

Phil Shackleton
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EDUCATION:

- Kodaly method Level III Solfege certification** **2005**
Awarded by the Southern California Kodaly Association
- Doctor of Musical Arts, composition** **2002**
Claremont Graduate University, Claremont CA
Composition study with Peter Boyer and Frank Campo
Doctoral composition: *Endurance* for orchestra
<http://www.philshackleton.com/site/2012/01/21/endurance-for-orchestra/>
Doctoral paper:
"Is Harmonic Minor Real? A bi-scalar approach to the minor mode"
- 30 units in Computer Science** **1980-1997**
Cal State Univ Fullerton, Azusa Pacific Univ
- Master of Music, music theory and composition** **1974**
University of the Pacific, Stockton CA
Composition study with Stan Beckler
- Bachelor of Arts, music education, with honors** **1973**
Anderson University, Anderson IN
(*Who's Who...*, minors in mathematics and physics)

EXPERIENCE (Academic):

- Azusa Pacific University** **2015-Present**
Chair, Department of Musical Studies
(includes Music Theory, Composition,
Academic planning, curriculum development, assessment, faculty evaluation,
recruitment of students and faculty, hiring. Collaboration with Office of
Admissions regarding incoming student assessment and enrollment processes.
Budget management for operations of the department, faculty/staff salaries and
student employees. Student scholarship policies and awarding decisions,
collaboration with program directors in my department, two other department
chairs in music, the associate chair for grad music studies, and other leaders in the
School of Music. Manage promotion of the Department of Musical Studies in
social media and other outlets. Manage promotion of faculty, student and alumni
achievements. Encourage faculty in recruitment and promotional activities,
coordination with alumni officer to maintain alumni relations, innovative
approaches to recruitment and promotion (examples include the annual Azusa
Pacific University/J.W. Pepper High School Composition Contest

<http://www.apumusiccontest.com>, and a high school student-oriented Song Writer's Retreat with Tommy Walker, etc.). Teach one course per semester (advanced arranging, advanced music technology, or 20th century compositional techniques) and some private composition students, mostly grad level.

Professor

2005-2015

Continued as *Director of Music Theory and Composition Studies* from 1999. Responsibilities included supervising several full-time and adjunct faculty in their music theory and related upper division teaching, and several full-time and adjunct faculty in practical musicianship teaching (sight-singing/ear training, Kodaly based). Supervision of the music course schedule for 40-45 sections of courses per semester in my areas (upper and lower division music theory, practical musicianship, music fundamentals, music technology and some commercial music courses), recruitment, evaluation and retention of adjuncts in these areas, continued faculty development activities with full-time faculty and adjuncts in the areas of music theory instruction and curriculum development, technology applications, ear-training and sight-singing. Teach applied composition, arranging, advanced music technology. 2006, created new Master of Music in Composition program, with our first graduate in 2009. From 2003-2009, *Faith Integration Mentor for the School of Music*. Academic advising and recruiting. Wrote the successful proposal for Bachelor of Music students to have reduced General Studies requirements, similar to other NASM institutions, approved by APU Faculty Senate in fall 2009. Wrote the successful proposal for the Bachelor of Music degree in Composition, approved by APU Faculty Senate in Spring 2011, and aided in the same for new Bachelor of Music degree in Commercial Music. Composed and arranged for various APU ensembles.

Associate Professor

1990-2005

1999, founded undergraduate commercial music program, including development and submission of proposals for the program and all courses to appropriate faculty councils, managed recruitment process for new faculty hires for the program, etc. Director of Commercial Music, 1999-2002. Director of Composition and Music Theory, 1999 continuing. Director of Music Technology, 1990-2007. Wrote job descriptions and recruited new faculty for commercial music program (1999-2004), who have since taken roles of Director of Commercial Music (now Chair of the Commercial Music Department) and Director of Music Technology. Continued innovation in adapting commercial music technology to music instruction, including faculty development as our program grew, providing training and support to many other faculty in the use of technology to teach music theory. Faculty development in curriculum development and teaching approach for other music theory faculty. 2000, created and implemented laptop lease program for music majors, the first program of its kind at APU, and the first such program for a USA college music department (a model that was studied and imitated by other colleges). 2001, established new ear training/sight singing curriculum based on the Kodaly system, after a pilot program in which we compared student outcomes from the Kodaly approach to other approaches in the same cohort. 2005, received *Apple Distinguished Educator* award, the only recipient in higher education music in the world in that year. Academic advising and recruiting. Selection, training, supervision of student employees in music lab, music theory tutoring, etc. Wrote two areas in the accreditation self-study for

