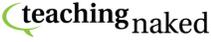


José Antonio Bowen, Ph.D., FRSA.

Author of teachingnaked

After a career as a [jazz performer](#) with Stan Getz, Dizzy Gillespie, Bobby McFerrin, Dave Brubeck, Liberace, and many others, a symphony (nominated for the Pulitzer Prize in Music in 1985), a film score, and music for Hubert Laws, Jerry Garcia and many others, Bowen became an academic, writing over 100 scholarly articles and being honored with the [Ernest L. Boyer Award](#) (for significant contributions to American higher education) from the [New American Colleges and Universities](#) (2018) and the [Frederic W. Ness Award, Best Book on Higher Education](#) (2013) from the American Association of Colleges and Universities. www.josebowen.com

Student & Music Workshop & Performance List

1. Entrepreneurship Workshops (60-90 minutes unless noted)

Designed for students interested in creative and performing arts careers and can be adapted to any individual discipline (music, design or engineering for example).

1.A. can be used as the intro for the other workshops, or, if extended in length, can cover most of 1.B and 1.C. (Beethoven was an entrepreneur: see [my TED talk](#).)

1.A Introduction to Arts Entrepreneurship: Designing a Creative Life

This workshop is for students in creative fields who wants to make a living doing the work you love and making a difference at the same time. Most artists are free-lancers (1099 vs W2 gigs), so while you need craft, this workshop will help you develop additional skills. It will help you monetize your creativity and prepare for the life you want after graduation. Self-awareness is critical to success. The goal of the workshop is to help you define your creative perspective and purpose, find your professional sweet spot and help you think about the choices you must make to meet them.

1.B Identifying your Personal Brand and Crafting your Elevator Pitch

Can you clearly articulate how your creative life and approach are unique and why others should pay for this? This workshop will enable you to define your personal brand and distill it into a brief self-introduction that you can use to start conversations with others that can advance your career. What would you say to a potential donor, supporter, patron or agent in 15 seconds? You need several (rehearsed!) brief ways to introduce your passions and dreams to those you meet. Your elevator pitch will change, but you will always need one.

From former students:

"OMG it worked!! I went back stage to see Yo-Yo Ma after a performance. He signed my program and asked me what I did. I used my elevator pitch. He stopped, and said 'that is unique, why don't you come by tomorrow for a lesson and a chat.' I did, of course and it was AMAZING!!!!"

"I was getting on the elevator at this conference and I overheard two guys talking about promoting modern music and how their college did nothing to prepare them. Stepping onto the elevator, I had from the mezzanine until the ninth floor to share my pitch for my new concert series. The cards were exchanged and we're meeting later this conference. The ACTUAL time was actually a bit tighter than 15 seconds. It literally DOES happen!"

1.C Framing the Artistic Experience and Building an Audience

We experience art within a frame. You have inherited a tradition, but you control much more context you think. If you want people to pay for your creativity, you need to think about the audience and the atmosphere as well as your attraction (what you want to present). Are the members of Blue Man Group the best drummers in the world? In this workshop we will broaden your perspective on how and to whom you might sell your craft or design and practice a frame for introducing the next creative experience you want to sell.

1.D Creating a Business Plan to Fulfill Your Dreams *(90 mins to 3 hours)*

To be a successful freelancer, you will need a product list and a basic understanding of pricing, contracts, markets and taxes, and a business plan. We will explore all of these and practice by playing a free-lance arts game. You will need a mobile device (that can open an excel spreadsheet) and access to the internet.

2. Music and Performer Workshops

2.A Re-Thinking Repertoire & Thematic Programming

Choosing a program is also creative work, so it should be more than “some stuff I like.” No museum would do this. The internet is full of rare music that can expand your repertoire and create an adventure for your audience. Explore a single genre (nocturnes), or idea (romance), find an interesting moment in history (pieces about revolution), play pieces on the same subject (sea pieces) or with the same literary theme (Shakespeare or travel to Italy). Are there also pieces by women or non-Europeans that you might include? There is no neutral program, but themes should be meaningful to you and your audience and should seek to ask new questions rather than “teach” something to your audience.

