

Edward W. Sarath

Curriculum Vitae, July 2016

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Academic employment

2000-present Professor of Music, University of Michigan
2016-17 Interim Director, U-M Center for World Performance Studies
2004-present Director, U-M Program in Creativity and Consciousness Studies
1992-2000 Chair (founding), Department of Jazz and Contemporary Improvisation
1994-2000 Associate Professor of Music, U-M
1986-1993 Assistant Professor of Music, U-M

Education

1979 M.A. Music Performance, The University of Iowa
1976 B.S. Music Education, Western Connecticut State University
1974 Additional studies, Berklee College of Music

Vision statement

I am a musical artist (improviser, composer, recording artist), pedagogical innovator, scholar, author, and change visionary who views the creativity-consciousness relationship as key to new paradigms for music studies, education, diversity, social justice, and sustainability (ecological, cultural).

Pedagogical innovation

2016 Black Music Matters course

2012 Music School of the Future graduate seminar

2004 U-M Program in Creativity and Consciousness Studies, cross-campus network of colleagues interested in creativity and its underpinnings in consciousness.

2000 BFA in Jazz and Contemplative Studies curriculum, the first degree program at mainstream academic institution to include a significant contemplative studies.

1997 Creativity and Consciousness and Contemplative Practice Seminar courses, integrating meditation and related consciousness studies.

1993 Master of Music in Improvisation degree, one of the first graduate programs grounded in contemporary improvisation (includes jazz in broader context) component.

1993 Integral Basic Musicianship course sequence. Among the very first

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instances of jazz and improvisation/based theory/aural skills coursework to be included as a core curriculum offering for all music majors.

- 1992 Creative Arts Orchestra. Large improvising ensemble—over 20 members—and unique pedagogical system for stylistically-open improvisation. The group has recorded and toured nationally.

Note: Complete list of courses taught found later in document.

National/international change initiatives

- 2014 Lead author of the widely-read report “Rebuilding Music Studies from Its Foundations: A Manifesto for Progressive Change” of the College Music Society Task Force for the Undergraduate Music Major. The “Manifesto” has been the topic of conversations and presentations at symposia around the world.

2012-present

Diversity in Musical Academe Think Tank series, convened to elevate critical reflection on the ethnologically constrained foundations of music studies. Held in Denver, Santa Cruz, Waterloo Ontario, Ann Arbor.

2004-present.

Founder and President, International Society for Improvised Music, festival/conferences in Ann Arbor, Denver, Chicago, Santa Cruz, New York, Queens, Wayne (NJ), Chateaux d’Oex (Switzerland), Waterloo and Toronto, Seoul/Sori/Jeonju (South Korea).

Books (as author, co-author, co-editor)

- 2017 *Music School of the Future* (publisher TBD, in negotiation)
- 2017 *Intersubjective Contemplative Education: Case Studies*. Co-edited with Olen Gunnlaugson, Heesoon Bai, and Charles Scott (State University of New York, Albany).
- 2016 *Redesigning Music Studies in an Age of Change: Creativity, Diversity, and Integration*. Co-authored with David Myers and Patricia Sheehan Campbell (Routledge).
- 2016 *Intersubjective Contemplative Education: Theory*. Co-edited with Olen Gunnlaugson, Heesoon Bai, and Charles Scott (SUNY).
- 2014 *Contemplative Approaches to Inquiry and Research*, co-ed. with Olen Gunnlaugson, Heesoon Bai, and Charles Scott (SUNY).
- 2013 *Improvisation, Creativity, and Consciousness: Jazz as Integral Template*

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for Music, Education, and Society (SUNY). First book to apply principles of an emergent worldview called Integral Theory to music.

2010 *Music Theory Through Improvisation: A New Approach to Musicianship Training* (Routledge).

Symposia created around my work

2016 “Music School of the Future” (title from chapter in my above 2013 book), Grahamstown, South Africa, August.

2015 “Blueshift: Improvisation and Contemporary Musical Navigation,” Melbourne, Australia, May.

Keynote addresses (in addition to those given at above symposia)

2017 “Creativity, Consciousness, Diversity, and Pedagogy,” National Association for Keyboard Pedagogy. Chicago, Ill. July.

2014 “Higher Order Change Discourse: A Critical Look at Patterns and Possibilities in Music Studies Reform Conversations,” National Association of Schools of Music, Scottsdale, AZ, November.

