

Dr. John V. Gilbert

The Steinhardt School of Culture, Education, and Human Development

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Curriculum Vitae

Educational History

B.M., *Texas Tech University* 1960

B.A., *Texas Tech University* 1960

M.A., *Columbia University* 1962 Woodrow Wilson Fellow

Ed.D., *Columbia University* 1969 Danforth Foundation Fellow

Teaching Experience

Associate Professor, *New York University* 1971-current

Assistant Professor, *New York University* 1969-1971

Instructor, *Long Island University* 1968-1969

Instructor, *Columbia University* 1967-1968

Instructor, *Texas Tech University* 1962-1965

Administrative Experience

Director of Doctoral Studies, Department of Music and Performing Arts Professions, Steinhardt School of Culture, Education, and Human Development, New York University, 1995-2009

Director of Music Education, Department of Music and Performing Arts Professions, Steinhardt School of Culture, Education, and Human Development, New York University, 1998-2003, 2004 to 2008, 2011-

Associate Director of Music Education, Department of Music and Performing Arts Professions, Steinhardt School of Culture, Education, and Human Development, New York University, 2009-2011

Director of Undergraduate Music Theory, Department of Music and Performing Arts Professions, School of Education, New York University. 1993-1995.

Chair, Department of Music and Music Professions, School of Education, New York University. 1985-1993.

Director of Graduate Programs in Music Performance and Composition, Department of Music and Music Education, School of Education, New York University. 1969-1985

Professional Activity

Co-Chair, Commission on Arts and Humanities in Education, School of Education, New York University. 1994-1999.

Member, Commission on Teaching, School of Education, New York University, 1995-1998.

Member, School Committee on Doctoral Affairs, School of Education, New York University. 1995-2002 2005-

Member, School Committee on Doctoral Orals, School of Education, New York University. 1995-2000.

Member, Executive Committee, Nordoff-Robbins Center for Music Therapy, New York University. 1987-1998.

Member, Board of Directors, American Microtonal Festival of America, Inc., New York, New York. 1991-1999.

Judge and Book Coordinator, Ralph J. Gleason Book Awards, Co-sponsored by BMI, NYU, and Rolling Stone Magazine. 1987-1999

Coordinator of International Internet II Collaborative Exchanges, 1996 to present

Research Skills

Phenomenology, Qualitative Evaluation, Qualitative Research, Aesthetic Inquiry, German, Computer Analysis, Statistics, Research Design, Music Analysis (Schenker Analysis, Structural Analysis, Style Analysis, Rameau Analysis), and background in musicology. Internet Collaboration and Multimedia Internet II Applications. Have supervised research for more than 180 dissertations.

Membership in Learned Societies & Presentations

- * Phi Mu Alpha Sinfonia
- * Phi Delta Kappa
- * Phi Kappa Lambda
- * Music Educators National Conference
- * New York State School Music Association

- * College Music Society
- * American New Music Consortium
- * MayDay Group
- * International Society for Music Education (ISME)

Professional Presentations:

- * Electronic Music Convention, New York, 1971. Presented paper on the revolution in synthesis in which was marked by the introduction of small low-cost synthesizers easily available to the general population. Instrumental in presenting the Putney and Synthi-A.
- * Conference on Chinese Piano Music. Organizer and Moderator of Panel. 1974. Host to panel and concert focusing on Chinese piano music. Panel included John Cage, Chou-Wen Chung, Douglas Murray, Sahan Arzruni.
- * *Synthesizer Explosion*, In Conjunction with *Keyboard Magazine*, Hosted a two-day educational conference in electronic music., 1975
- * MENC, Regional Conference. Panelist on "Forum for College Curricula." Atlantic City, February, 1979.
- * American Choral Directors Association, Clinician. "The Voice and Electronic Music: Interaction of Media." February, 1980.
- * MENC, National Convention, "Forming a National Committee on Education of Music Teachers." Panel Discussion. San Antonio, Texas. Feb., 1982.
- * American New Music Consortium. 2nd Annual Festival. Co-ordinator, Electro-Acoustic Music Session. New York. March, 1983.
- * International Symposium for Music Therapy. Participant and Group Leader. New York. June, 1982.
- * NYSSMA, Annual Conference. "Computers and Music: A Challenge for Music Education." Concord Hotel, New York. Fall, 1983.
- * American New Music Consortium. 3rd Annual Festival. National CO-Director, and technical coordinator. New York. June, 1984.
- * COMTEP (New York State Council of Music Teacher Education Programs): Fall Conference, New York, "FairLight CMI: Hands-on Experience." 1984.
- * Fourth International Symposium of Music Education, Therapy, and Medicine: "Music: Rehabilitation and Human Well-Being." Technical Adviser. New York, 1984-85.
- * MENC, East Coast Chairman, Learning and Development SRIG, 1982-1984.
- * First International Conference: "Mind, Body, and the Performing Arts" Co-co-ordinator in planning and implementing the conference in cooperation with the NYU Graduate Schools of Arts and Science, Dept. of Psychology. Fall, 1984.
- * American New Music Consortium. 2nd Annual Festival. Co-ordinator, Electro-acoustic Session. New York. March, 1983.
- * NYSSMA, Annual Conference. "Computers and Music: A Challenge for Music Education." Concord Hotel, New York. Fall, 1983.
- * COMTEP (New York State Council of Music Teacher Education Programs): Summer Conference, Buffalo, NY, "Music Theory and Music Education." 1994.
- * University of West Timisoara, Romania. "Impact of Technology on Music." October 22, 1996.

