

CURRICULUM VITAE CLIFTON A. DAVIS

Taylor University
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Upland, IN 46989
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AREAS OF INTEREST AND CURRENT RESEARCH

Developing collaborative learning environments for collegiate musicians and composers/song writers
Facilitating the implementation of creativity research for choir and choir directors

EDUCATION

December 2016 ***Doctor of Arts in Music***, Ball State University, Muncie, IN
Primary area: choral conducting; secondary area: theory and composition
Dissertation: *Developing an Annotated Guide for Collaborative Planning of Choral Concerts Based on Sawyer's Eight Stages of the Creative Process*
Chair of committee: Dr. Andrew Crow
Recipient of the Marguerite E. Ellis Endowed Scholarship (2013–2015)

May 1995 ***Master of Divinity in Church Music***, Southern Baptist Theological Seminary,
Louisville, KY
Primary instrument: piano; studied with Dr. Maurice Hinson and Dr. Ron Boud

December 1990 ***Bachelor of Civil Engineering***, Villanova University, Villanova, PA

TEACHING AND ADMINISTRATIVE EXPERIENCE

2012–present ***Taylor University***, Upland, IN

Trip Leader, *Service and Educational Trips* (January 2027, March 2026, January 2025)

- Recruit, train, lead undergraduates in trips to Hungary and Michigan
- Collectively raise over \$110,00 in funding
- Collaborate with non-profits through song writing, worship events, and other service opportunities

Adjunct Professor, *Composition Recitals*, (Fall 2026, Fall 2024, Spring 2022, Fall 2019)

- Composed and collaborated in a variety of genres including electronic music, art song, video underscores, instrumental solos and ensembles, and choral ensemble works
- Recruited and rehearsed instrumentalists, singers, conductors, and instrumentalists from the faculty, students and community members
- Administered significant tasks including developing social media campaigns, distributing recordings, and publishing sheet music

Adjunct Professor, *Form and Analysis*, 3 credits (Fall 2026, 2026, 2024)

- Developed innovative curriculum that included composition by students and analysis by students of repertoire currently studied in their one-on-one music lessons
- Built on student interest in a variety of genres by including popular music since

- 1920 in the examples studied in class
- Mentored students in how to prepare scholarly discussion of music at the graduate school level

Adjunct Professor, *Private Piano Instructor*, 1 credit (Fall 2026-Fall 2021)

- Help students find freedom and facility in improvising in a variety of genres by expanding their compositional abilities
- Systematize methods to provide significant learning opportunities including advocating for improvisation to be part of TU performance class
- Translate terms between written Classical music and aural pop genres

Adjunct Professor, *Applied Lessons in Composition*, 2 credits (Spring 2026)

- Coached student in methods of preparation for public performance
- Taught a framework of ongoing composition and revision
- Helped navigate requirements for graduation

Visiting and Adjunct Professor, *Choral Arranging*, 2 credits (Spring 2025, Spring 2023, Spring 2021, Spring 2019, J-Term 2018, Fall 2017, Spring 2016)

- Implement innovative teaching strategies including the use of sketchbooks and live performance to aid students developing skills helpful to their chosen vocation
- Model a community of learning including practical skills of creativity
- Teach with sensitivity to ecumenical and intercultural issues

Adjunct Professor, *Chapel Worship Leader Ministry*, 1 credit (Spring 2025, Spring 2024, Spring 2023, Spring 2022)

- Use relational pedagogy to model whole person leadership for students to then use with their chapel bands
- Encourage student bands to compose worship songs specifically for TU chapel
- Developed new academic/student development course targeting chapel band leaders

Director of Chapel Music (since Spring 2018)

- Coordinate involvement of over 120 musicians in 45 chapels and 30 additional opportunities a semester
- Coach students, faculty, and staff in writing music for use in Taylor Chapels and other events like the Sammy Morris Rededication Ceremony (2022)
- Train a diverse group (genre, age, ethnicity, skill level) of artists (vocal, instrumental, dramatic, dance, and painters) committed to service in non-academic opportunities
- Grow a robust cohort of chapel bands equipped to lead worship by being able to recruit, rehearse, lead, and evaluate

Adjunct Professor, *Computers, Technology, and Music*, 1 credit (Fall 2022, Spring 2022, Fall 2021, Spring 2020)

- Supported students composing and arranging music when completing assessments
- Provided an overview of standard computer applications including finale, garage band, and Pro Tools by including learner-guided assessments to capture and retain student interest
- Pivoted to online learning strategies mid-semester based on COVID19 pandemic