2.B Re-Thinking Concerts

Your program is only the beginning. What experience do you want your audience to have? Who will be interested? What do you want people to feel? Then you can start to think about what venue, dress, timing, seating, length and atmosphere will help you create a memorable aesthetic experience. What will program notes add or do you want to frame pieces from the stage? How your audience feels about you as a person effects how they hear your music, so what image do you want to project?

2.C Using Historic Recordings to Expand Your Accent

All of us make assumptions about performance based upon where and when we live. Listening to old recordings can open a new world of different ways of performing—a world where melody and accompaniment are rarely aligned (in vocal, piano and even orchestral performance), where getting faster when you get louder was encouraged and where sliding between notes was common. There are recordings of Saint-Saëns, Brahms, Debussy, Grieg, Rachmaninoff, Prokofiev, and Elgar playing their music, as well as singers who sang for Verdi and Wagner (and

the last castrato Alessandro Moreschi), and students of Liszt and others.

2.D Practical Conducting for Everyone

Most musicians end up needing to conduct something, maybe a church choir, a pit band or a school ensemble. This workshop provides quick and practical tools you will remember when necessary. No baton is necessary. *The Cambridge Companion to Conducting* (J. Bowen editor) (Cambridge University Press, 2003) can serve as a text.

2.E Sight Reading for Pianists

Sight-reading is a separate skill and requires separate practice and different skills. Much of the paid work for pianists involves sight-reading. Here are techniques to improve your sight reading covered in a group piano setting.

2.F Jazz Topics

As an editor of “Jazz: The Smithsonian Edition,” contributor to “Discover Jazz” and an experienced jazz teacher, I have lots of individual talks and workshops on jazz history. Some examples include, Understanding the Latin Tinge (from Havana to Harlem), All about the Blues, Improvisation Workshop, How to Listen to Jazz, Introduction to Jazz and others.

3. Professional Development Workshops to How to Learn

These workshops can also be adapted just for artists and performers.

3.A How Learning Works

Learning is SWEET. Understanding how to help the brain that lives in your body work will help you learn. Can you really multi-task? How can interleaving and spacing help with every sort of learning and performance?

3.B Preparing and Budgeting Time for College Writing Assignments

Understanding how to read and prepare for assignments is a critical skill in college. Before you start any assignment, especially writing ones, you need to know what is really being asked, what are the most important things you must do, and how much time you will need.

3.C Work Habits and Improving your Personal Effectiveness

You are your greatest asset. This workshop will help you understand what motivates you, what work habits are helping or hurting your productivity, when and how you work best, how to assess your personal effectiveness, improve how you listen to feedback, and how maximize your own creativity

3.D Becoming More Creative

You can improve your ability to take risks and be more creative. Like most things,

this requires a cycle of self-assessment, focus on specific behaviors, practice, reflection and adjustment. Learn to follow an impulse without first judging it. We will improve your creative confidence through idea generation, courage, persistence, feedback, iteration, collaboration and growth mindset.

4. Musical Performances

There is more information at www.jose.bowen.com

4.A Global Grooves with Masters of Jazz and World Music

Global Grooves is a collection of acclaimed musicians from Africa, India, the Middle East and American who fuse jazz and world music to create exotic grooves and cross-cultural acoustic music. We've performed around the world with recent touring in Mali (2009), Turkey (2011) and Indonesia, China and Hong Kong (2013). The program combines traditional musics with original compositions.

Student instrumentalists or your choir can easily be incorporated into this experience. Students will get music ahead of time and will join a 3-hour rehearsal in advance of the concert. Additional workshops are possible. There will be minor amplification with names and descriptions of tunes announced from the stage. Video samples with students are [here](#).

Musicians include the following: *(selection of musicians variable dependent on timing and budget)*
Deepak Ram (bansuri) studied Hindustani classical music with Sri Suryakant Limaye (India's master flute maker) and became the disciple of the celebrated flautist, Pandit Hariprasad Chaurasia in 1981. He is known for his collaborations with Dhafer Youssef, Darius Brubeck and Bheki Mseleku. He has 9 solo albums, appears on over 60 albums and the soundtracks for "The Fast And The Furious", "Matrix Revolutions" and many others. Deepak was awarded Best Instrumental Album at the South African Music Awards.

