APPLICATION FOR FALL 2015/SPRING 2016
SCHOLARS AND ARTISTS IN RESIDENCE

(please type)

Name: David Bixler

Department/Program: Music

Academic Rank: Associate

Office Phone: 22953 Home Phone: 212.694.7047

Cell: 917.549.6909 E-mail: dbixler@bgsu.edu

Title of Proposed Project: The Hughes Project

Please indicate your availability for residency:

Fall term: _______ Spring Term: _______ Either term: X

THE ATTACHED APPLICATION MATERIALS MUST INCLUDE:
- Abstract of Project (350-word limit)  
- Description of Project (8-10 double-spaced pages)  
- Current Curriculum Vitae
- Budget, if relevant

SIGNATURES

Applicant: [Signature] Date: 10/27

Department Chair: [Signature] Date: 10/24

College Dean: [Signature] Date: 10/24

APPLICATION DEADLINE
Monday, October 28, 2014, by 5:00 pm. Please submit one print and one electronic copy (email) of the application packet to: Ellen Berry, Director, ICS, 230 East Hall, eberry@bgsu.edu. Please include ICS Graduate Assistant, Tori Arthur, tarthur@bgsu.edu, on the email submission of the electronic copy.
David Bixler
ICS Fellowship Proposal

Abstract: The Hughes Project

- Eighteen movement suite based on selected poems of Langston Hughes
- Scored for alto saxophone, trumpet, piano, bass, percussion, and string quartet
- Recording and performance project

American poet and author Langston Hughes was an influential voice in the Harlem Renaissance. Hughes's poetry, like jazz, was a product of contrasting, even disparate components, and as a musician, I am intrigued by the seamless assimilation of the numerous personal and cultural influences in his writing. His poetry has inspired me to create **The Hughes Project**, in which I will compose music that endeavors to capture the ideas and emotions that are so richly embedded in his poetry.

**The Hughes Project** will be a multi-movement composition that will function as a musical illumination of Hughes' poems. Hughes wrote many poems that deal specifically with jazz; however for this project, I have selected eighteen of Hughes' poems that are not overtly musical in nature, but instead deal with the struggles and hopes that speak of and to our common humanity. Each of the poems will serve as the emotional and intellectual basis for an individual movement. The work will be scored for saxophone, trumpet, piano, bass, percussion, and string quartet. While there is a rich history of collaboration between Hughes' poetry and jazz musicians, some of which actually involved Hughes as the reader of his own work, this project is unique in that no text will be set to music, nor will the poems be read over musical gestures. Hughes used language to express personal and social experience as well as music. Since I am a musician and composer and not a writer, no attempt will be made to co-opt his words, but rather the poems will be the point of departure as I will use sound to convey my connections with his words. The poems will be available to the audience either via program or projection in order to illuminate the music and process.
DAVID BIXLER  ICS Fellowship Proposal

The Harlem Renaissance, which spanned the 1920s, was an era in which African-American writers, painters, and musicians used their artistic talent as a seemingly innocuous weapon in the struggle against racial inequality and as a means to establish their identity in America. Though the Harlem Renaissance did manifest itself in many cities throughout the United States, the name was taken from the iconic New York City neighborhood which had become home to many of the movement’s important proponents.

*Harlem* was a rural farming community settled by the Dutch who originally wrested it from Native Americans. The English began ruling the area in 1664, anglicizing the name *Haarlem*, a city in Holland, to *Harlem*. In the early 1800s Harlem was largely rural, consisting of estates owned by wealthy farmers that overlooked the Hudson River. At that time Harlem was only connected to New York City by steamboat and stage coach, making transportation difficult, especially in the winter when the river was frozen. By the mid-1800s Harlem became financially depressed because of depleted land and failed farms, and was eventually incorporated into New York City in 1873. The year 1880 brought new economic life to Harlem because of the completion of train routes from New York City and a subsequent boom in construction. Eventually, the construction supply exceeded the demand and in 1900, the buildings' owners, not being able to fill the apartments with white tenants, turned to realtor Phillip Payton and his Afro-American real estate company to fill the vacant apartments with black tenants. Concurrently, black laborers from the south were migrating to large cities in search of work, aided by the fact that factory owners started recruiting laborers from the south to meet the needs of a growing economy. The African-American population already living in Harlem was combined with both the migrant working population as well as blacks being forced from other parts of New York City by whites, creating an environment that enabled Harlem to become the epicenter of cultural life for blacks in America.

During the epoch that is now known as the Harlem Renaissance, much of the music, visual art, and literature that was created helped artists voice concerns over inequality and injustice towards blacks. While some in the middle class black population attempted to distance themselves from their humble roots, many of the artists during the Harlem Renaissance employed rural and folkloric elements in their works to celebrate both their past and the cultural differences between blacks and whites in America. These artists also eschewed existing stereotypes about African-Americans and created a new vision for what black culture in America could represent. Another characteristic of the intense interaction between the Harlem Renaissance artists was a cross-fertilization of genres and media, where visual art influenced music that in turn influenced poetry, etc. As black culture became acceptable as art, a curious white population flocked to Harlem to discover it. Duke Ellington's *Black and Tan Fantasy,*
written for his show at the Cotton Club, was a musical commentary of what Ellington witnessed nightly at that club, where dark-skinned waiters and light-skinned dancers served a white clientele. Palmer Hayden’s painting Jeunesse portrays a scene in which a black couple is freely dancing in a nightclub to music provided by black musicians, while white customers appear to be stiff and reserved in the background. Many black artists created now emblematic works, representing the conflicts and complexities of black urban life (and the associated white fascination)—Duke Ellington, Palmer Hayden, Aaron Douglas," et al." One of the most influential of all the artists in any media, however, was poet Langston Hughes.