Adjunct Professor, *Instrumental Arranging*, 2 credits (Fall 2026, Fall 2024, Spring 2022)

- Balanced orchestral instruments with pop music instrumentation
- Generated student-developed learning opportunities to engage active learning
- Synthesized student development in compositional techniques with idiomatic instrumental writing

Visiting Professor, *Counterpoint*, 2 credits (Spring 2019)

- Accessed student interest in popular music to connect students to required content
- Retained the existing focus on learning through composition
- Enjoyed helping students unlock their passions for crafting music well

Visiting Professor, *Theory Labs*, multiple sections and levels, 1 credit (Spring 2019, Fall 2018)

- Expanded course content to reflect more accurately needed musicianship
- Composed music as a class to model the musical concept of the day
- Located activities and examples from pop, world, classical, and worship music as well as compositions written by students

Visiting Professor, *Theory III*, 3 credits (Fall 2018)

- Integrated popular music examples into curriculum
- Forged peer-to-peer partnerships to harness multiple learning styles
- Crafted assessments connecting classwork with music assigned in each student's performance studio

Visiting Professor, *Music Fundamentals*, 2 credits (Fall 2018)

- Supplemented online learning and testing with clarifying classroom discussion
- Incorporated aspects of "Musical Mind Games" to reinforce key concepts
- Respected the variety of levels of current skills of students while scaffolding learning to help them obtain mastery of content

Adjunct Professor, *Practicum Oversight*, 0 credit (Spring 2021)

- Helped international student comply with Federal regulations while obtaining paid experience in local church ministry

Visiting Professor, *Theology of Worship*, 3 credits (Spring 2019)

- Designed an interdisciplinary course with real-life experience of collaboration to supplement theoretical knowledge with actual worship leading experiences based on the church year
- Led students in discovery of resources in a variety of mediums (music, art, dance, literature) and required artistic output in at least one of those areas
- Applied the results of a grant from the Taylor University Bedi Center for Excellence in Teaching and Learning

Visiting Professor, *Art as Experience*, 4 credits (Fall 2018)

- Inaugurated student presentations on music they selected
- Proactively targeted ways to move from passive to active listening of music
- Established learning communities to break 60-member class into ongoing small groups for student engagement

Adjunct Professor, *Church Music Methods and Materials*, 3 credits (Spring 2018, Spring 2016, Spring 2014)

- Trained students in evaluating resources including those from the global church
- Introduced students to diverse practitioners from a breadth of worship styles to

- demonstrate various theological and ecclesial paradigms
- Engaged students' participation in learning through in-class role play and subsequent written reflections posted on student online portfolios

Adjunct Professor, *Foundations of Church Music Ministry*, 3 credits (Fall 2017, Fall 2015)

- Facilitated students' development of biblical foundations of Christian worship ministry including principles of sacramental theology, leadership, and creativity
- Assimilated historical worship through student-led services with discussions afterwards applying their learning to contemporary challenges
- Assessed students through interactions about church service visits, online portfolios of position statements, and reading reflections

Adjunct Professor, *Practicum in Church Music*, 2 credits (Spring 2014)

- Facilitated applying classroom knowledge to active work environment
- Graded final evaluation paper in terms of content and writing ability

2013–2018 ***Ball State University***, Muncie, IN

Adjunct Professor, *Voice Lessons*, 1–2 credits (Spring 2018, Fall 2017)

- Coached singers one-on-one about collaborative music-making
- Assisted students in developing and achieving learning objectives
- Enhanced group learning experiences in the master class setting

Graduate Assistant, *Choral Area* (Fall 2013–Spring 2016)

- Composed and arranged music used in public performance for a variety of ensemble voices including SSAATTBB a cappella, SATB/TTB combined choruses, SATB and instrumental ensemble from a variety of sources
- Provided administrative support for concerts and other events like “Statesmen Side by Side Men’s Chorus Day,” and “High School Choral Invitational”
- Chaperoned for Concert Choir tour with responsibilities for housing, transportation, and host relations for concerts relating to Indiana Music Educators Association appearances

Instructor, *Music Theory 202*, 1 credit (multiple sections Spring 2016, Spring 2015)

- Crafted musical compositional games to reinforce core concepts
- Provided degree-specific opportunities for learning

Producer, *Holiday Concerts* (Fall 2015, Fall 2014, Fall 2013)

- Led creative brainstorming team of faculty, doctoral students, and master’s students
- Included seven choirs and associated instrumentalists into a smoothly flowing interactive experience for audience, composing transitional music as needed

Instructor, *Music Theory 201*, 1 credit (multiple sections Fall 2015, Fall 2014)