2014 “Improvisation, Creativity, and Consciousness: Music as Ontological and Praxial Lens for Consciousness Studies.” Keynote address at first conference of the Society for Consciousness Studies, San Francisco, CA. May.

2013 “Music, Mind, and Medicine: Creativity, Consciousness, and the Brain,” keynote speaker along with neuroscientists Charles Limb (Johns Hopkins) and Petr Janata (UC Davis). Western Michigan University, Kalamazoo, MI. October.

2013 “Brainstorming Futures in Musical Studies,” National Association of Schools of Music, Hollywood, FL, November.

2011 “Integrity of Practice in Improvisation and Meditation Pedagogy,” Association for Contemplative Mind in Higher Education annual conference, Amherst College, October.

2010 “Improvisation, Creativity, and Consciousness: Jazz as a Vehicle for Individual and Collective Development,” at The Academy in Practice: Creative Policies conference. Dún Laoghaire, Ireland, May.

1998 “Transidiomatic Improvisation as Global Gateway.” University of Jyväskylä, Finland. July.

1996 “Improvisation and Composition in the Core Curriculum.” National Association of Schools of Music, Dallas. November.

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Numerous further presentations at conferences and institutions around the world listed below.

Book chapters

- 2016 “Improvisation, Time, and Transcendence: A Consciousness-Based Look at Spontaneous Creativity,” *Oxford Handbook of Critical Improvisation Studies*, George Lewis, Ben Piekut, eds, Oxford University Press.
- 2014 “What Next? Contemplating the Future of Contemplative Education,” *Contemplative Approaches to Inquiry and Research*, Olen Gunnlaugson, Sarath, Heesoon Bai, and Charles Scott, eds. State University of New York.
- 2010 “Jazz, Creativity, and Consciousness: Blueprint for Integral Education,” in *Integral Education*, ed. Sean Esbjorn-Hargens, Olen Gunnlaugson, Jonathan Edwards, SUNY)

Journal articles

- 2016 “Meditation, Improvisation, and Paradigmatic Change: Integrity of Practice as Key to Individual and Collective Transformation,” *Journal of Contemplative Inquiry*, vol 1.1
- 2015 “Improvisation, Meditation, and the Academy,” *Journal of the Philosophy of Education*, 49/2 (May): 311-327.
- 2008 “Improvisation, Consciousness, and the Play of Creation” *Ultimate Reality and Meaning*, 30/1 (Fall):54-77.
- 2006 “Meditation, Creativity, and Consciousness: Charting the Academic Terrain of the Future,” *Columbia Teachers College Record*, Clifford Hill, ed., 108/9 (Sept):1816-1841.
- 2005 “Improvisation and Negotiation,” L. Balachandra et al, *Negotiation Journal*, 21/4 (Sept): 415-423.
- 2003 “Meditation and Higher Education: The Next Wave?” *Innovative Higher Education Journal*, 27(4): 215-233.
- 2002 “Improvisation and Curriculum Reform,” *Second Handbook on Research of Music Teaching and Learning*, Oxford University Press.
- 1997-2004 “Countermeasures” Ongoing column in *Jazz Changes* magazine, Graham Collier, ed, of the International Association of Schools of Jazz.

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- 1996 "A New Look at Improvisation," *Journal of Music Theory*, 40/1 (Spring): 1-39.
- 1995 "Is the Paradigm Shifting Without Us?," *International Music Educators Journal*, (May) 25/1: 25-37.
Teaching and Learning. Oxford University Press.

Composition (select works)

- 2016 *His Day is Done*, for Symphony Orchestra, Choir, and Jazz Soloists, poem by Maya Angelou, premiered at Nelson Mandela Metropolitan University, Port Elizabeth, South Africa, August.
- 2014 *Legacy*, for Strings, Choir, and Jazz Soloists, poetry by Rumi, premiered at University of Michigan, March.
- 2013 *Sorrow Persists, Joy Prevails*, text by Rabindranath Tagore, for 90 voice choir, 20 strings, jazz soloists, Indian dancers, premiered at University of Michigan, December.
- 2008 Five compositions for jazz orchestra performed by Amazonas Jazz Orchestra, Rui Carvalho, director, including *Rites of Passage*, which was choreographed by Rui Moriera and performed by Amazonas Dance Co. Manaus, Brazil, July.
- 2006 *New Beginnings, Space Race, Crystal Palace, Child of Light, Suite for Jazz Orchestra*, performed and recorded by *London Jazz Orchestra*, November.
- 2000 *Brahma, Vishnu, Siva*, poem by Rabindranath Tagore, for strings, choir, and jazz soloists, premiered at University of Michigan, December.
- 1999 *Aquarium*, 8 piece chamber ensemble and dancers, Evelyn Velez Aquayo, choreographer, Power Center, Ann Arbor, May.
- 1999 *Rites of Passage*, for jazz orchestra, with guest soloists Michael Brecker and David Liebman, commissioned by WDR, West German Radio, for International Association of Schools of Jazz Gala concert, Cologne, Germany, Bill Dobbins, conductor, November.
- 1994 Arrangement and orchestration of David Liebman's *Memories, Dreams and Reflections*, a multi-movement work for 20-piece jazz orchestra, premiered at Montreux-Detroit Jazz Festival, September.