Hughes was born in 1902 in Joplin, Missouri. He lived in several towns in the Midwest with his mother before joining his father in Mexico, who had left the United States in an attempt to flee racism. Drawn to poetry at a young age, at thirteen he was elected to the post of class poet. At age nineteen he published his first poems. He eventually moved to New York City to enroll at Columbia University, setting the stage for his involvement in the Harlem Renaissance. He dropped out of Columbia after one year, apparently more interested in the education gained on the streets of Harlem than in the classrooms of the university. Hughes was deeply influenced by jazz and other forms of Afro-diasporic music. During his frequent travels around the world in the 20s and 30s, he brought his collection of jazz and blues records in addition to a record player in order to remain connected to Harlem and black culture. With black, white, Jewish and Native American ancestors he embodies the idea of a melting pot and I am intrigued by the seamless assimilation of all of these cultural influences in his writing. As jazz is a hybrid of European melodic and harmonic concepts combined with Afro-Caribbean rhythms, I also see Hughes and his writing as a product of contrasting, even disparate components. His poetry has inspired me to create The Hughes Project, in which I will compose music that endeavors to capture the ideas and emotions that are so richly embedded in his poetry.

The Hughes Project will be a multi-movement composition that will function as a musical illumination of Hughes’ poems. Hughes wrote many poems that deal specifically with jazz; however for this project, I have selected eighteen of Hughes’ poems that are not overtly musical in nature, but instead deal with the struggles and hopes that speak of and to our common humanity. Each of the poems will serve as the emotional and intellectual basis for an individual movement. The work will be scored for saxophone, trumpet, piano, bass, percussion, and string quartet. While there is a rich history of collaboration between Hughes’ poetry and jazz musicians, most notably The Weary Blues (MGM 1959), an album where Hughes recites his own poetry over music composed by Leonard Feather and jazz icon Charles Mingus, this project is unique in that no text will be set to music, nor will the poems be read over musical gestures. Hughes used language to express personal and social experience as well as music. Since I am a musician and composer and not a writer, no attempt will be made to co-pt his words, but rather the poems will be the point of departure as I will use sound to convey my connections
with his words. The poems will be available to the audience either via program or projection in order to illuminate the music and process.

This will be a time of growth for me as a composer as it will be the first time that an entire work of mine will be based on a source outside of my personal imagination and experience. And although I have written for both jazz quintet and string quartet, it will be the first time that I will fuse these two ensembles of varied timbres and orchestrational expectations.

During this period my work on The Hughes Project would unfold roughly as follows:

- **Background Research**
  I plan to explore the considerable amount of critical analysis of Hughes's work along with the research that explores the historical context in which it was produced. Attached is an initial bibliography. As part of my research I will seek the help of literary scholars, including faculty at Bowling Green State University in order to acquire a more nuanced and deeper understanding of the chosen poems.

Once I have more fully analyzed both the literary and historical ideas in the poems I will begin the process of transforming these ideas into musical shapes. This will involve assigning melodic, rhythmic, and harmonic attributes to the ideas expressed in the literature. If I am awarded an ICS fellowship, I would be freed from my teaching obligations and would have the time of contemplation needed to organize and develop these musical fragments.

- **Preparation and Rehearsal of Music**
  In this phase much of the responsibility is relinquished by the composer to the musicians that are enlisted to give life to the notes on the page. A rewarding time for a composer is the opportunity to hear what a performing musician brings to a composed musical idea. I feel that much of what I do in composition is to set parameters and introduce ideas and then share control and ownership of these ideas with the musicians to whom I have entrusted my music. The actualization of what a composer originally conceived often takes on a different personality as the performers give shape to the music. On the practical side this phase also means having the parts printed and bound for readability, and organizing musicians for rehearsals.
• Examples of specific poems with orchestrational and conceptual ideas

Dream

Last night I dreamt
This most strange dream,
And everywhere I saw
What did not seem could ever be:

*You were not there with me!*

Awake,
I turned
And touched you
Asleep,
Face to the wall.

I said,
How dreams
Can lie!

*But you were not there at all!*

Dream will be written for string quartet and alto saxophone. The saxophone will express the lines in italics.

Drum

Bear in mind
That death is a drum
Beating for ever
Till the last worms come
To answer its call,
Till the last stars fall,
Until the last atom
Is no atom at all,
Until time is lost
And there is no air
And space itself
Is nothing nowhere.
Death is a drum,
A signal drum,
Calling all life
To Come! Come!
Come!

As a composition *Drum* will be introduced by a slow ostinato with muted trumpet in the foreground and string quartet in the background. As I read this poem the obvious choice of percussion will be altogether avoided.

- **Present the Music**
  I imagine a multi-faceted work of substance and length that would be premiered at Bowling Green State University. I will seek opportunities for additional regional and national performances of the work. I also plan a commercial recording of the project. It is my goal that the music that I compose will serve as the means for The Hughes Project to impact the relationship between jazz and literature and their respective audiences. Ideally this project will introduce the literary minded to what is often referred to as America’s classical music and perhaps initiate jazz aficionados into the world of Langston Hughes and the climate that created the Harlem Renaissance. This would give the listeners and readers a unique societal viewpoint that might provide insight into the racial inequality that still persists to this day. I am a jazz musician steeped in Afro-Cuban music, and additionally have a great respect for the European art music tradition. I believe that the diversity of my musical and artistic aesthetic is suited to engage the challenge contained within The Hughes Project.
Bibliography


DAVID FULFORD BIXLER  
226 West Wooster Street~ Bowling Green, OH ~ 43402  
(917) 549-6909 (c) ~ dbixler@bgsu.edu  

EDUCATION  
2007 Master of Arts (theory/composition), Montclair State University  
1987 Bachelor of Music (jazz studies), Indiana University  
1987 Performers Certificate, Indiana University  

ACADEMIC APPOINTMENTS  
2010-present Bowling Green State University, Director of Jazz Studies  
2008-present Bowling Green State University, Associate Professor of Jazz Saxophone  
2004-2010 Montclair State University, Visiting Specialist in Saxophone  