Jamal Mohamed (doubek) has performed with Sting, Mark O'Connor, Giovanni Hidalgo and many others worldwide from Mexico City to Tokyo and Cairo to Hong Kong. His music appears in the film Can't You Hear the Wind Howl?, with Danny Glover and Keb' Mo'. A native of Lebanon, he designs and builds the instruments he plays and Toca Percussion produces the "Jamal Doubek," a drum he designed. <http://www.jamalmohamed.com>

Diane Monroe (violin) plays with the Uptown String Quartet and the Max Roach Double Quartet and has and has recorded on the Soul Note, Philips/Polygram, and Mesa/Bluemoon labels. The Diane Monroe Quartet appeared on the Kennedy Center's Women in Jazz Festival and is in demand as an educator, panel specialist and leader of jazz improv workshops, rhythm clinics and master classes.

Poovalur Srige (mridangam) studied South Indian Classical music from his father P.A. Venkataraman. For over three decades He has performed and recorded with Sir Yehudi Menuhin, Bela Fleck, Mark O' Connor, John Bergamo, and Glen Velez and was nominated for a Grammy. He is currently a faculty at the University of North Texas and has taught at Calarts and San Diego State U. <http://www.poovalur.com>

Pepe Gonzalez (bass), has performed with Clifford Jordan, Slide Hampton, Hilton Ruiz, Dorohty Donegan, Pepper Adams, Dave Valentin and appears on many albums. He has performed at festivals in the Caribbean, Spain, Greece, France, Italy and the Soviet Union.

José Antonio Bowen (keys) has appeared in Europe, Africa, Asia and the United States with Stan Getz, Dizzy Gillespie, Bobby McFerrin, Dave Brubeck, Liberace, and many others. He has written a symphony (nominated for the Pulitzer Prize in Music in 1985), a film score, and music for Hubert

Laws, Jerry Garcia and many others. www.josebowen.com

4.B Jampact

Jampact is an improvisational jam band that connects jazz, world music and R&B. We often work collaboratively with dancers, visual or spoken word artists and eagerly seek to work with musicians or artists on your campus or in your community. There are video samples [here](#): Musicians (subject to availability and budget) include José Bowen, Jamal Mohamed, Buddy Momed, Kim Corbet and others.

4.C Solo piano or as a soloist, composer conductor for your jazz band

Solo concerts range from jazz standards to unusual classical repertoire (composers from Mexico and Cuba, or a night of waltzes including music by women and non-Europeans). I have a full evening of big band repertoire or can work as a clinician or soloist.

4.D Current Sample Musical Adventure Concert Recitals

Transforming Scarlatti: Side-by-side performances of the original Domenico Scarlatti (1685-1757) sonatas on the harpsichord and romantic transformations (arrangements) of the same sonatas for the piano by Enrique Granados, Carl Tausig, Ignaz Friedman, and Bela Bartok. Is there more than one way to be authentic?

The Italian and Spanish Galant: Just as a less complex post-baroque style was being introduced in the 18th-century, composers also faced the competing keyboards of the harpsichord and new fortepianos. These pre-classical sonatas by Benedetto Marcello, Baldassare Galuppi (considered one of the great composers of his time), Antonio Soler and Manuel Blasco de Nebra sparkle with invention and will highlight an emerging music on two keyboards.

The Waltz World Tour: The 19th-century waltz craze ran from Schubert to Strauss, but here we will explore how the waltz was adapted by Russian, English, French, Spanish, American, Cuban and Ragtime composers.

Cuba and Spain in Dialogue: While both Spanish and Cuban composers wrote music using dance styles from their native countries, they were also attracted to each other's musical traditions. The best known version of the famous Spanish Malagueña was by Cuban Ernesto Lecuona. We'll hear his *Suite Andaluía*, along with 19th-century Cuban composers Nicholas Ruiz Espadero and Ignazio Cervantes, and music of Granados and De Falla, who wrote pieces evoking both Spain and Cuba. American composer Louis Gottschalk also left his musical impressions of his extended stays in both.