- * Refereed Presentation, Musical Intersections Conference, Toronto, November 1-4, 2000.
- * Keynote Speaker, Internet II International Consortium, Seoul, Korea. August 30-September 5, 2005.
- * Gilbert, John and Fred Rees. "Distance Collaboration for Making, Teaching, and Learning Music." Presentation. Association for Music Technology Instruction (ATMI). Musical Intersection Conference, Toronto, Canada. November 3, 2000.
- * CONTEP Meeting at Rochester, Annual NYSSMA conference, November 28-30, 2000.
- * Krakow Conservatory of Music. "Use of the Internet as a Collaborative Medium for Music Composition and Performance. Krakow, Poland. March, 2002.
- * Keynote Speaker TDX Internet II Convention, Seoul, Korea September 2, 2005
- * "IMPACT and the Influence of Technology on Educational Paradigms", Presented at KAIST University in South Korea. June 20, 2011.
- * IMPACT Workshop, Presented at Incheon Catholic University, South Korea, June 26-2011.

Research Projects

- * "Navigating Global Cultures: Artists, Educators and the New Technologies"
Ongoing research umbrella which currently hosts two Pilot Projects:
Umbrella Project for
 - * "Images of Home," a research project that serves as a pilot test of the internet as a means of enabling young people to create and respond to visual essays of their depiction of "home." The project involves schools in the United States, China, and South America, and
 - * The Cassandra Project, a collaborative project testing the internet as a means for artistic collaboration among actors, musicians, dancers, and poets in creating multimedia exchanges and productions.
- * Project Link: A funded project using music technology to develop technological literacy and music applications in an elementary music school and a public access computer facility in upstate New York, along with a dayschool in Poughkeepsie, New York. 1987-1989.
- * The Computer School: A project which was an extension of Seymour Papert's work in The Computer School, an intermediate alternative school in Manhattan for children at risk, in which the entire curriculum was implemented through the use of

computers. The extended component that was developed by me introduced music technology as a means to enhancing the core curriculum, especially in science and writing, and the development of music literacy and music technology skills in music synthesis, sequencing and recording. 1988-1990.

* "Cassandra Revisited." Developed an experiment for Internet 2 exchange with internet collaborator, Professor Fred Rees, Indiana University at Indianapolis, in which a simultaneous interactive music performance at the two locations was conducted on November 2nd, 2000

Publications

Gilbert, John V. *The Loves of a Poet*. Walton Music Corporation. 1968.

Gilbert, John V. "Interview and Photographs on Multimedia Opera," *Science and Technology in the Arts*. Stewart Kranz, editor. Van Nostrand Reinhold Co., 1974, p. 213.

Gilbert, John V. "Electronic Music: A New Aesthetic," *Education Quarterly* (Vol. VIII, No. 4, 1977) pp. 22-28.

Gilbert, John V. "The Performing Arts as a Measure of Experience." *Journal of Qualitative Evaluation in the Arts*. David W. Ecker, Editor. New York University. (Vol. I, 1980.) pp. 61-80.