TEACHING EXPERIENCE  

Courses Taught  
2008-present Bowling Green State University  
Applied Saxophone – undergraduate and graduate  
Lab Band 1  
Chamber Jazz Ensembles  
Jazz Composition  
Graduate Jazz Styles and Analysis  
Graduate Jazz Pedagogy  
Jazz Arranging  
Jazz Piano Fundamentals  

2003-2010 Montclair State University  
Applied Saxophone  
Chamber Jazz Ensembles  
Performance Practicum for Jazz Majors  

Other Teaching  
2008-2010 International Master classes and clinics  
Cali, Columbia  
Havana, Cuba  
Aguascalientes, Mexico  
Tai-Chung, Taiwan
2008-present  Master classes and clinics at University Schools of Music

  Augustana College
  Ball State University
  Butler University
  Cincinnati College Conservatory of Music
  Indiana University
  Interlochen Arts Academy
  Marshall University
  Miami University
  Montclair State University
  Morehead State University
  Nyack College
  University at Buffalo
  University of Wisconsin Milwaukee
  University of Wisconsin Oshkosh
  University of Wisconsin Parkside
  University of Wisconsin Whitewater
  Western Illinois University

2000-present  Birch Creek Music Center, Egg Harbor Wisconsin
  Saxophone Faculty

2009-present  Performing Arts Institute, Wilkes-Barre Pennsylvania
  Director Big Band and Small Group

  Woodwind Instructor

  Woodwind Instructor

2000-2002  University of Wisconsin Eau-Claire Indian Head Arts Center,
  Shell Lake, Wisconsin
  Saxophone Faculty

1987-present  Numerous clinics and coachings at various High School Music programs
  throughout the US

**Graduate Committees**

As Chairman-portfolio exam

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<th>Name</th>
<th>Degree</th>
<th>Year</th>
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<td>Jason P. Ransom</td>
<td>Master of Music</td>
<td>2014</td>
<td>Bowling Green State University</td>
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<td>Chris Kosar</td>
<td>Master of Music</td>
<td>2014</td>
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<td>Kyle Turner</td>
<td>Master of Music</td>
<td>2013</td>
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<td>Nicole Hassell</td>
<td>Master of Music</td>
<td>2012</td>
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<td>Brian Lang</td>
<td>Master of Music</td>
<td>2011</td>
<td>Bowling Green State University</td>
</tr>
<tr>
<td>George Michael</td>
<td>Master of Music</td>
<td>2010</td>
<td>Bowling Green State University</td>
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</tbody>
</table>
As Member-portfolio exam

- Peter Deal  Master of Music 2014  Bowling Green State University
- John Cummins  Master of Music 2012  Bowling Green State University
- Po-Fang Chang  Master of Music 2012  Bowling Green State University
- Keith Barber  Master of Music 2011  Bowling Green State University
- Chris Clayton  Master of Music 2011  Bowling Green State University
- William Conn  Master of Music 2011  Bowling Green State University
- Carl Wiggins  Master of Music 2010  Bowling Green State University

Invited Guest Artists to Campus

Bowling Green State University

2014  Mike Stern, guitarist with Miles Davis

2013  Don Braden, saxophonist with Freddy Hubbard, Tony Williams, faculty Harvard
       Peter Erskine, drummer with Weather Report, faculty USC
       Gary Smulyan, saxophonist with Dave Holland, Vanguard Jazz Orchestra

2012  Sean Jones, trumpeter with Jazz@Lincoln Center
       Steve Wilson, saxophonist with Chick Corea and Dave Holland
       Rich Perry, saxophonist with Vanguard Jazz Orchestra and Maria Schneider

2011  Tony Malaby, saxophonist with Paul Motion
       John Riley, percussionist with Vanguard Jazz Orchestra and Bob Mintzer
       Jim Snidero, saxophonist, Savant recording artist
       Donny McCaslin, saxophonist with Dave Douglas, Sunnyside recording artist
       Jay Ashby, trombonist/percussionist with Paul Simon and Dizzy Gillespie

2010  Arturo O’Farrill, pianist, international jazz artist
       Phil DeGreg, pianist, Cincinnati College Conservatory of Music
       Ted Nash, saxophonist with Wynton Marsalis
       Rodney Whitaker, bassist with Wynton Marsalis, Michigan State University
       Joel Frahm, saxophonist, Anzic recording artist

2009  John Hart, guitarist, Blue Note recording artist
       Scott Wenzel, trumpeter, Criss Cross recording artist

Student Accomplishments

2012  Jason Ransom, Presidential Diversity Scholarship
      Kyle Turner, Outstanding Soloist Certificate, 54th Notre Dame Jazz Festival

2011  Josh Silver, Outstanding Soloist Certificate, 53rd Notre Dame Jazz Festival
      Paul Cohn, Outstanding Soloist Certificate, 53rd Notre Dame Jazz Festival
      Nicole Hassell, Outstanding Soloist Certificate, 53rd Notre Dame Jazz Festival
      Brian Lang, Outstanding Soloist Certificate, 53rd Notre Dame Jazz Festival
      Brian Lang, Ohio Intercollegiate Jazz Band
      David Guyton, Ohio Intercollegiate Jazz Band
      Paul Cohn, Ohio Intercollegiate Jazz Band
      Nicole Hassell, alternate, Ohio Intercollegiate Jazz Band
      Christine Wehr, Pro Musica Scholarship for study at Abersold Jazz Workshop
      A.J. Shank, Pro Musica Scholarship for study at Abersold Jazz Workshop

2010  Sam Schmidt, Pro Musica Scholarship for study at Abersold Jazz Workshop
      George Michael, Winifred O. Stone Graduate Student Development Award
2009  George Michael, Ohio Intercollegiate Jazz Band
       Jessica Simm, Ohio Intercollegiate Jazz Band