National Association of Schools of Music, Music Theory and Music Technology. Recipient of APU's *Teaching Excellence and Campus Leadership Award* for 2005. Composing and arranging for various APU ensembles.

Assistant Professor **1983-90**

Continued previous music theory-related courses, also electronic music, keyboard improvisation, audio/acoustics/recording, MIDI sequencing and synchronization, synthesizer programming, music production techniques, etc. Innovation in adapting commercial music technology to teaching music theory and composition, and in training other faculty to do the same. Academic advising and recruiting. Selection, training, supervision of student employees in music lab, music theory tutoring, etc. Composing and arranging for various APU ensembles.

Instructor **1977-83**

2nd year music theory and aural skills (CAI), orchestration, counterpoint, vocal arranging, composition, 20th century music literature, jazz and commercial arranging, director of string ensemble and jazz ensemble 1977-1979, director of Male Chorale 1979-80. Musical arrangements and compositions for various APU ensembles.

Faculty governance activities **1977-present**

1980, Chair of Academic Advising Task Force. 1980-2000, service on various committees, councils, and task forces, faculty senate, etc. Experience in moving many newly created courses and programs through the faculty review process to approval and implementation. 2000 to present, at various times, Faculty Senate, Appointment/Rank/Contract Council, Faculty Evaluation Council, University Information Management Council, Teaching and Learning Technology Roundtable, General Studies Task Force, Transformational Scholarship Task Force (in preparation for WASC review), Faith Integration Mentors program, several others. Most recent success was in gaining an adjustment to the general studies requirements for Bachelor of Music students, allowing them to be graduated in four years meeting NASM requirements. I wrote the 15 page proposal to adjust Gen Ed for Bachelor of Music in 2006, and after much review and many meetings with various councils, including a successful defense of the proposal before the faculty senate, it passed the faculty senate in 2009. Further collaboration with the General Education Council in establishing connections between music coursework and general ed requirements for new gen ed program adopted 2015, still allowing BM students to finish in four years, even after adoption of new gen ed program.

Citrus College (Glendora CA)

Instructor (adjunct) **1997-2002**

Survey of Entertainment Technology and Music Theory for Engineers. Also consulted in design of a high-technology computer audio classroom with 25 workstations, designed curriculum for the Recording Arts Certificate program at Citrus College, etc.

EXPERIENCE (professional music)

Composer/Arranger: Recording, radio, TV, film, video **1978-present**
Original music for the play *Faustus: A New Adaptation*, 2014. Film score for the documentary *Media Malpractice*, 2009. Also educational video and film, NBC Christmas Morning, radio station ID's, arrangements for KTBN-TV, Haven of Rest radio, orchestration for *The Parasite* (on video for those who like grade B-horror films). Arrangements for Orange County Master Chorale, Citrus Singers, Claremont Pavilion, Melodyland Christian Center. Arrangements for Jobim Retrospective, performed by Lee Ritenour, Dave Grusin, Herbie Hancock, Michael Brekker, etc. Arrangements for Andrae Crouch, Doug Oldham, Continental Singers, Dino. Arrangements for the Tinseltown Awards Show. Official arrangement of the national anthem of Fiji. Many arrangements and shows for Musical Theater. Many children's musicals, original music and other arrangements in publication. See more details in appendix following.