- Emphasized practical application to provide motivation for students
- Encouraged practice habits that could transfer to other musical learning

Committee Member, *School of Music Graduate School Council* (Spring 2015, Fall 2014)

- Represented doctoral students during revision of comprehensive exam criteria

Guest Lecturer, *Immersive Learning: In Situ*, 3 credits (Spring 2015)

- Involved students in decision-making regarding selection of musical literature for performance

Teaching Intern, *Choral Conducting and Rehearsal Techniques* (Fall 2014)

- Taught individual students by providing active learning experiences in classroom

2010–2014 ***Indiana Wesleyan University***, Marion, IN

Guest Lecturer, *Music Ministry Leadership and Administration* and *Music Ministry Philosophy and Practice* (Spring 2011–Fall 2013)

- Related stories of real life to illustrate key points of specific course objectives

Local Church Practicum Advisor, *Church Music Practicum*, *Worship Practicum*, *Homiletics Practicum*, and *Pastoral Care Practicum* (Fall 2010–Spring 2014)

- Invested in regular one-on-one meetings with students to integrate classroom learning with student experiences in actual church settings

2008–2010 ***Suzuki School of Music***, Westport, CT

Head of Theory Department

- Realized comprehensive ear training and sight-reading objectives

Directly taught over 80 students in weekly group lessons

- Employed innovative “Musical Mind Games” curriculum

2008–present ***Adjudicator, Clinician, Support Staff***

Facilitate meetings regarding creative programming for diverse musical organizations

Conducted 2018 Madison County Choral Festival, IN

Performed with the 2016 Indiana’s “Circle the State with Song”

Accompanied multiple Indiana Music Educators Association choral reading sessions

Judged students in the Young Musicians Festival for the Schubert Club of Fairfield Co., CT

2001–2003 ***Valparaiso University***, Valparaiso, IN

Staff Accompanist for string department, senior voice recitals, and faculty concerts

- Mentored through one-on-one coaching in a community of life-long music makers

Piano instructor of over 50 private students in the “Partners for Music” program

- Designed nine-step end-of-semester evaluation to communicate student progress

1992–present ***Private Instructor***, piano, vocal, and theory

Teacher of students aged 4–67 in a variety of settings in a variety of skills and styles

- Balanced reading notation, improvisation, theory, and music appreciation with performance skills and contemporary keyboard styles

SELECTED PRESENTATIONS, GRANTS, AND GUEST CONDUCTING

2027 ***Seminar Design/Presenter***, Interfaith Song Writing Conference, Budapest, Hungary

2026/2025 ***Guest Lecturer***, Prospect Camp, Taylor University, Upland, IN

2026 ***Grant Recipient***, Rehearsal Equipment for Chapel Bands, Taylor University, Upland, IN

2025 ***Seminar Design/Presenter***, Interfaith Worship Leaders Conference, Budapest, Hungary

- 2025 ***Clinician***, Multiple High School Choirs in Budapest, Hungary
- 2024 ***Liturgist***, Intergenerational Lessons and Carols Community Service, First Baptist Church, Muncie, IN
- 2024 ***Grant Recipient***, Collegiate Songwriting Contest, Taylor University, Upland, IN
- 2023 ***Presenter***, The Spiritual Renewal of Worship, Chapel Speaker, Taylor University, Upland, IN
- 2022 ***Grant Recipient***, Academic/Student Development Collaboration for Mentoring Chapel Bands, Women’s Giving Circle, Taylor University, Upland, IN
- 2022 ***Grant Recipient***, Continuing Education funding, Dean’s Fund, Taylor University, Upland, IN
- 2021 ***Grant Recipient***, Academic/Student Development Collaboration for Mentoring Chapel Bands, Women’s Giving Circle, Taylor University, Upland, IN
- 2021 ***Grant Recipient***, Continuing Education funding, Dean’s Fund, Taylor University, Upland, IN
- 2020 ***Grant Recipient***, Academic/Student Development Collaboration for Mentoring Chapel Bands, Women’s Giving Circle, Taylor University, Upland, IN
- 2020 ***Digital Presenter***, Indiana Choral Directors Association, Annual Meeting (Virtual) “Enneagram and Conducting Styles,” Indianapolis, IN
- 2019 ***Presenter***, Indiana Choral Directors Association, Annual Meeting “Collaborative Choral Concert Planning,” Indianapolis, IN
- 2019 ***Presenter***, Empower: A Theological Institute for High School Youth, “Using Music in Scripture Engagement,” Upland, IN
- 2019 ***Panelist***, Taylor University’s Scholarship of Research, “Collaboration in the Performing Arts,” Upland, IN
- 2019 ***Grant Recipient***, Implications of Research Regarding Music Appreciation at Taylor University based on ‘All I Remember is Everybody Started Singing: A Qualitative Exploration of the Intended Learning Outcomes of General Music Courses’ by Geoff Nelson, Bedi Center for Excellence in Teaching and Learning, Taylor University, IN
- 2019 ***Grant Recipient***, Online Redesign for MUS 245, Foundations of Worship Arts, Bedi Center for Excellence in Teaching and Learning, Taylor University, Upland, IN
- 2019 ***Presenter***, Taylor University’s Bedi Center for Teaching and Learning Excellence “Out-of-Class Formative Assessments/Assignments,” Upland, IN
- 2018 ***Grant Recipient***, Technology and Course Redesign for HUM 240 Art as Experience, Bedi Center for Excellence in Teaching and Learning, Taylor University, Upland, IN
- 2018 ***Grant Recipient***, Significant Learning Course Redesign for REL 410 Theology of Worship, Bedi Center for Excellence in Teaching and Learning, Taylor University, Upland, IN