Gilbert, John V. "Making Music and the Process of Becoming," *International Symposium for Music Therapy. Pre-Symposium Proceedings*. April, 1982. Gilbert, John V. "The Well-Tempered McLeyvier: Music Marries the New Technology," *Symphony Magazine*. (Vol. 33, No. 5) June, 1982. pp. 50-

Gilbert, John V. Editor, *Journal of Qualitative Evaluation in the Arts*. (Vol. II) New York University, Fall, 1984.

Gilbert, John V. "The Sounding Presence: An Inquiry into the Process of Making Music," *Journal of Qualitative Evaluation in the Arts*. New York University. (Volume II, Fall, 1984). pp. 114-129.

Gilbert, John V. "A Review of Annette Richards. *The Free Fantasia and the Musical Picturesque*. (Cambridge University Press, 2001). *The Wordsworthian*, Spring 2002.

Other Research:

Gilbert, John V. "Development of Aural Perception in Second-Year College Music Majors: A Stylistic Approach." Deans Development Grant. New York University, 1975. Set of dictation tapes and worksheets. Bobst Library.

Gilbert, John V. "Proposed Revision of Undergraduate Curriculum." Special study initiated by the Music Department. Student/Faculty recommendations compiled into a report based on music competencies. New York University, 1976.

Gilbert, John V. and Steven Palestrant. "Joint Program in Musical Theatre for a Summer Workshop." Special Report developing the rationale, objectives, and operation of an educational program directed at professionals and educators which coordinates courses for graduates and public, professional- level productions. New York University, 1976.

Gilbert, John V., et. al. "Report on Faculty Load." Research Study undertaken at the request of the Dean. Design of questionnaire, computer processing of data, analysis, and writing of report with recommendations to the Dean. School of Education, New York University, 1978-79.

Gilbert, John V. "Standards for Doctoral Equivalency in the Arts." Research project which established standards for evaluating background, expertise, and credentials for faculty members in the Arts who do not have a doctorate degree. Jersey City State College. Jersey City, New Jersey. 1978.

Gilbert, John and George Fisher. "Establishing English Standards: A Tutorial Approach to English Equivalency for the Department of Music and Performing Arts Professions." A pilot project in a tutoring program for in English writing for graduate students. Accepted by the Dean as a pilot study. Fall, 1999.

Gilbert, John. "Music Courses for the Web." <<http://www.nyu.edu/gilbert/classes>> 1997-2003. Index to course syllabai and course materials for web enhanced courses. Class materials authoring.

Music Compositions

A Mother's Requiem. Opera in One-Act. 1965.

If This Be Madness. Off-Broadway Musical, 1966.

Rotation. Multimedia Opera in One Act. 1969.

The Marvelous, Multicolored Maze multimedia musical Theatre piece performed October, 1970, at Texas Tech University. Commissioned by Joint Grant from National Endowment and Texas Council for the Arts. Wrote music, book and lyrics.

Five Carols, original Christmas Carols, a capella. 1967.

The Loves of a Poet, a set of madrigals on texts by English poets. 1968.

Choral Compositions, 1970:

- * "Singing" S.A.T.B.
- * "Three Old Favorites Revisited" S.A.T.B. performed by choirs in New York area and Texas.

Electronic Music Compositions:

- * "Sea Piece"
 - * "Toccatà"
 - * "Improvisation"
- premiered October 8, 1970, New York.

Published Videotapes of original scores:

- * Abacus (Reviewed in Saturday Review, March 27, 1971)
 - * "Grandpa Died Today"
 - * "What Would You Do?"
 - * "Boy With a Problem"
 - * "Jenny Grows Up"
- Educational Series for Children, Videorecord Corporation of America, Westport, Connecticut. 1971.

Electronic Music Scores for Videotapes:

- * "New Worth"
 - * "A Look at Budgeting"
 - * "How Right for the Job?"
 - * "How to Draw"
 - * "Realistic Drawings---Still Life and Wet Watercolor"
 - * "Industrial Cutting"
 - * "Three programs for Young Children"
- Videorecord Corporation of America, Westport, Connecticut. 1971.

Selected Compositions and Performances

Rotation, Columbia University, 1969.

Starsong (for electronic tape and chorus) Premiered, Town Hall, December, 1971.

Rotation, Columbia University, 1969.

Rotation, Summer Musical Theatre, New York University, 1976.

If This Be Madness, Equity Showcase, 1983.