Numerous small jazz ensemble compositions.

Recordings

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As leader or co-leader

- 2016 *Lava Excursions*, co-led with Arni Karlsson. Recorded in Iceland.
- 2015 *Blueshift*, co-led with Geoff Hughes, Robert Vincs, recorded at University of Melbourne.
- 2006 *New Beginnings, London Jazz Orchestra plays the Music of Ed Sarath*. This CD by the LJO features eight of my compositions for jazz orchestra.
- 2000 *Timescape*. Original compositions for 9-piece ensemble, featuring internationally-acclaimed pianist/vibraphonist Karl Berger.
- 1992 *Last Day in May*, w. David Liebman, Marvin “Smitty” Smith, Mick Goodrick, Harvie Swartz, my compositions, (Konnex Records, Berlin, international dist.)
- 1990 *Voice of the Wind*, with David Liebman, Joanne Brackeen, Cecil McBee, and Billy Hart, my compositions (Owl Records; Paris, international distribution)

As side-person/featured soloist

- 2002 *Interchanges*, with Celio Barros and Rui Carvahlo, recorded in Sao Paulo.
- 1999 *The Third Colour*, Graham Collier Jazz Ensemble, live at London Jazz Festival.
- 1995 *Tandems*, recorded on tour of France, with award-winning Cache Cache.

Performance (select concerts)

- 2016 International ensemble featured at Sori Music Festival, S. Korea. September.
- 2016 Twotone trio, Nelson Mandela Metropolitan University, Port Elizabeth, South Africa. August.
- 2016 Arni Karlsson Quintet, Reykjavik, Iceland. July.
- 2016 Project ISIM, featuring Douglas Ewart, Music Gallery, Toronto, May.
- 2016 Jeff Siegel/Rich Syracuse Quartet. Woodstock, NY. January.
- 2015 Project ISIM, Montreux Jazz Festival, Switzerland. Also presented workshop. July.
- 2015 Performance with international ensemble and master class at International Association for Schools of Jazz annual conference, Lisbon, Portugal. July.

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- 2014 Project ISIM with special guest Douglas Ewart at Spectrum, Brooklyn, NY. July.
- 2014 With David Liebman and Hamir Chatterjee, New School University, New York City, July.
- 2013 Performance at What Next Integral conference, with Arni Karlsson, Denver, January.
- 2013 Performed with Elliott Sharp, Jane Ira Bloom, Gamin (Korea) and Shin (Korea),. Roulette, Brooklyn, NY, July.
- 2013 Performance with Danny Weiss quartet, West Lafayette, IN, February
- 2012 Performances/masterclasses, Roman Stolyar, Susan Allen, Novosibirsk Conservatory, Siberia, November.
- 2011 Performance with legendary flautist Paul Horn, Fairfield, Iowa. May.
- 2009 Headline artist, Belle Isle Jazz Festival, France. July

Invited talks at conferences and campus appearances

- 2016 “Critical Perspectives on Mindfulness in Higher Education.” International Society for Music Education. Glasgow, Scotland, July.
- 2016 “Creativity, Diversity, and Integration,” at 21st Century Music School Design symposium, College Music Society, Columbia, SC, June.
- 2016 “Improvisatory Ecologies and Integral Consciousness,” at Society for Consciousness Studies annual meeting, San Francisco, May.
- 2016 Led panel discussion on “Improvisation, Spirituality, and Social Justice,” at annual festival conference of International Society for Improvised Music, Waterloo, Ontario, May.
- 2016 Master classes and talks on improvisation, contemplative studies, and music studies reform, Lawrence Conservatory, Appleton, WI, April.
- 2015-16 Eight week residency at MacDowell Arts Colony for music composition, Peterborough, NH., Nov-Jan.
- 2015 “Improvisation, Contemplation, and Race; Jazz as Social Justice Lens and Catalyst,” at annual conference of the Association for Contemplative Mind in Higher Education. Howard University, Washington DC, October.
- 2015 Led all-day faculty retreat at Baldwin Wallace Conservatory of Music. Berea, OH, August.