- 2018 ***Featured Conductor***, Madison County Choral Festival, Pendleton Heights High School, Pendleton, IN
- 2017 ***Presenter***, Chapter Meeting, National Association for Music Education, Taylor University Chapter, “Practical Ways to Partner with Other Arts (Painting, Video, Drama, Dance, etc.) in the Concert Setting,” Upland, IN
- 2017 ***Guest Conductor***, Christian Ministries Community Good Friday Service, Muncie, IN
- 2015 ***Presenter***, Chapter Meeting, American Choral Directors Association, Ball State University Chapter, “Programming A Multi-Arts Concert...,” Muncie, IN
- 2015 ***Guest Conductor***, Christian Ministries Community Good Friday Service, Muncie, IN
- 2013 ***Workshop Leader***, Indiana Choral Directors Association, Annual Meeting
“Building a Programming Team: Build Interest by Singers and Audience in Your Concerts through Partnerships...” Indianapolis, IN
- 2012 ***Panel Discussion Moderator***, Regional Brass Event hosted by College Wesleyan Church, “Brass Music in the Church,” Marion, IN
- 2012 ***Workshop Leader***, Regional Handbell Event hosted by College Wesleyan Church, “Using Handbells in Prayer,” Marion, IN

SELECTED PREMIERES

- 2026 ***Arranger***, “Ragtime Jingle Bells,” James Pierpont, Flute Choir, Muncie, IN
- 2026 ***Arranger***, “Goodness of God,” Jenn Johnson et al., Taylor University, Upland, IN
- 2025 ***Digital Music Composer***, backing beds for Five Lenten Reflection Videos, First Baptist Church, Muncie, IN
- 2025 ***Arranger***, “Shall We Dance,” Rogers/Hammerstein, accompanied SATB choir, Masterworks Choral, Muncie, IN
- 2024 ***Composer/Collaborator***, “Will You Wait” with Tia Cavanaugh Goggans and Lua Bleah
- 2024 ***Video Underscore Collaborator***, “Graffiti” with Josiah Friesen
- 2024 ***Composer***, “Great Mystery,” a cappella choir, Chamber Choir of Ball State University, Muncie, IN
- 2023 ***Composer***, “Building Up Our Family,” text by composer and friends, accompanied SA choir, Children’s Choir of First Baptist Church of Muncie, IN
- 2023 ***Composer***, “Te Alabare,” Psalm setting, music by Clifton Davis, a cappella SSA choir, Ball State University, Vox Anima choir
- 2022 ***Composer***, “Now Is the Month of Maying,” lyrics by anonymous, music by Clifton Davis, accompanied SATB choir, Questor Choir, England