Music technology consultant, recording engineer, producer **1984-present**
Synthesizer programming, MIDI synchronization to audio and video, computer audio systems, recording engineer, consultant in studio development. Music education software consultant and beta-tester for DIGIDESIGN, CLAB, ENSONIQ, EMAGIC, providing training for software support personnel. MIDI/digital audio consultant for major film composers, recording musicians and national publishing houses, including Henry Mancini, Lee Ritenour, Don Grusin, Yutaka, Dave Grusin, Harvey Mason, Fourplay, Alexander Publications and Katamar Publications, Russ Ferrante. Producer/ arranger for many album projects including solo artists and musicals. Computer and synth programming, digital audio synchronization troubleshooting for many albums from GRP, I&E. See detailed consultation and production credits in appendix.

EXPERIENCE (church music)

Musical arranging **1978-present**
Music for churches, Christian groups, broadcast, publishing and recording
(see details in appendix)

Intercommunity Church of God, Covina CA **1980-83**
Minister of Music, planning and leading worship, choral director, etc.

First Baptist Church, Pomona CA **1980**
Director of *Overtones* six week summer tour of New Zealand, Australia, Fiji.
(a group of about 24 college students, vocal/instrumental)

Del Paso Heights Church of God, Sacramento CA **1974-75**
Minister of Music, planning and leading worship, choral director, etc.

PUBLICATIONS (books and articles):

- Score chapter of the manual for Logic Audio version 4.0 1996
- Complete software manual and accompanying tutorial for Logic Audio 2.0 music software, by Emagic, a German software company (now owned and distributed by Apple Computer Co). The work was translated into German, Spanish, Italian, Swedish and Japanese. 1994
- “Synchronization of computer-based sequencing system and multi-track recorder using MIDI Machine Code” - *EQ Magazine* 1993
- “Notator Clinic” series in *Keyboard Magazine* 1991-92
- Recording and Film Scoring with MIDI/SMPTE*
by Don Walker; Edited by Phil Shackleton. Alexander Publishing © 1991
- How MIDI Works*
by Don Walker.
Edited and Revised by Phil Shackleton Alexander Publishing © 1991
- The Next MIDI Book*
by Dan Walker and Lorenz Rychner.
Edited and Revised by Phil Shackleton Alexander Publishing © 1991
- CLAB Notator*
by Phil Shackleton and Peter Alexander Alexander Publishing © 1989

PRESENTATIONS:

- Association for Technology in Music Instruction** 2000
Conference in Toronto. Presentation on using Logic Pro software in teaching music theory to undergraduate music majors.
- Chapman University** 2016
The psychology of musicians and composers: observations about the nature of musical knowledge, why music is unique among human pursuits, and and why it matters

HONORS:

- Apple Distinguished Educator** 2005
One of a new “class” of 66 from around the world. No other winners for 2005 were in higher education music.
- Teaching Excellence and Campus Leadership Award** 2005
Azusa Pacific University

ORIGINAL FILM SCORE, DOCUMENTARY

Media Malpractice, 2009, produced by John Ziegler

See <https://vimeo.com/ondemand/mediamalpractice>

or on Amazon at <http://tinyurl.com/ybtajdja>

SELECTED COMPOSITIONS AND ARRANGEMENTS CAN BE HEARD HERE:

<http://www.philshackleton.com/site/listen/>

PUBLISHED MUSICAL ARRANGEMENTS:

Arranger for the following Christian Children's Musicals

Published by Rainwater Music in Sacramento, CA with distribution through Carl Fischer, Shawnee Press, JW Pepper, etc.

<i>Night At The Bible Museum</i>	2011
<i>Jonah!</i>	2010
<i>Moses!</i>	2008
<i>The Great Christmas Caper</i>	2007
<i>Angelgrams</i>	2005
<i>The Perils of Paul</i>	2001
<i>Samson and Delilah</i>	1999
<i>Prayerworks</i>	1998
<i>Check Out that Star</i>	1996
<i>Mission Connection II</i>	1994

Published by Fred Bock Publications

<i>The Mission Connection</i>	1992
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Published by Dietz Publications

<i>Enough is Enough, Goliath</i>	1988
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Other arrangements

Published by Rainwater Music	1995
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Color your world with Jesus, arr for choir and piano

Published by Fred Bock Music	1994
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The Shepherd's Song, arr for choir and piano

Published by The Benson Company	1989
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"Every Time I Feel The Spirit" SSAA-Piano

"Swing Low" in *Great and Marvelous* TTBB and Piano

Published by Shawnee Press, Inc.