**Ensemble Performances**

2014  BGSU Lab 1 with Mike Stern
       BGSU Lab 1 with Dave Samuels
       BGSU Lab 1 with Tim Hagans
       Chamber Jazz Ensembles (4)

2013  BGSU Lab 1 performance of George Lewis' Triangle
       BGSU Lab 1 with Gary Smulyan
       BGSU Lab 1 with Peter Erskine
       BGSU Lab 1 with Don Braden (also at OMEA convention)
       Chamber Jazz Ensembles (4)

2012  BGSU Lab 1 with Sean Jones
       BGSU Lab 1 with Steve Wilson
       Chamber Jazz Ensembles (4)
       BGSU Lab 1 Notre Dame Jazz Festival
       BGSU Lab 1 Northview Jazz Festival
       BGSU Lab 1 Josh Bryant Thesis Performance
       BGSU Lab 1 Toledo School for the Arts
       BGSU Lab 1 Ellington’s “Such Sweet Thunder”

2011  BGSU Lab 1
       BGSU Lab 1 with John Riley
       BGSU Lab 1 College Concert
       BGSU Lab 1 CMA convocation
       BGSU Lab 1 with Jay Ashby
       BGSU Lab 1 Notre Dame Jazz Festival
       BGSU Lab 1 Clazel
       Chamber Jazz Ensembles (4)
       BGSU Lab 1 with Mike Williams

2010  BGSU Lab 1 BGSU Centennial Concert
       Chamber Jazz Ensemble, Young People's Concert
       BGSU Lab 1
       Chamber Jazz Ensembles (4)
       BGSU Lab 1 master class with Branford Marsalis
       BGSU Lab 1 with Rodney Whittaker
       BGSU Lab 1 with Arturo O'Farrill
       BGSU Lab 1 O.M.E.A. State Convention, Cincinnati
       BGSU Lab 1 Martin Luther King Day for Black Student Union

2009  Chamber Jazz Ensembles (4)
       BGSU Lab 1
       BGSU Lab 1 with John Hart
       BGSU Lab 1 with Scott Wendholt
       BGSU Lab 1 Northview Jazz Festival

2008  BGSU Lab 1
       BGSU Lab 1 with Jack Shantz
       Chamber Jazz Ensembles
**Student Recital Preparation**

2014  Jason Ransom, Graduate Recital
2014  Chris Kosar, Graduate Recital
2012  Nicole Hassell, Graduate Recital
2011  David Guyton Senior Recital
2011  Paul Cohn Senior Recital
2011  Brian Lang Graduate Recital
2011  Brian Lang College Recital
2010  George Michael, Graduate Recital
2009  Jessica Simm, Undergraduate Recital

**PROFESSIONAL DEVELOPMENT**

2014  North American Saxophone Alliance Biennial Conference
       featured artist with University of Illinois jazz band

2013  JEN Conference Atlanta, GA
       performance with David Bixler Quintet

2012  North American Saxophone Alliance Biennial Conference
       featured artist with Arizona State University jazz band

2010-present  Ohio Music Educators Association Convention

2005-2007  International Association of Jazz Educators Conventions

**PERFORMANCE EXPERIENCE**

**Concerto for Saxophone**

2010  Performance of the premiere of my own composition for saxophone and orchestra
       *South Dakota Symphony*, Delta David Gier, conductor

**Commercial Recordings**

2014  *Slink*, Auction Project
       Bixxlxxx Music BX2014

2013  *Final Night at Birdland*, Chico O’Farrill Afro Cuban Jazz Band
       Zoho Music ZM 201311
       Latin GRAMMY nominated

2012  *The Nearest Exit May Be Inside Your Head*, Zoho Music ZM 201206

2011  *40 Acres and a Burro*, Afro Latin Jazz Orchestra, Zoho Music ZM 201102
       GRAMMY nominated
2010  
*Auction Project*, Zoho Music ZM 201009

2010  
*Live In Shanghai*, Toshiko Akioshi, Pony Canon PCCY-30181

2009  
*Risa Negra*, Arturo O’Farrill Sextet, Zoho Music ZM 200910

2009  
*Short Stories*, Ancia Quartet, Naxos 8.559616

2007  
*Big Band Urban Folk Tales*, Bobby Sanabria, Jazz Heads JH1156

2006  
*Call It A Good Deal*, Zoho Music ZM 200608

2003  
*Show Me The Justice*, self-released

2000  
*Lost In Queens*, Amosaya AM2546

**International Performances**

2014  
Festival de Jazz  
Aguascalientes, Mexico  
8/25-30

2013  
Toshiko Akioshi  
Blue Note, Tokyo, Japan  
4/27-5/1

2010  
Chico O’Farrill Afro Cuban Jazz Orchestra  
Havana Jazz Festival, Havana, Cuba  
12/19

Chico O’Farrill Afro Cuban Jazz Orchestra  
Concert, Matanzas, Cuba  
12/18

Chico O’Farrill Afro Cuban Jazz Orchestra  
Concert, San Jose de las Lajas, Cuba  
12/14

Afro Latin Jazz Orchestra, Taichung Jazz Festival, Taichung, Taiwan  
10/24

Arturo O’Farrill Sextet, Taichung Jazz Festival, Taichung, Taiwan  
10/23

Toshiko Akioshi Jazz Orchestra, Concert, Tokyo, Japan  
10/18

Toshiko Akioshi Jazz Orchestra, Concert, Shanghai, China  
10/17

Toshiko Akioshi Jazz Orchestra, Concert, Beijing, China  
10/15
2009  Arturo O’Farrill Sextet, Ajazzgo Festival, Cali, Colombia  9/10

National Performances

2014  Auction Project, The Iridium
New York, NY  10/7

Indiana University Alumni Sextet, Jazz @ Lincoln Center  9/18
New York, NY

Birch Creek Jazz Orchestra
Birch Creek Performing Arts Center, Egg Harbor, WI  7/30-8/2, 8/6-10