- 2022 **Composer/Conductor**, “O My Soul, Will You Wait (Advent Wreath Song),” by Clifton Davis, accompanied SATB and solo, Taylor University Chapel, Upland, IN
- 2022 **Composer**, “Hymn Texts With Teaching Tunes (A pedagogical resource for voice lessons at Christian colleges),” by Clifton Davis, voice with piano, Collaborations Recital held at Taylor University, Upland, IN
- 2021 **Conductor/Arranger**, “God’s Love Made Visible,” by David and Iola Brubek, accompanied SSA, Masterworks Chorale Muncie, IN
- 2021 **Arranger**, “God Rest Ye Merry Gentlemen,” arranged by Clifton Davis, accompanied SSA, Taylor University Women’s Chorus, Upland, IN
- 2020 **Composer**, “Schwartz’s Blues,” for Jazz Combo, Incidental Music for TU’s production of Godspell,” Upland, IN
- 2020 **Composition Contest Winner**, “2020 in 22 Seconds: a musical palindrome for melodica,” by Clifton Davis, <https://youtu.be/mjwkYzZmWcA>
- 2019 **Arranger**, “White Cliffs of Dover” by Walter Kent and Nat Burton, SATB cast and jazz trio. Incidental music for Shakespeare’s “Much Ado About Nothing,” Taylor University Theater, Upland, IN
- 2019 **Conductor/Composer**, “Bicycle Built for Two/I Will Say Yes” by Harry Dacre and Clifton Davis, SATB choir and piano. Masterworks Chorus, Muncie, IN
- 2019 **Arranger**, “Behold Our God” by Jonathan Baird, Meghan Baird, Ryan Baird, and Stephen Altrogge, string quintet. Taylor University Chapel, Upland, IN
- 2018 **Composer**, “Advent Christmas Song” by Clifton Davis, SATB choir and piano, First Baptist Church, Muncie, IN
- 2018 **Composer**, “How Long,” SATB choir and piano, Taylor University Chapel, Upland, IN
- 2017 **Arranger**, “Over the River and Through the Wood” by anonymous, SATB choir with piano and oboe, Masterworks Chorale, Muncie, IN
- 2017 **Composer**, “O Bless the Lord Who Gives Good Gifts,” SATB choir and piano, High Street United Methodist Church, Muncie, IN
- 2015 **Lyricist/Arranger/Conductor**, “Bach’s Coffee” by Johann Sebastian Bach, SATB choir with flute and string quartet, Ball State University, Muncie, IN
- 2013 **Conductor/Arranger**, “Haec Est Dies” by Jacobus Handl, unaccompanied SATB and TTBB choirs, Ball State University, Muncie, IN

See https://www.youtube.com/channel/UCpFsornJMXr-ylvlCldxT_w for over 150 videos of performances and demo recordings of arrangements and original compositions for a variety of vocal and instrumental combinations and other original content.

SELECTED PUBLICATIONS AND COMMISSIONS

- 2026 “Falling Snow-Still, Still, Still,” Austrian carol, flute choir, commissioned by the Flute Choir of Muncie, IN
- 2025 “Back Home Again in Indiana,” by Hanley/MacDonald *with* “On the Banks of the Wabash” by Dresser, SATB choir with accompaniment, commissioned by Masterworks Chorale Muncie
- 2025 “In You I Find Rest (Psalm 131),” SATB choir with keyboard accompaniment, commissioned by the International Christian School of Budapest
- 2024 “Hey There,” by Adler/Ross, TTBB with piano, published by ArrangeMe (Hal Leonard) publishing
- 2023 “A Sketchbook for Choral Arranging Students: A step-by-step guide to crafting memorable and singable arrangements for choirs,” by Clifton Davis, self-published
- 2022 “Come Rejoicing (Imba Sasa),” by Chip Bii/Audrey Felger/Clifton Davis, multi-choir with instrumental accompaniment, commissioned by Central High School-Muncie, Union Missionary Baptist Church, Masterworks Chorale Muncie, and Ball State's University Choral Union
- 2022 “David’s Lament,” by Clifton Davis, violin and piano, commissioned by First Baptist Church of Muncie, IN, for Lent 2022
- 2020 “Over the River, Jingling All the Way,” arranged by Clifton Davis, a capella SATB choir, commissioned for the DWTN Muncie Tree Lighting
- 2020 “Shine On, Harvest Moon,” by Nora Bayes and Jack Norworth, arranged by Clifton Davis, commissioned for COVID concert of Masterworks Chorale Muncie, IN
- 2020 “Life Matters (It’s Where You Look)” original musical score for video short, commissioned by Jim Hiatt
- 2019 “Jesus, We Want to Touch You,” by Francesca LaRosa and Clifton Davis, SATB choir and piano, commissioned by High Street United Methodist Church, Muncie, IN
- 2019 “O Come Little Children,” by Johann Schulz, arranged for handbells, published in *Handbell Magazine*, Fall 2019
- 2019 “O for a Thousand Tongues” by Lowell Mason, arranged for handbells, published in *Handbell Magazine*, Summer 2019
- 2018 “Harmony of the Angels” by Friederich Burgmuller with anonymous French carol, arranged for handbells, published in *Handbell Magazine*, Fall 2018
- 2018 “Be Thou My Vision” by anonymous, arranged for baritone vocalist, clarinet, French horn, and piano, personal commission
- 2018 “In Church” by Pyotr Tchaikovsky, arranged for handbells, published in *Handbell Magazine*, Summer 2018