Electronic Music Tapes Premiered:

- * *3 by Paul Klee*, Premiered, New York, November 1972
- * *Edge of the Abyss*, Premiered, New York, November, 1972
- * *Portraits in Glass*, Premiered, New York, May, 1973.
- * *Soundings for Clarinet and Tape*, Premiered New York, WNYC, February, 1973.
- * *Toccata for Piano and Electronic Tape*, New York, 1975.
- * *Electronic Sound Score and Live Instruments: Color and Design*. Commissioned by Ray Abel Productions, Inc., 1975.
- * *Portraits*, Premiered by Washington Square Repertory Dance Co., November, 1975 and performed as part of repertory periodically.
- * *Alien Terrain*, electronic composition. Premiered at Environ by Linda Kohl Dancers, November, 1976. Now part of repertoire.
- * *Gestures for Piano and Cello*, premiered on Meet the Composer series of the Washington Square Contemporary Music Series, March, 1977.
- * Performance, Carnegie Recital Hall: *Suonare* for Tape and Clarinet, December, 1978.
- * Performance, Carnegie Recital Hall : *Gestures for Cello and Piano*, April, 1979.
- * *If This Be Madness*, original book musical, produced as Equity Showcase, June, 1979.
- * *If This Be Madness*, new Production, Benefit for Committee to Save Public Housing, Co-Op City, January, 1980.
- * *Starsong*, Choral Arts Society, May, 1980. New York City.
- * *Heavier Than Air*, composition premiered by the Ageloff Dance Company, Larry Richardson Dance Studio, March 1983. Now in Repertory.
- * *A Greatly Sound Greatlier Amplified*, electro-acoustic piece, 3rd American New Music Consortium Festival, June, 1984, New York City.
- * *Vocens*. composition for Fairlight CMI. 3rd American Music Festival: American New Music Consortium. June, 1984. New York City.
- * Composition and Performance, "Mapping the Interior" for flute and computer generated sound. New York Premiere, Black Box Theatre, April 14,2000.

Recordings:

Suonare for Clarinet and Tape. Music by NYU Composers, Orion Records (0R580368). Ca. January, 1980.

Starsong. Choral Arts Society. Orion Records. 1981.

If Time Remembers. Piano. New Sounds From the Village. Capstone Records.(CPS 8616). 1994.

Diversions and Excursions for Double Bass and Clarinet. London. 1997.

Rhapsody for Seven Players. Capstone Records, 1997.

Multimedia Composition and Performance

Reflections of Phoenicia, a multimedia composition for dancers, a poet, instrumentalists, and computer tape, premiered November 1995 in Loewe Theatre, New York City and performed April 30th, Loeb Student Center, in Italy at several concerts during the summer, and in Timirsoara, Romania, where it was featured in a marathon of multimedia works on European Television as part of the Celebration of the 125th Anniversary of the Timisora Symphony Orchestra, and was selected to be performed at the inaugural opening of the new Experimental Black Box Theatre sponsored in cooperation with the governments of Hungary, Germany, and Romania.

In Search of Eurydice by Dinu Ghezzo, April 30, 1996. Narrator and Synthesizer Improviser.

The Cassandra Project: co-directed and performed by myself and Dinu Ghezzo and other performers featuring internet performances and ongoing development on the World Wide Web:

- * December 15, 1996, featuring a three-way connection between actors at New York University, a music loft in Greenwich Village, and dancers at Simon Fraser University in Vancouver, Canada.
- * May 8th, 1997, multimedia performance in Loewe Theatre, New York City, with a simultaneous performance of dancers at Simon Fraser University in Vancouver, Canada.
- * May 18th, 1997, the initial presentation of the Third Annual Vancouver Electronic Arts Festival: The Body Electric, which served as an extension of the May 8th materials developed and shared in collaboration between NYU and SFU.
- * Fall, 2001. Internet II collaborative investigations with the University of California. Researching latency factors which could affect collaborative work. Each Wednesday, October and November, 2001.
- * Internet II Collaborations with Universities and Guest Artists 2002 thru 2011.

This research into the use of Internet as a collaborative medium has resulted in special recognition by the Internet II Association of the November 29th collaborative performance with UCI as an outstanding Internet Event of 2001. The performance and the materials surrounding the event are archived at:

<http://www.nyu.edu/education/music/internet2/>

Additional materials may be found at the following URLs. This websites have been developed and are maintained by me and have been cited in other websites and the literature.

