu

210 Hughes Hall

1866 N. College Road

Columbus, OH 43210

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**EDUCATION**

1989-98        Eastman School of Music

Doctor of Musical Arts, Viola Performance & Literature

1984-87        University of Houston

Master of Music, Viola Performance

1980-84        Louisiana State University                                                                                                            Bachelor of Music, Violin Performance, *summa cum laude*

**TEACHING EXPERIENCE**

2012-present   Professor of Music, *The Ohio State University*

1991-2012    Professor of Music (2008); Associate Professor of Music/Tenured (1996),       *University of Northern Colorado*

1990-91        Teaching Assistant, *Eastman School of Music*

1987-89        Visiting Professor of Music (1988-89); Instructor of Music (1987-88),

*Western Michigan University*

**PROFESSIONAL APPOINTMENTS**

2014-present   Yamaha Certified String Educator, Yamaha Corporation of America

2004-2006    Editor-in-Chief, *American Viola Society Broadcast E-News*

2002-2008    Contributing Editor, *Journal of the American Viola Society,* Alternative Styles

**GRANTS**

2016Office of International Affairs Faculty Enrichment Grant, The Ohio Sate University, *The OSU-Vietnam Cultural Outreach Music Project,* $5,000

2015 College of Arts and Sciences, The Ohio State University, $2,500 International Travel Grant for Field Research in Vietnam (November 2015)

2007 Faculty Research and Publications Board, University of Northern Colorado, $2200 for project entitled: “CD Recording of 4 Compositions for Viola by American Composers of the 20th Century.”

1996 University of Northern Colorado Foundation Grant, $1200 to host Inaugural Mini-Congress of the Rocky Mountain Viola Society

**PUBLICATIONS**

2009 Littrell, David, Editor. *2009 ASTA String Syllabus.* ASTA Publications, Section Editor

*Fashionably Late: Juliet White-Smith Debuts!* [Compact disc recording] Centaur                          Records, Inc., 2009.

2005 “At Ease: Viola Set-Up Made Simple” in *American String Teacher* 55/4 (November                               2005)

“The Violist as Composer: Introducing Kenji Bunch” in *Journal of the American Viola Society* 21/2 (Fall 2005)

2004 “A Road Toward Self-Discovery: The Mark O’Connor Strings Conference” in                       *Journal of the American Viola Society* 20/1 (Spring 2004)

2000 "From Violin to Viola: Making the Switch a Success," in *American String                                     Teacher* 50/1 (February 2000)

**SELECT PERFORMANCE AND PRESENTATION**

February 22-23, 2013  Viola Soloist, William Walton’s *Concerto for Viola and Orchestra,* with the Thailand Philharmonic Orchestra, Salaya (Bangkok)

March 3, 2016          Presenter, “Zen and the Art of Motivation: Shifting the Focus From the Product to the Process and Empowering Students for Success,” American String Teachers Association Annual Conference, Tampa, FL

March 6, 2014          Co-Presenter (with Dr. Robert Gillespie), “Getting the Most From Your Violins and Violas in the School Orchestra: Diagnosing Playing Problems, Solving Them, and Helping Students Learn How to Lead,” American String Teachers Association Annual Conference, Louisville, KY

March 22, 2012        “Breaking the Talent Code: Engaging Students in Their Own Success,” American String Teachers Association Annual Conference, Marriott Marquis Conference Center, Atlanta, GA

**SELECT PROFESSIONAL SERVICE AND AFFILIATIONS**

Past President, American Viola Society (2008-11)

Member, Chamber Music Columbus board of directors (2013-present)

Member, Ohio Viola Society board (2014-present)

Member, Ohio String Teachers Association board (2015-present)

Founder and Past President, Rocky Mountain Viola Society (1995-1996, 2000-2002)

String Area Head, University of Northern Colorado School of Music (2006-2012)

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Associate Professor

Music, Media and Enterprise

David Bruenger joined Ohio State to build and direct the program funded by the Targeted Investment in Excellence grant awarded to the School of Music. He is developing an interdisciplinary curriculum that will critically examine the roles of music in media, commerce and culture in both theory and practice.

Bruenger was formerly associate professor of music at the University of Texas-San Antonio where he developed and coordinated the music industry program and taught courses in popular music and culture. Previously, at the University of Missouri-St Louis, he directed several concert and educational series. Bruenger has degrees from Southern Illinois University, Washington University and the University of North Texas. He has been a classical, commercial and academic performer, teacher, administrator and scholar for more than 30 years. His research interests include cultural economics, post-modern production and reception in music, and the cultural, economic and political effects of Internet-based social media.

Bruenger's research focuses on the interrelationships between and among music, media, commerce, and culture, with a particular focus on how digital technologies and the social media platforms of the Internet affect the creation and reception of music in the 21st century.

Areas of Expertise

* Music, Media and Enterprise

Education

* Southern Illinois University
* Washington University
* University of North Texas