- 2017 “Some Children See Him” by Alfred Burt, arranged for flute and piano, commissioned by the Mississinewa Valley Band, Marion, IN
- 2005 “O Perfect Love” by Joseph Barnby, arranged for solo piano, published in *Pedalpoint Magazine*, Summer 2005
- 2004 “Fanfare” by Clifton Davis, arranged for handbells, published in *Handbell Magazine*, Summer 2004
- 2002–2003 “Jesus Loves Me” by William Bradbury, arranged for handbells, published in *Handbell Magazine*, Winter 2002–2003
- 2003 “What Child Is This” by anonymous, arranged for voice, flute & piano; personal commission
- 2002 “Sweet Georgia Brown” by Ben Bernie and Maceo Pinkard, arranged for beginning string Orchestra, commissioned by Northwest Indiana Music Educators for regional concert
- 1998–99, 2002 VBS music and devotional literature, Urban Ministries, Inc.

See <https://www.sheetmusicplus.com/publishers/clifton-allen-davis-music-ascap-sheet-music/3009680> for over 80 titles of original compositions and arrangements for a variety of instruments and or voices.

SELECTED ALBUMS

- 2023 Hymns My Mother Taught Me, recorded at Taylor University, published on Youtube
- 2012 Hymns Ancient and Modern, recorded at College Church of Marion, IN, self-published
- 2001 Music for Your Wedding Ceremony, recorded at Valparaiso University, IN, self-published

CONDUCTING EXPERIENCE

- 2017–present ***Masterworks Chorale***, Muncie, IN
Assistant Director
- Brainstorm literature ideas, lead rehearsals, conduct portions of performances
- 2013–present ***Taylor University***, Upland, IN
- Musical Director, Taylor University Theater, *All I Ever Needed to Know I Learned in Kindergarten* (2024), *Much Ado About Nothing* (November 2019)
- Répétiteur/Accompanist, *Taylor University Lyric Theater* for Berlin’s *White Christmas* (December 2022), Strouse’s *Annie* (April 2022), Howland’s *Little Women* (January 2022), Guettel’s *The Light In the Piazza* (February 2020); Harnick and Bock’s *She Loves Me* (February 2019); Sondheim’s *Into the Woods* (November 2018); Disney’s *Mary Poppins* (April 2018); Gilbert and Sullivan’s *The Pirates of Penzance* (January 2018); Puccini’s *Gianni Schicchi* (January 2017); Rodgers and Hammerstein’s *Oklahoma* (Fall 2016); Menotti’s *Amahl and the Night Visitors* (January 2015); Mozart’s *Marriage of Figaro* (Fall 2015); and Porter’s *Kiss Me, Kate* (Fall 2013)
- Provide vocal coaching, rehearsal strategies, and production suggestions
- Director, *Taylor University Ringers* (Spring 2016)
- Developed concert tour for handbell choir, collaborated with instrumentalists and

student conductor, responsible for grading students

Pit Conductor and Vocal Coach, *Taylor University Lyric Theater for Godspell* (September 2020, Schwartz's *Working* (January 2016)

- Prepared and directed a multiple-piece rhythm section from the piano

2013–2015 ***Ball State University***, Muncie, IN

Director, *Ball State University Choral Union* (Spring 2016, Fall 2015, Spring 2014)

- Employed online education techniques for individual and group learning
- Utilized a flipped classroom in which students' research influenced performance decisions
- Conducted in a variety of venues including BSU Festival of New Music

Band Director, *BSU Singers* (Spring 2015, Fall 2014)

- Performed in multiple paid venues, competitions, and charity events
- Featured in multiple performance "Spectacular" (performance budget of \$10,000)

Graduate Assistant, *BSU Chamber Choir* (Spring 2015, Fall 2014)

- Directed SSAATTBB literature including Berger's "Brazilian Psalm"
- Won entry into performance at BSU Student Composition Contest

Graduate Assistant, *BSU Women's Chorus* (Fall 2014)

- Conducted SSAA literature including Britten's "Ceremony of Carols"
- Designed and implemented a collaborative concert with BSU School of Dance

Student Conductor, *BSU Summer Chorus* (Summer 2014)

- Directed SATB literature including Rutter's "For the Beauty of the Earth"
- Created concert themes for a "town and gown" community chorus

Graduate Assistant, *BSU Statesmen* (Fall 2013)