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- 2015 “Improvisation in the Cosmos: Jazz and URAM,” Society for Ultimate Reality and Meaning, University of Toronto, August.
- 2015 “Jazz as Integral Lens and Change Catalyst,” Integral Theory Conference, Sonoma CA, July.
- 2015 Led panel, “Improvisation, Diversity, and Spirituality,” International Society for Improvised Music festival/conference, Chateau d’Oex, Switzerland. July.
- 2015 “Multicultural and Transcultural Paradigms in Music Education: An Integral Perspective,” and panelist, “Creativity, Diversity, and Integration,” at Conference for Diversity in Music Education. Helsinki, Finland. June.
- 2015 “Improvisation, Creativity, and Consciousness: An Integral View of Innovation,” Shanghai Tech University, China, June.
- 2015 Visiting artist/scholar at Victoria School for the Arts, University of Melbourne, Australia, May.
- 2015 “Improvisation, Consciousness, and Medicine: Jazz in Healthcare.” Grand Rounds at University of Michigan Hospital, OBGYN class, April.
- 2015 Panelist, “Report of College Music Society Task Force on Undergraduate Music Major,” *Reflective Conservatoire* conference, London, March.
- 2015 Addressed University of Illinois music faculty via Skype on the topic of curriculum reform, February.
- 2015 Led full-day faculty visioning retreat, Towson University, Maryland, January.
- 2014 “Improvisation Studies, Contemplative Studies, Consciousness Studies,” Contemplative Studies conference, University of San Diego, October.
- 2014 Panel discussion: “Improvisation, Meditation, and Consciousness: Restoring Spiritual Foundations to Music Studies,” College Music Society, October.
- 2014 Visiting artist/scholar James Madison University, “Music School of the Future,” “Paradigmatic Change in 21st Century Academy” to entire campus, and “Improvisation, Creativity, and Consciousness” in the JMU Business School. Performed with JMU jazz faculty. October.
- 2014 Master classes and consulting, U. of Washington School of Music, Seattle, May.
- 2014 Master classes in improvisation at UCLA, Los Angeles, CA. May.

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- 2014 Master classes in improvisation and teacher training pedagogy at Florida International University School of Music, January.
- 2014 Talk "Music School of the Future," and panel, "Jazz, Creativity, and Consciousness: Harnessing the Transformational Benefits of America's Indigenous Musical Art Form." International Society for Music Education, Porto Alegre, Brazil, July.
- 2014 Presided as founder and president at annual festival conference of International Society for Improvised Music. New School University, New York City, July.
- 2014 "Music, Higher Stage Consciousness Development, and Vedic Thought: Turyāta, Bhagavat, and Brāhmī Cetanā in Contemporary Music Practice," World Association for Vedic Studies, Maharishi University, Fairfield, Iowa. May.
- 2014 "Improvisation, Intersubjectivity, and the Hard Problem of Consciousness: An Integral Perspective," Toward a Science of Consciousness, Tucson, May.
- 2014 Think Tank of the College Music Major Task Force on the Undergraduate Music Major, Minneapolis, April.
- 2013 "Time, Sound, and Transcendence," Improvisation and Spirituality conference, University of Guelph, Ontario, December.
- 2013 "Integrity of Practice in Improvisation and Meditation Pedagogy," Association for Contemplative Mind in Higher Education, Amherst College, October.
- 2013 Presentation of College Music Society Task Force on the Undergraduate Music Major at CMS annual meeting, Cambridge, Mass, October.
- 2013 "Jazz as Integral Template for Music, Education, and Society," Holistic Education conference of University of Toronto, Aurelia, Ontario.
- 2013 "Nonlinear Time Dynamics: An Integral View of Spontaneous Creativity," Time Forms: Temporality of Aesthetic Experience, McGill University, Montreal, September.
- 2013 "Improvisation, Intersubjective Consciousness, and a Nondual Integral Vision: Jazz and Second Person Reality," and panelist: "Spotlight on Typology: Creative Thoughts and Applications of the 'Marginalized' AQAL Element," Integral Theory Conference, San Francisco, July.
- 2013 Society for Consciousness Studies initial meeting, member of Think Tank to chart the terrain of the society, San Francisco, June.