Performance of Saxophone Concerto
Wilkes-Barre, PA  7/26

Auction Project, Birdland
New York, NY  7/1-5

David Bixler Group, Defiance Jazz Festival
Defiance, OH  6/14

David Bixler Quintet, Bungalow Jazz
Columbus, OH  4/13

David Bixler Quintet, Marshall University
Huntington, WV  4/12

David Bixler Quintet, Morehead State University
Morehead, KY  4/11

David Bixler Quintet, UW Parkside
Kenosha, WI  3/31

David Bixler Quintet, The Jazz Gallery
Milwaukee, WI  3/30

David Bixler Quintet, The Washington
Burlington, IA  3/28

Auction Project, Shapeshifter Lab
Brooklyn, NY  2/19

David Bixler Quintet, Western Illinois University
Macomb, IL  3/29
2013

Auction Project, Cafe Django
Bloomington, IN
10/14

Auction Project, Butler University
Indianapolis, IN
10/14

Auction Project, Bungalow House of Jazz
Columbus, OH
10/13
Auction Project, Cliff Bells
Detroit, MI
10/12

Auction Project, University of Toledo
Toledo, OH
10/11

Auction Project, St. Timothy's
Perrysburg, OH
10/10

Auction Project, Interlochen Arts Academy
Interlochen, MI
10/9

Birch Creek Jazz Orchestra
Birch Creek Performing Arts Center, Egg Harbor, WI
8/7-10, 14-17

David Bixler Quintet, The Jazz Estate, Milwaukee, WI
8/3

David Bixler Quintet, The Jazz Estate, Milwaukee, WI
8/2

David Bixler Quintet, Luna Café, Depere, WI
8/1

David Bixler Quintet, Smalls, New York, NY
7/27

Auction Project WPM Concert Hall, New York, NY
6/12

Afro-Latin Jazz Orchestra, Birdland, New York, NY
6/2

Afro-Latin Jazz Orchestra, Birdland, New York, NY
5/26

Afro-Latin Jazz Orchestra, Birdland, New York, NY
5/19

David Bixler Quintet, Blue Wisp
Cincinnati, OH
2/16

David Bixler Quintet, Cliff Bells
Detroit, MI
2/15

David Bixler Quintet, Bowling Green State University
2/14
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<td>David Bixler Quintet, Birdland, CD release party</td>
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<td>Toshiko Akioshi Jazz Orchestra, Rose Hall</td>
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2011

UW-Milwaukee, Milwaukee, WI
David Bixler/Arturo O’Farrill Quintet 3/30
The Jazz Estate, Milwaukee, WI

Soloist with the Arizona State University Jazz Band 3/17
NASA Biennial Conference, Tempe, AZ

David Bixler Quintet, Smalls, New York, NY 12/2

David Bixler/Arturo O’Farrill Auction Project 10/29
Old Town School of Folk Music, Chicago, IL

David Bixler/Arturo O’Farrill Auction Project 10/27
Nighttown, Cleveland, OH

David Bixler/Arturo O’Farrill Auction Project 10/25
St. Charles East H.S., St. Charles, IL

Afro Latin Jazz Orchestra 10/14-15
Symphony Space, New York, NY

David Bixler Quintet, Smalls, New York, NY 9/16

David Bixler Quintet, Fat Cat, New York, NY 9/15

Birch Creek Jazz Orchestra 8/3-6, 10-13
Birch Creek Performing Arts Center, Egg Harbor, WI

David Bixler Quartet, Artist’s Quarter, Minneapolis, MN 7/27

David Bixler Quartet, The River Common 7/17
Wilkes-Barre, PA

David Bixler Quartet, The Blue Wisp, Cincinnati, OH 6/24-25

Chico O’Farrill Afro Cuban Jazz Orchestra 5/18
Chelsea, New York, NY

Chico O’Farrill Afro Cuban Jazz Orchestra 5/2
Brooklyn Museum of Art, Brooklyn, NY

Arturo O’Farrill Quartet, Puppets, Brooklyn, NY 5/2

David Bixler/Arturo O’Farrill Auction Project 3/11
Percy’s, New York, NY
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Date</th>
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<tbody>
<tr>
<td>2010</td>
<td>David Bixler Quintet, Bogardus Mansion, New York, NY</td>
<td>12/17</td>
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<tr>
<td></td>
<td>Afro Latin Jazz Orchestra featuring Miguel Zenon</td>
<td>11/6</td>
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<td></td>
<td>Symphony Space, New York, NY</td>
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<tr>
<td></td>
<td>David Bixler/Jim Snidero Quintet</td>
<td>10/1-2</td>
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<td></td>
<td>The Blue Wisp, Cincinnati, OH</td>
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<tr>
<td></td>
<td>David Bixler/Arturo O’Farrill Auction Project CD release</td>
<td>9/8</td>
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<td></td>
<td>sponsored by Vandoren, Iguana, New York, NY</td>
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<td>Birch Creek Jazz Orchestra</td>
<td>8/4-7, 11-14</td>
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<td></td>
<td>Birch Creek Performing Arts Center, Egg Harbor, WI</td>
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<tr>
<td></td>
<td>Arturo O’Farrill Sextet, Birdland, New York, NY</td>
<td>7/13-17</td>
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<td>Arturo O’Farrill Sextet, Jazz Mobile, New York, NY</td>
<td>7/7</td>
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<td></td>
<td>David Bixler Quintet, Fat Cat, New York, NY</td>
<td>6/26</td>
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<td></td>
<td>David Bixler Quartet, private concert, Chicago, IL</td>
<td>6/23</td>
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<td></td>
<td>David Bixler Quintet, Smalls, New York, NY</td>
<td>6/1</td>
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<td></td>
<td>David Bixler Quintet, Fat Cat, New York, NY</td>
<td>5/1</td>
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<tr>
<td></td>
<td>Soloist with the Augustana College Big Band</td>
<td>3/9</td>
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<td></td>
<td>Sioux Falls, SD</td>
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<td></td>
<td>Premier of <em>Concerto for Alto Saxophone and Orchestra</em></td>
<td>3/6</td>
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<tr>
<td></td>
<td>with the South Dakota Symphony Orchestra</td>
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<tr>
<td></td>
<td>Arturo O’Farrill Sextet, Smoke, New York, NY</td>
<td>1/15-16</td>
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<tr>
<td>2009</td>
<td>David Bixler Quintet, Smalls, New York, NY</td>
<td>12/22</td>
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<tr>
<td></td>
<td>Arturo O’Farrill Sextet, Puppets, Brooklyn, NY</td>
<td>12/11-12</td>
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<td></td>
<td>Arturo O’Farrill Sextet, Dizzy’s</td>
<td>12/1-6</td>
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<td></td>
<td>Jazz@Lincoln Center, New York, NY</td>
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<td></td>
<td>David Bixler Quintet, Fat Cat, New York, NY</td>
<td>11/28</td>
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<tr>
<td></td>
<td>David Bixler/Arturo O’Farrill Auction Project</td>
<td>11/21</td>
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<tr>
<td></td>
<td>Falcon Arts Center, Beacon, NY</td>
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</table>
David Bixler/Arturo O’Farrill Auction Project
Montclair State University, Montclair, NJ 11/20