- Conducted TTBB literature including Tchesnokov's "Spaséniye sodélal (Salvation Is Created)"
- Taught foreign language diction and oversaw simple choreography

Student Conductor, *BSU Immersive Learning Choir: In Situ* (Summer 2013)

- Directed selected literature at concerts held in architecturally significant locations

2010–2012 ***Indiana Wesleyan University***, Marion, IN

Sectional Leader and Accompanist, *University Singers* (Fall 2010–Spring 2012)

- Facilitated learning and musicianship for chorus of non-music-major students

Guest Conductor, *University Singers* (Fall 2010)

- Conducted combined choirs and brass octet in opening movement of Rutter's *Gloria*

1987–present ***Choral and Instrumental Conductor*** (various organizations and locations)

Hired vocalists, instrumentalists, and dancers

Directed diverse works such as *Adagio for Strings* (Barber), *Ceremony of Carols* (Britten), *Messiah* (Handel), *Seven Last Words* (Haydn), *My Utmost for His Highest* (Rhodes), *Gloria* (Rutter), *Requiem* (Rutter), *He Chose the Nails* (various)

Produced or conducted more than 20 youth and children's musicals such as *Sermon on the Mound* and *For Unto Y'all* and intergenerational dinner theater like *Uncle Phil's Diner*
Developed, arranged, and conducted original musical dramas as multiple-performance

outreach events incorporating video, dance, drama, set/costumes, and music

MINISTRY EXPERIENCE

- 2014–2025 ***Worship Arts Pastor***, First Baptist Church, Muncie, IN (American Baptist denomination)
Partner with universities to provide bridges between academia and the local church
through supervising paid internships to train competent worship leaders
Model hospitable worship leadership that enables both laity and clergy to actively engage
Regularly compose fitting choral anthems for volunteer choir
Oversee collegians and community members and expand diversity of participants
Design and lead corporate worship services that feature congregational song
Supervise organists and other instrumentalists highlighting opportunities for growth
- 2017–2018 ***Music Consultant***, Center for Scripture Engagement, Taylor University, Upland, IN
Proposed musical selections for daily lectionary applications
Researched copyright solutions regarding posting audio and visual content
Crafted introductions to daily content that invite participation
Balanced a variety of liturgical and theological streams
Participated in alpha and beta testing of new software applications
- 2010–2014 ***Music Director***, College Wesleyan Church, Marion, IN (Wesleyan denomination)
Led worship in multiple venues and coached lay leaders (peak attendance 2000)
Established training opportunities in both musical skills and the theology of worship
Provided partnerships with Indiana Wesleyan University students to have their compositions
played live in church services
Hosted community-wide festivals for handbell choirs and for instrumentalists
Oversaw female and male practicum students placed by Indiana Wesleyan University
Liaised with IWU faculty and ensembles to enrich services
- 2004–2010 ***Pastor of Worship***, Trinity Baptist Church, Fairfield, CT (Converge denomination)
Built and inspired teams who brainstormed, implemented, and evaluated creative weekly
corporate worship services with a diverse mosaic of elements
Supervised summer worship interns through custom curriculum and activities
Integrated multiple historical and contemporary elements in worship services
Administered budgets, databases, liturgical resources, and copyright licenses
Composed for and produced special services such as Christmas concerts and dinner theater
to help people in the arts impact their community
Introduced cross-cultural worship through use of multiple languages and diversity of leaders
- 1995–2001 ***Pastor of Worship***, Liberty Bible Church, Chesterton, IN (Evangelical Free denomination)
Planned, staffed, and guided three identical weekly services (average attendance 1500) that
connected people with the richness of Christian traditions
Shepherded paid staff and 200 volunteers in dance, drama, choirs, orchestras, pop bands,
visual arts, and technical arts in regular and special services
Conducted multiple styles of music, from Handel's complete *Messiah* to rock ensembles
Partnered with local composers to produce new children's musical
Expanded and maintained K–12 graded arts program (choral, instrumental, and dramatic)
Helped produce bulletins, music inserts, and other print material supporting worship
- 1995 ***Interim Music Associate***, St. Matthews United Methodist Church, Louisville, KY
(United Methodist denomination)
Stepped into directing *The Sound of Music* three weeks into eight-week rehearsal schedule
and produced it well prepared and on time

Raised funds, produced choral program, located concert sites, planned spiritual development, recruited chaperones, and directed annual youth choir tour