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- 2013 Presided as Founder and President of organization and facilitated Cross-cultural Improvisation Workshop and Performance, International Society for Improvised Music, York College/CUNY, Queens, July.
- 2013 “Improvisation and Intersubjective Consciousness: An Integral Perspective,” Toward a Science of Consciousness conference, Agra, India, March.
- 2013 Improvisation workshops at Purdue University, February.
- 2013 Chair of review panel, author of report, for New School for Jazz and Contemporary Improvisation, New School University, NYC, October.
- 2012 Panelist, “What mainstream and alternative institutions have to learn from one another about contemplative education,” Contemplative Studies conference, Amherst College, March.
- 2012 Invited talk “Improvisation and Meditation as Vehicles for Spirituality in Music Education,” and panelist, “New Horizons in Improvisation Pedagogy,” Thessalonki, Greece. July.
- 2012 Presentation with Joseph Subbiondo, President of California Institute of Integral Studies, to launch the founding of the Consortium for Consciousness Studies in Higher Education, Tucson, April.
- 2012 “Inter-subjective Consciousness in Collective Meditation and Collective Improvisation,” University of Virginia, presentation at Division of Perceptual Studies, March.
- 2012 “Improvisation, Imagination, and Interiority,” University of Mary Washington, Fredericksburg, VA, March.
- 2012 Presided as Founder and President, sixth festival/conference of the International Society for Improvised Music (ISIM), led two panel discussions: “New Approaches to Improvisation Pedagogy”, and “Diversity in Improvised Music,” William Paterson University, Wayne, NJ, February.
- 2011 “Improvisation Master Class,” UCLA Herb Alpert School of Music, February.
- 2011 “Consciousness Research, Integral Studies, and Contemplative Education,” Association for Contemplative Mind in Higher Education, Amherst College, November.
- 2011 “Issues in Contemplative Studies,” Holistic Education Conference, University of Toronto/Ontario Institute for Studies in Education, October.
- 2011 Panelist, “Improvisation in Everyday Life,”. University of Michigan Institute for the Humanities, with George Lewis, Geri Allen, and Arthur Davidson, October.

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- 2011 “Improvisation, Meditation, and Paradigmatic Change: Mapping the Transformation from Conventional to Integral Music Education,” Research in Music Education conference, Exeter England, April.
- 2011 “Improvisation and Composition as Contrasting Pathways to Transcendence: A Consciousness-based Look at Spontaneous Creativity,” Leeds Jazz Research Conference, England, April.
- 2011 “What Next: Contemplating the Future of Contemplative Education”, Contemplative Studies conference, Amherst College, March/
- 2010 “Improvisation in the Core Curriculum: A New Approach to Music Theory,” Talk International Association of Schools of Jazz and International Music Council of UNESCO, Corfu, Greece, October.
- 2010 Performance, master class, and talk “Music Theory Through Improvisation,” International Association of Schools of Jazz annual meeting, June 28-July 2, The Hague, Netherlands. July.
- 2010 “Improvisation and Integral Theory,” Transpersonal Psychology Summit, Moscow, Russia, June.
- 2010 “Improvisation and Meditation: Cornerstones for Spirituality in Music Learning,” Spirituality and Music Education conference, Birmingham, England, June.
- 2010 “Improvisation, Creativity, and Consciousness: Jazz and Integral Theory,” Institute of Noetic Sciences Consciousness Forum, San Francisco, April.
- 2009 Presided as Founder and President, International Society for Improvised Music annual festival/conference. Performed and led Think Tank on the topic of “Diversity in Musical Academe,” University of California, Santa Cruz, December.
- 2009 “Improvisation, Consciousness, and Sustainability,” Scientific and Medical Network, third meeting of New Renaissance series, Berlin, Oct-Nov.
- 2009 “Art, Consciousness, and Change: Jazz as a Vehicle for Integral Vision of Education and Society,” Ontario Institute for Studies in Education, the University of Toronto. October,
- 2009 “Improvisation and Anomalies in Art and Science,” Society for Scientific Exploration, Charlottesville, Virginia, May.
- 2009 Guest speaker at Capital University, “Improvisation Across Fields: Jazz as a vehicle for creativity in music, business, and beyond,” for Business School.