Arturo O’Farrill Sextet, Symphony Space, New York, NY 10/11

Arturo O’Farrill Sextet, Falmouth Jazz Festival
Cape Cod, MA 10/3

David Bixler Quintet, Fat Cat, New York, NY 9/4

Birch Creek Jazz Orchestra
Birch Creek Performing Arts Center, Egg Harbor, WI 8/5-8, 12-15

David Bixler Quartet, The Jazz Estate, Milwaukee, WI 8/1

David Bixler Quartet, The Jazz Estate, Milwaukee, WI 7/31

David Bixler Quintet, Wyoming Seminary
Wilkes-Barre, PA 7/19

Arturo O’Farrill Sextet, Puppets, Brooklyn, NY 6/6

David Bixler/Arturo O’Farrill Auction Project
Private concert, New York, NY 6/5

Arturo O’Farrill Sextet, Community Arts Concerts
Coral Gables, FL 6/4

David Bixler Quintet, Small’s, New York, NY 5/8

Arturo O’Farrill Sextet, Puppets, Brooklyn, NY 4/25

David Bixler Quartet, The Blue Wisp, Cincinnati, OH 4/17-18

Arturo O’Farrill Sextet, Puppets, Brooklyn, NY 4/9-11

David Bixler Quartet, Fat Cat, New York, NY 3/26

David Bixler Quintet, Falcon Arts Center
Marlboro, NY 3/14

Arturo O’Farrill Sextet, Brooklyn Academy of Music
Brooklyn, NY 1/21

Arturo O’Farrill Sextet, live radio broadcast WBGO 1/17
From J&R, New York, NY

Arturo O’Farrill Sextet, Birdland, New York, NY 1/1-3

2008
Bobby Sanabria Big Band, Le Poisson Rouge New York, NY 12/29
Valery Ponomarev Big Band, The Iridium New York, NY 12/23

David Bixler/Arturo O’Farrill Auction Project Saint Peter’s Church, New York, NY 11/23

Bobby Sanabria Big Band, Tribeca Performing Arts Center, New York, NY 10/31

Bobby Sanabria Big Band, Village Gate, New York, NY 10/13

Soloist with the Indiana University Jazz Faculty Bear’s Place, Bloomington, IN 10/9

Soloist with the Morehead State University Jazz Faculty Morehead, KY 10/7

Bobby Sanabria Big Band, Jazz Mobile New York, NY 9/26

Valery Ponomarev Big Band, The Millennium Theater Brooklyn, NY 9/19

Regional Performances

2012
BGSU Faculty Jazz Quartet, Degage, Maumee, OH 9/20-21
BGSU Faculty Jazz Quartet, Degage, Maumee, OH 4/20

2011
David Bixler/Arturo O’Farrill Auction Project BGSU Arts Village, Bowling Green, OH 10/28

David Bixler/Arturo O’Farrill Auction Project Clazel Theater, Bowling Green, OH 10/26

BGSU Faculty Jazz Quartet, Community Church of Christ 10/16 Whitehouse, OH
2010-present BGSU Faculty Jazz Quartet
Black Swamp Arts Festival, Bowling Green, OH 9/11
2008-present weekly performances with the BGSU Faculty Jazz Quartet,
149 North, Bowling Green, OH (Approximately 40 performances yearly)

**BGSU Performances**

**Faculty Artist Series**

<table>
<thead>
<tr>
<th>Year</th>
<th>Performer(s)</th>
<th>Date</th>
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<tbody>
<tr>
<td>2014</td>
<td>Dave Samuels</td>
<td>3/27</td>
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<tr>
<td>2014</td>
<td>Tim Hagans</td>
<td>2/26</td>
</tr>
<tr>
<td>2013</td>
<td>I-75 Ensemble</td>
<td>1/23</td>
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<tr>
<td>2012</td>
<td>Steve Wilson</td>
<td>3/22</td>
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<tr>
<td></td>
<td>solo recital</td>
<td>2/1</td>
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<tr>
<td>2011</td>
<td>Jay Ashby</td>
<td>3/30</td>
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<tr>
<td></td>
<td>Russ Schmidt</td>
<td>3/28</td>
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<tr>
<td></td>
<td>Solungga Fang-Tzu Liu</td>
<td>3/16</td>
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<tr>
<td>2010</td>
<td>solo recital Toledo Museum of Art</td>
<td>8/29</td>
</tr>
<tr>
<td></td>
<td>Arturo O’Farrill</td>
<td>3/24</td>
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<tr>
<td></td>
<td>solo recital</td>
<td>1/13</td>
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<tr>
<td>2009</td>
<td>Scott Wendholt</td>
<td>3/18</td>
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<tr>
<td></td>
<td>solo recital</td>
<td>1/14</td>
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**Jazz Spotlight**