Spirituals for Today a collection of 10 arrangements 1986

Three are my arrangements:

Walk in Jerusalem Just Like John

Lord Hear Me Prayin'

Lord I Want to be a Christian

(recording at <http://www.philshackleton.com/site/listen/>)

Published by Word

Rejoice and Be Exceeding Glad choir and orchestra 1985

Published by Tempo Music

<i>Silent Night</i> for choir and orchestra	1985
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(recording at <http://www.philshackleton.com/site/listen/>)
Official Arrangement of the FIJI national anthem 1981

SELECTED ORIGINAL COMPOSITIONS:

- Concerto for Piano and Jazz Band* 2017
Four movements, about 25 minutes of music in the classic forms,
but in a modern jazz style (4th movement premiered in Sept 2017)
(recording at <http://www.philshackleton.com/site/2017/10/12/concerto-for-piano-and-jazz-band/>)
- Off The Rails* 2016
For Jazz Ensemble (big band)
- Music for *Faustus: A New Adaptation* by Rachel Tracie 2014
About 30 minutes of music for Piano. The pianist is a central character
in the play, on center down-stage, making musical comments on the proceedings,
reflecting the psychological states of the characters, etc..
- Our Father, Lord, and Shepherd* 2010
A setting of verses from Matthew and Psalms 8 and 23, for mixed chorus, piano and violin
Premiered by the Azusa Pacific University Chamber Singers
- Out of the Fog* for orchestra 2009
Premiered by the Azusa Pacific University Symphony Orchestra
(recording at <http://www.philshackleton.com/site/listen/>)
- Closed Path* for unaccompanied mixed chorus 2008
A setting of the poem by Rabindranath Tagore
- May Christ Be At Home In Your Hearts* 2007
Choral Composition for mixed SSAATTBB chorus, published by Lorenz Corp
<https://www.lorenz.com/choral/church/may-christ-be-at-home-in-your-hearts>
- Christmas Fanfare for Herald Trumpets* 2006
Performed at Long Beach Symphony Christmas concert
- Sheer Self-Indulgence for jazz ensemble* 2003
Performed in 2004 at the Reno Jazz Festival by The Azusa Pacific University Jazz
Ensemble. Won a top rating from the judging panel.
(recording at <http://www.philshackleton.com/site/listen/>)
- Endurance for Orchestra* 2002
Performed in 2002 and 2003 by the Azusa Pacific University Symphony
Orchestra. Based on the adventures of Sir Ernest Shackleton, it is a five
movement work for orchestra.
- Decadance for Chamber Orchestra* 2001

For the Claremont Studio Chamber Orchestra, recorded 2001. A three movement dance suite for chamber orchestra.

(recording at <http://www.philshackleton.com/site/listen/>)

- Phive by Phive for Woodwind Quintet* 2000
Performed by the Claremont Woodwind Quintet. A five movement woodwind quintet (Flute, Oboe, Clarinet, French Horn, Bassoon).
- Transformations for Wind Ensemble* 1999
Performed by the Azusa Pacific University Wind Ensemble.
- Variance, for B Flat Clarinet and Piano* 1998

PERFORMED ARRANGEMENTS (unpublished, partial list):