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- Keynote speaker at Capital University campus-wide convocation: “Creativity, Consciousness, and the Future: An Integral Vision for Education in the 21st century,” Columbus, OH, April.
- 2000 “Defining Contemplative Studies: An Integral Perspective,” Contemplative Mind in Society, Amherst College, April.
- 2009 Visiting speaker: “Contemplative Studies: Educational Wave of the Future,” Elon University, Elon, North Carolina, March.
- 2009 Visiting speaker: “Improvisation, Creativity, and Consciousness,” Northwestern University School of Music, February.
- 2008 Taught and performed at annual meeting of International Association of Schools of Jazz, Riga, Latvia, June.
- 2008 Recording session, Michael Jeffrey Stevens, leader, with Dave Ballou, Steve Swell, and David Roberts, New York City, January.
- 2007 Performance and master class at International Association for Schools of Jazz, Sienna, Italy, June.
- 2007 Guest performer and speaker, Bryn Mawr College, concert and talk on Creativity and Consciousness studies, May.
- 2007 “Deep Inquiry: Laying Groundwork for Paradigmatic Change,” Society for Scientific Exploration, Michigan State University, May.
- 2007 “Advocating Consciousness Studies,” Holistic Education conference, Malibu, CA, March.
- 2007 “Improvisation, Creativity, and Consciousness,” Uncovering the Heart of Higher Education conference, San Francisco, February.
- 2007 “Creativity: Not Just for Artists,” Michigan Difference program, West Palm Beach and Naples, FL, February,
- 2006 Presided as Founder and President, International Society for Improvised Music, conference/festival, Ann Arbor, December.
- 2006 Guest soloist and composer with Amazonas Jazz Orchestra, Rui Carvahlo, director. Performance of my large ensemble music. Manaus, Brazil, November.
- 2006 Conference for Institutional Cooperation. Keynote address: “Is the Paradigm Shifting Without Us?,” University of Michigan, October.

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- 2006 Chaired panel discussion: “Contemplative Practices in Education,” as part of national symposium titled “Creativity, Consciousness, and the Academy,” co-sponsored with Center for Contemplative Mind in Society and UM Program in Creativity and Consciousness Studies. University of Michigan, September.
- 2005. Ida Beam Distinguished Visiting Professor, University of Iowa. Performance of five compositions by UI Jazz Ensemble; was guest soloist. Master classes and talks, “Improvisation, Creativity, and Consciousness” at the School of Music. “Improvisation, Creativity, and Negotiation” at the UI Law School, October.
- 2005 “Education for Creativity and Consciousness,” Holistic Education Network Ontario Institute for Studies in Education, University of Toronto, October.
- 2005 “Creativity, Consciousness, and the Future of Education,” Society for Ultimate Reality and Meaning, University of Toronto, July.
- 2004 Concert with renowned Polish jazz artist, pianist Wojciech Konikiewicz at Krakow Jazz Club. Poland, November.
- 2004 “Bridging Head and Heart in Higher Education,” Think Tank including several college presidents, Fetzer Institute, Kalamazoo, MI, December.
- 2004 “Creativity, Consciousness, Education and the Future,” keynote closing talk. Scientific and Medical Network, University of Krakow, Poland, November.
- 2004 Presented and performed at “Improvisation and Negotiation” symposium, Harvard Program on Negotiation, October.
- 2003 Performance of six of my compositions by London Jazz Orchestra, Vortex Theatre, England, October.
- 2003 Guest speaker/performer at Brown University on improvisation, creativity and consciousness, Wayland Seminar on the Contemplative Mind, April.
- 2003 Guest speaker at Harvard Business School on improvisation, creativity and consciousness for MBA Business Negotiation program; also addressed Program on Negotiation; consisting of faculty in Law, Business, Psychology and other fields from Harvard, Tufts, MIT and other Boston-area schools, January.
- 2002 Performance at International Association of Schools of Jazz conference with international jazz group, June,
- 2002 Harvard Business School, guest lecture on improvisation, creativity and consciousness, MBA Business Negotiation program, January.
- 2001 Performance of several compositions by London Jazz Orchestra, London, UK