<table>
<thead>
<tr>
<th>Year</th>
<th>Performer(s)</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>2014</td>
<td>Tim Hagans</td>
<td>9/25</td>
</tr>
<tr>
<td>2013</td>
<td>Gary Smulyan</td>
<td>9/19</td>
</tr>
<tr>
<td>2012</td>
<td>Sean Jones</td>
<td>9/27</td>
</tr>
<tr>
<td>2011</td>
<td>John Riley</td>
<td>9/29</td>
</tr>
<tr>
<td>Year</td>
<td>Name</td>
<td>Date</td>
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<tr>
<td>2010</td>
<td>Rodney Whitaker</td>
<td>9/30</td>
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<tr>
<td>2009</td>
<td>John Hart</td>
<td>10/15</td>
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<tr>
<td>2008</td>
<td>Jack Shantz</td>
<td>9/25</td>
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</tbody>
</table>

**Membership in Large Ensembles**

- **2000-2011** Chico O’Farrill Afro Cuban Jazz Orchestra, lead alto saxophone
  - Approximately 400 weekly performances at Birdland, New York City
  - Performances throughout the world including Spain, Cuba, Mexico, Italy, and the U.S.

- **1996-present** Toshiko Akioshi Jazz Orchestra
  - Numerous performances at Birdland, New York City
  - Performances throughout the world including Japan, China, and the U.S.

- **2000-present** Birch Creek Jazz Orchestra
  - Filmed PBS special for Wisconsin Public Television (2011)

- **1988-89, 1992** Lionel Hampton Big Band, lead alto saxophone
  - Festival performances and concerts throughout the world and the U.S.
  - Performances for presidents George H. Bush and Bill Clinton
  - Appearances with Dizzy Gillespie, Benny Golson, Milt Jackson, Gerry Mulligan

- **1987-2008** Free-Lance Artist

  Duke Ellington
  - Birdland NYC
  - Sao Paolo, Brazil
  - Sofia, Bulgaria

  Maria Schneider
  - The Jazz Standard NYC
  - Visiones NYC

  Afro Latin Jazz Orchestra
  - Jazz@Lincoln Center NYC
  - Symphony Space NYC
  - Shanghai, China

  Bobby Sanabria
  - Jazz Mobile NYC
  - The Jazz Standard NYC
  - Verona, Italy
Small Ensembles

2009-2011  Arturo O’Farrill Risa Negra Sextet
Festivals and concerts in the U.S. and Columbia

2008-present  Auction Project
Concerts and club appearances in New York City and the Mid West

1996-present  David Bixler Quintet
Concerts and club appearances in the U.S.

SELECT COMPOSITIONS

Non-Jazz Idiom

2014  Gaze
Commissioned by Nermis Meises and Susan Nelson
Premier August 6th 2014 International Double Reed Society, New York University

2012  El Regalo
Commissioned by Charles Saenz for the BGSU trumpet ensemble
Premier May 24th 2012, 37th Annual Convention of the International Trumpet Guild, Columbus State University

2006-2009  Concorlo for Alto Saxophone
Professional Premier March 6th 2010 with the South Dakota Symphony, Delta
David Gier, conductor, myself as performer
Premier December 5th 2008 at Montclair State University

2009  Shangri-la for bassoon and piano
Commissioned by Nathaniel Zeisler,
Premier June 22nd 2010 University of Oklahoma, International Double Reed Society convention

2006  Quintet for Alto Saxophone and String Quartet
Premiered January 2007 with the Dakota String Quartet, Sioux Falls, SD
Featured on a faculty concert March 2008 at Brooklyn College with myself as guest lecturer

2006  Heptagon (for saxophone quartet)
Premiered June 2007, New York Saxophone Quartet, St. Stephen’s Church, New York City
Performance New York Saxophone Quartet October 2007, Symphony Space, New York City
Featured on the recording Short Stories on Naxos Records, Ancia Saxophone Quartet Spring 2009
**Jazz Idiom**

**Recorded Compositions**

Auction Project *Slink* (2014)
- *Slink*
- *Cleveland*

David Bixler Quintet *The Nearest Exit May Be Inside Your Head* (2012)
- *Perfected Surfaces*
- *Vanishing Point*
- *Vida Blue*
- *Three Dog Years*
- *The Nearest Exit May Be Inside Your Head*
- *Arise*
- *Thinking Cap*
- *The Darkness is My Closest Friend*
- *Goat Check*

David Bixler/Arturo O’Farrill *Auction Project* (2010)
- *June 26th 07*
- *Green Target*
- *Heptagonal*
- *Worth Dying For*

Arturo O’Farrill *Risa Negra* (2009)
- *The Darkness is My Closest Friend*
- *Goat Check*

Ancia Saxophone Quartet *Short Stories* (2009)
- *Heptagon*

**Compositions written for the BGSU Lab Band**

- 2014: *Slink*
- 2013: *Collateral Blessing*
- 2012: *QI*
- 2011: *Crack House*
- 2011: *Chez Satterlee*
- 2011: *Shankerian Analysis*
- 2010: *Cana*
- 2010: *Blues for the Seminary*
- 2010: *3115 Broadway*
- 2009: *Game Face*
- 2009: *Ligeti Split*
2009  