<http://www.nyu.edu/classes/gilbert/bergen>

<http://www.nyu.edu/classes/gilbert/cassandra>
<http://www.nyu.edu/classes/gilbert/aeneas>

These Internet2 performances continue to develop collaborative techniques among performing and visual artists at multiple sites with simultaneous, interactive performances.

Songs of Sorrow Songs of Hope. November 29, Internet II collaborative multimedia production with the University of California.
Coordinated event, composed music and provided stage direction.
“Machine Meeting Its Reflection” an original work for computer and instruments.

The Voyages of Aeneas--- Discovery After Destruction: Choga

Wrote the narrative and directed the production, a multimedia work which celebrated the culture of Korea and Italy.

Individual works composed and included:

“Machine Meeting Its Reflection”

“In the Courts of Chosun”

“Korean Vocalude”

Toured Italy and Poland, March 8-March 17. Krakow, Poland, March 10. Bari, Italy, March 15.

Aeneas Revisited. March 18, 2002.

Performed for NTT Internet II Connection to Japan testing new technology developed by NTT for broadband broadcasting and collaboration. Work included discussion and presentation of the video technology used for “Machine Meeting Its Reflection.”

Internet II collaborative investigations with the University of California. Researching latency factors which could affect collaborative work. Each Wednesday, October and November 21, 2002.

This research into the use of Internet as a collaborative medium with November 29th collaborative performance with UCI described as an outstanding Internet II Event of 2002. The performance and the materials surrounding the event are archived at:

<http://www.nyu.edu/classes/gilbert/aeneas2>

Voyages of Aeneas: Fixed/Not East West Dialogues, November 21, 2002. UCI and NYU Internet II Multimedia Collaboration.

Additional materials may be found at the following URLs. These websites have been developed and are maintained by me and have been cited in other websites and the literature.

<http://www.nyu.edu/education/music/internet2>

<http://www.nyu.edu/classes/gilbert/bergen>

<http://www.nyu.edu/classes/gilbert/cassandra>

<http://www.nyu.edu/classes/gilbert/aeneas>

ENZIMI FESTIVAL

ROME, ITALY

September 20, 2002

In collaboration with the European Institute of Design

New Composition for Festival: *Promises to Keep* for electronics and live improvisation.

The Voyages of Aeneas: Fixed/Not

East –West Dialogues

NYU Black Box Theatre November 21

Organized and wrote materials for the performance. Served as director and coordinator of the event.

Ars Electronica

Bergen Community College

East Hall Black Box Theatre

March 6, 7, 2003

New work: *Thracian Winter*, multimedia composition for electronics, instruments, and DVD projections.

NYU Composers Forum

Italy Tour

March 11-21, 2003

Voyages of Aeneas

Thracian Winter, multimedia composition

Performances in Rome, Bari, and Venice

Directing:

NYU Summer Multimedia Musical Theatre, a summer workshop resulting in the public performance of 11 contemporary operas, modern dances, Menotti's *Unicorn and the Manticore* and John Gilbert's *Rotation*. 1976.

NYU Summer Musical Theatre: Concept developed in collaboration with Stephen Palestrant which led to a joint program in which graduate degrees are granted for a "summers only" program. Students attracted nationally. Served as artistic director for *Down in the Valley*, *Hello Out There*, *Finian's Rainbow*, and *If This Be Madness*. Also staged and did multimedia work for *If This Be Madness*. Summer, 1977.

As musical director of the NYU Summer Musical Theatre Workshop, I played a major role in the development of a production-oriented program, supported by a professional staff and coordinated with graduate courses. I began the summer season with a Bicentennial Celebration in 1976 devoted to contemporary operas. In the second and third season productions included: Menotti's *The Old Maid and the Thief*, Sondheim's *A Funny*

Thing Happened on the Way to the Forum, *Summer Blackouts of 1978*, an original revue, *The Pajama Game*, Menotti's opera for children, *Help! Help! The Globolinks!* and an original revue, *Lines Lines, Lines!* (1979).

American New Music Consortium. 3rd Annual Festival. National Co-Director and technical coordinator. New York, June, 1984.

Multimedia Productions, Internet II and European Tours, 1999-2002, Coordinator and Director.