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- Vortex Theatre, November.
- 2000 Performance/workshop at La Villette Jazz Festival, Paris.
- 2000 Performance at Orleans Jazz Festival with Cache Cache, winners of Radio France Jazz Competition, along with Finnish Saxophone Quartet, Saxperiment, France.
- 1999 Master classes/performances at Tatui Conservatory, performances of three compositions, Tatui, Brazil, November.
- 1999 Performance/teaching at International Association of Schools of Jazz. Served as IASJ board-member, Santiago de Compostela, Spain, July.
- 1999 Performance with Dutch saxophonist Willem Helbreker, Lelystad Concert Hall, Holland, June.
- 1999 “Art and Consciousness,” Seminar on Art and Philosophy, Henryk Skowlimnowski, organizer, Helsinki, Finland, June.
- 1999 “Improvisation, Time and Consciousness,” Improvising Across Borders Symposium, University of California at San Diego, May.
- 1999 Performance with Walter Thompson Orchestra at HERE, New York City, April.
- 1999 “Craft, Creativity and Consciousness: Toward a New Paradigm of Jazz Education,” International Association of Jazz Educators, Anaheim, January.
- 1998 Cologne, West Germany. Performance with international ensemble at Stadtgarten Theatre, Cologne as part of International Association of Schools of Jazz annual meeting. April
- 1997 Performance with Graham Collier Jazz Ensemble at the London Jazz Festival. Master class at Royal Academy of Music. London, November.
- 1997 Performance with international ensemble, International Association of Schools of Jazz, Siena, Italy, July.
- 1997 Performance with Cache Cache at Le Mans Jazz Festival, France, April.
- 1997 Performances and master classes in three cities in Brazil, Tatui Conservatory with jazz ensemble directed by Rui Carvalho, where I was guest composer; workshop and performance with Roberto Sion jazz ensemble in Sao Paulo, master class at Antonio Adolpho Institute in Rio di Janeiro, March.

Grants, Fellowships, Awards

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- 2015 MacDowell Center for the Arts, eight-week residency for composition. November-December.
- 2013 Recipient of Harold R. Johnson Diversity Award, University of Michigan.
- 2009 National Center for Institutional Diversity, “Diversity in Musical Academe” initiative.
- 2006 Ford Foundation Difficult Dialogues program. One of eight fellows who were selected at the University of Michigan to sustain conversation on spirituality.
- 1999 Nathan Cummings Foundation, grant for course design and instruction
- 1997 American Council for Learned Societies, Contemplative Practice Fellowship.
- 1987 National Endowment for the Arts. Jazz Performance
- 1986 National Endowment for the Arts. Jazz Composition (one of eight awarded)
- 1985 National Endowment for the Arts. Jazz Performance.

Media recognition

“...a melodist who is also capable of fleet up-tempo improvisation befitting the best of the trumpet tradition. Sarath has certainly thrown his hat in the ring . . . and deserves serious consideration in the rarified company of improvisers who use the flugelhorn as a primary instrument.” *Cadence Magazine*, fall 1988.

“... magnificently designed compositions balancing innovation with strong melodic and rhythmic content” *Hebdoscope*, winter 1989.

“... a pure tone, finely wrought solos, odd-metered, harmonically intricate compositions that sing and swing . . .Ed Sarath is a find.” *Jazz Times*, winter 1989.

“Michigan's Sarath Expands Jazz Education Horizons,” *Downbeat Magazine*, October 1996.

“Ed Sarath Challenges Basic Assumptions in Jazz Education,” *Arts Midwest Jazz Magazine*, April 1996.

Teaching

Jazz Improvisation I, II
Advanced Jazz Improvisation
Contemporary Improvisation

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- *Creative Arts Orchestra (one of the first large open improvising ensembles)
- Improvisational Forms
- *Integral Basic Musicianship (one of the first instances of jazz-based pedagogy at the core curricular level)
- Jazz Composition
- Jazz Combo
- Jazz Ensemble
- *Creativity and Consciousness
- *Contemplative Practice Seminar
- *Creativity, Consciousness, and the Future of Humanity
- *Music School of the Future

Curriculum design:

- BFA in Jazz Studies
- BFA in Jazz and Contemporary Improvisation
- *BFA in Jazz and Contemplative Studies
- MM in Improvisation

Program design:

- *Program in Creativity and Consciousness Studies, cross-disciplinary network.
- Improvisation-based musicianship core curriculum course sequence

*denotes innovation on institutional and national scales