*Vida Blue*

**Compositions written for Faculty Artist Series Recitals**

2014  
*Collateral Blessing*

2014  
*Crave*

2011  
*Prayer*

2011  
*Voth*

2011  
*Chez Satterlee*

2010  
*Arise*

2010  
*Down Low*

2010  
*The Nearest Exit May Be Inside Your Head*

2010  
*Up High*

2009  
*Gooch Check*

2009  
*The Darkness Is My Closest Friend*

2009  
*Three Dog Years*

**Commissioned Arrangements**

2013  
*Todavia*  
by the Afro Latin Alliance

2013  
*Frank's Tune*  
by the Afro Latin Alliance

2013  
*Have You Met Miss Jones*  
by the Afro Latin Alliance

2012  
*Papirosen*  
by the Afro Latin Alliance

2012  
*Bei Mir*  
by the Afro Latin Alliance

2010  
*Oyelo*  
by the Afro Latin Alliance

2009  
*Heptagonesque*  
by the Afro Latin Alliance

2009  
*She Moves Through the Fair*  
by the Afro Latin Alliance

**Recorded Arrangements**

Arturo O’Farrill 40 Acers and a Burro (2011) GRAMMY nominee

She Moves Through the Fair

David Bixler/Arturo O’Farrill Auction Project (2010)

The Chicken Went to Scotland

She Moves Through the Fair

Banish Misfortune

**GRANTS**

2014  
Recipient of a $1500 Instructional Improvement Grant, Bowling Green State University, to help fund the residency of saxophonist, Dick Oatts.
2013 Recipient of a $250 grant from the MidAmerican Center for Contemporary Music, Bowling Green State University for travel to New York for the performance of new works for Auction Project.

2012 Recipient of a $1658 Faculty Development Grant, Bowling Green State University, to help fund the residency of the jazz quintet, Slow/Fast

2011 Recipient of a $1000 Instructional Improvement Grant, Bowling Green State University, to help fund the residency of saxophonist, Tony Malaby.

2011 Recipient of a $500 grant from the MidAmerican Center for Contemporary Music, Bowling Green State University for travel to the performance of an original composition at the 2012 NASA Biennial Conference, Arizona State University

2010 Recipient of a $1000 award from the Merrill McEwen Memorial Fund, Bowling Green State University, to aid in the recording of Auction Project.

2009 Recipient of a $300 grant from the MidAmerican Center for Contemporary Music, Bowling Green State University for travel to the performance of commissioned works by the Afro Jazz Alliance at Symphony Space, NYC

2008 Recipient of a $300 grant from the MidAmerican Center for Contemporary Music, Bowling Green State University for travel to the performance of my Concerto for Saxophone at Montclair State University

2008-13 Recipient of six Speed Grants, Bowling Green State University professional development grants $400.

2006 Recipient of a $1000 Encore Award from the American Composers Forum for a performance of Heptagonesque

1986, 1988 Recipient of two National Endowment for the Arts Jazz Apprenticeship Awards in the amount of $3500 and $4000 for study with saxophonist George Coleman.

**PUBLICATIONS**

**Books**

*Basic Technique for the Improvising Saxophonist* 2009 self-published

**Journal Articles**

*Saxophone Today: Learning from the Pros* January 2015
MAJOR TEACHERS

2005-2007  Robert Livingston Aldridge  
            Director, Mason Gross School of the Arts, Rutgers University

1986, 1988  George Coleman  
            World renowned jazz saxophonist with Miles Davis

1982-1987  David Baker  
            Distinguished Professor of Music, Indiana University

1982-1987  Eugene Rousseau  
            Distinguished Professor Emeritus of Music, Indiana University

SERVICE

BOWLING GREEN STATE UNIVERSITY

**Department**

2011-present  Summer Music Institute Saxophone CampClinician

2011-present  Summer Music Institute Saxophone Camp Recital Soloist

2010-present  Director of Jazz Activities

2010-present  Performance Studies Merit Advisory Committee

2009-present  Faculty Advisor Student Jazz Saxophone Association

2008-present  Faculty Advisor Student Jazz Association

**College**

2012-present  Scholarship and Honors

2011-2012  Committee on Graduate Studies

2011-present  Applied Music Fee Advisory Committee

2011-2013  Public Events Committee
2010-2011  Audio/Technology Initiative Committee
2009-present  Arts X Committee

**University**

2011  Guest speaker, BG1000
2010  Guest speaker, Art Talk
2010  Lab 1 performance, Martin Luther King Day for Black Student Union
2010  Lab 1 performance, BGSU Centennial Concert
2009  Guest soloist, Falcon Marching Band

**Professional**

2014  Presenter, North American Saxophone Alliance Biennial Conference
      Champagne, IL
2014  Adjudicator, Vandoren Emerging Artists Competition
2012-present  Vice President, Jazz Education Connection of Ohio
2012  Presenter, North American Saxophone Alliance Biennial Conference
      Tempe, AZ
2011  Adjudicator, Vandoren Emerging Artists Competition, New York City
2009-present  Vandoren Artist
2005-present  Selmer Artist
2003-2007  Adjudicator, New Jersey International Association of Jazz Educators
            State big band competition

**HONORS AND AWARDS**

2013  Friends of the University Libraries, Bowling Green State University
      *(For the recording *The Nearest Exit May Be Inside Your Head*)
2012  Friends of the University Libraries, Bowling Green State University  
     (For the GRAMMY nominated recording 40 Acers and a Burro)

2011  Friends of the University Libraries, Bowling Green State University  
     (For the recording Auction Project)

2006  All-About Jazz Best Jazz Recording  
     Honorable Mention Call It A Good Deal

2005  Woody Herman Award  
     Birch Creek Music Center 2005

2003  Tower Records Pulse Magazine Jazz Album of the Week  
     Show Me The Justice

PROFESSIONAL AFFILIATIONS

     Chamber Music America
     Jazz Educators Network
     Jazz Education Connection of Ohio
     Latin Academy of Recording Arts and Sciences
     National Academy of Recording Arts and Sciences
     National Association for Music Education
     North American Saxophone Alliance
     Ohio Music Educators Association