- 1991–1995 ***Minister of Music***, Culbertson Baptist Church, New Albany, IN (American Baptist denomination)
Planned, coordinated, and assessed services using music and spoken word to encourage response to the revealed God of the Bible
Initiated new ministries such as a Seniors' Choir and a Summer Music Day Camp for kids
- 1988–present ***Planner and Worship Leader for Chapels, Retreats, and Conferences***
Regularly lead worship with a variety of students, faculty, staff, and community people for Taylor University Chapel
Collaboratively planned multiple Arts Vespers for the Taylor University Department of Music, Theatre, and Dance
Crafted multiple worship experiences for the Indiana/Kentucky American Baptist Biennial
Provided worship leadership for Indiana Wesleyan University Faculty Convocation
Served as guest worship leader for Indiana Wesleyan University Chapel
Facilitated worship for missionary retreats in both the United States and Romania
Supported Middle School Choir Invitational with Muncie Masterworks Choral
Street Music and Coffeehouse collaborator in Budapest, Hungary
Facilitated patriotic remembrances for veterans, 9/11, and USA semi quincentennial
Developed Evangelical Free Church of America District Conference on worship representing 220 churches
Brainstormed and participated as staff musician for national *Soulshift* training events
Led worship in a variety of retreat settings

ADDITIONAL EXPERIENCE

- 2012–present ***Taylor University Staff Accompanist and Vocal Coach***
Reinforce primary instruction via one-on-one rehearsals
Teach students how to practice and how to prepare for live performance
Devise individualized instruction related to student's goals and abilities
Support Summer Music Theatre Camp through arranging, vocal coaching, accompanying
- 1996–present ***Section Leader and Other Support Roles***
Assist choruses like the Masterworks Chorale of Muncie, Masterworks Festival Chorus (Christian Performing Artists' Fellowship), the Valparaiso University Community Chorus, and other organizations with varied literature such as *Christ lag in Todes Banden* (Bach), *St. John Passion* (Bach), *St. Matthew Passion* (Bach), *Symphony no. 9–Choral* (Beethoven), *Requiem* (Brahms), *Fern Hill* (Corigliano), *Requiem* (Faure), *Creation* (Haydn), *Little Organ Mass* (Haydn), *Lord Nelson Mass* (Haydn), *Symphony no. 2–Lobgesang* (Mendelssohn), *Regina Coeli* (Mozart), *Requiem* (Mozart), *Laud to the Nativity* (Respighi), *Symphony of Psalms* (Stravinsky), *Nativity according to St. Luke* (Thompson), *Great Lakes Cantata* (Walker)
- 1987–present ***Solo and Collaborative Pianist***
Accompany Dr. Conor Angell, TU graduate and professor, in regional recitals
Perform with symphonic bands, pit and symphonic orchestras, jazz bands, chamber instrumental ensembles, worship leading groups, and soloists
Excel in diverse works from Bolling's *Flute Suite* and Gershwin's *Rhapsody in Blue* to Mahler's *Lieder eines fahrenden Gesellen* song cycle and Prokofiev's *Violin Sonata no. 2*
Expedite creative rehearsal techniques to collaboratively prepare for performance
Support community events such as receptions, convocations, graduations, funerals,

weddings, recitals, dinners, musicals, auditions, juries, and recordings
Accompany students and ensembles in competitions sponsored by National Association of Teachers of Singing, Indiana State School Music Association, and other organizations

1987–1993 ***Assistant Director, Instrumentalist, Vocalist***
Performed live over 500 times with the Continental Singers in Asia, Europe, and North and South America

1984–present ***Accompanist and Rehearsal Coach***
Mentor vocal and instrumental solos, ensembles, and large groups
Assist academic groups in elementary, middle, and high school as well as college
Contribute to community organizations such as local symphony orchestra, community chorus, musical theater, and dinner theater
Perform for ticketed recitals and concerts

PROFESSIONAL SOCIETIES

American Choral Directors Association
American Society of Composers, Authors, and Publishers

ADDITIONAL TRAINING

2022	Berklee School of Music (online) Pro-Tools 2
2022	Berklee School of Music (online) Pro-Tools 1
2020-2021	Surviving COVID 19!
2019	Gloria Gaither's Songwriting Intensive, held at Indiana Wesleyan University
2018	Gospel Music Association's <i>Immerse</i> Conference
2013, 2017, 2019, 2020 (virtual)	Indiana Choral Directors Association Summer Conference
2010	FLAME (Wesleyan Pastor Training)
2007–2008	Worship Leader Coaching Network with Jason Hatley
2006, 2008	Sovereign Grace's <i>Worship God</i> Conference
2004	Christ Church (Nashville) Music Conference
1999, 2000, 2005	Willow Creek Arts Conference
1997, 1998, 2000, 2001	Institute for the Advancement of Choral Music