These are all commissions for recording and/or live performance

- “It Really Must Be Spring” 2004
For Piano/Violin duo with orchestra
Performed internationally by
“the Collaboration,” Duane Funderburk
and Alex Russell
- “Leaning on the Everlasting Arms” 2003
For Piano/Violin duo with orchestra
(recording at <http://www.philshackleton.com/site/listen/>)
Performed internationally and recorded by
“the Collaboration,” Duane Funderburk
and Alex Russell
- “Have Yourself a Merry Little Christmas” 2001
Recorded by the APU Jazz Ensemble
And APU Chamber Singers
- Citrus Blue Note Orchestra 1993-2007
Several arrangements of Frank Sinatra standards,
Film music selections, other selections
- Citrus Singers Shows 1993-2012
Arrangements, orchestrations, and tracks for annual
“Christmas Is” Show, and also annual
Spring Pop Show
(about 15 arrangements per year, heard by about 15,000 people per year)
Here’s a review, listing me as first arranger: <http://tinyurl.com/y8fo386f>
(you may need to copy the link to the URL of your browser)
- International Nurse Anesthetists Association 2001
6 arrangements of patriotic music for a live show
and video related to their annual convention - choir and orchestra
- LA County Fair 2000
Arrangements and tracks for live performance
at the “POP” venue.
- “We Wish You A Merry Christmas” 1999
For a Big Band Album released in Germany

Jobim Retrospective	1999
Transcriptions for the Jobim Retrospective, featuring songs by Antonio Jobim, performed by Lee Ritenour, Dave Grusin, Herbie Hancock, Michael Brecker, Sting New York City	
Tinseltown Awards Show	1998
An upscale live show (a parody of the Oscars) that ran for about a year in Anaheim, CA, near Disneyland.	
All vocal and instrumental arrangements, orchestra, big band and synthesizer arrangements. Also about 6 minutes of original music and underscore.	
(recording of Finale at http://www.philshackleton.com/site/listen/)	
Candlelight Pavilion	1995 – present
Arrangements and tracks for live performance	
Dan Oxley	
Arrangements for Solo Album	1989
Orange County Master Chorale	1988
Several arrangements, including <i>Selections from Porgy and Bess</i>	
Chorale and orchestra	
Theresa Coe	
All arrangements for Solo Album <i>Opener</i>	1987
Haven of Rest Radio Broadcasts	1988
Opening Music and music for transitions	
<i>Praise to the Lord the Almighty</i>	
Piano and Orchestra	
<i>I Need Thee Every Hour</i>	
Piano and Orchestra	
Las Vegas Show - Ronnie and Tischer	1986
A “ghost written” arrangement for live performance.	
Melodyland Christian Center	1979-1984
Special commissions to write arrangements	
For visiting artists including Doug Oldham, Andre Crouch, Dino, Sandy Patty	
KTBN – TV	1979-1984
Instrumental arrangements for live broadcast	
Holland America Cruise Lines	1979-1984
Arrangements for live performance on shipboard, small combo and lounge acts (mostly “ghost written”)	
Continental Singers and Truth	1980-84
A few arrangements for gospel touring groups.	
The Overtones	1980
Arrangements for musical tour (vocal/choreography/pit band)	
For tour to Australia, New Zealand, and FIJI	

FILM ORCHESTRATION:

For *The Parasite*, a grade B- horror epic of the 1980s, music composed by Richard Band.

MIDI – COMPUTER – AUDIO CONSULTANT:

For Lee Ritenour, Grammy winning jazz guitarist

MIDI and synthesizer programming, part preparation and audio transcription, audio synchronization, session recording consulting and technical troubleshooting

<i>A Twist Of Marley</i>	GRP Records	2001
<i>This Is Love</i>	I.E. Music	1998
<i>A Twist of Jobim</i>	I.E. Music	1997
<i>Best Of Fourplay</i>	Warner Brothers	1997
<i>Alive In L.A.</i>	GRP Records	1997
<i>Larry & Lee</i>	GRP Records	1995
<i>Wes Bound</i>	GRP Records	1993
<i>Fourplay</i>	Warner Bros.	1993

For Patti Austin, jazz vocalist

MIDI and synthesizer programming, audio synchronization, session recording consulting

<i>That Secret Place</i>	GRP Records	1996
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For ANRI, Japanese popular vocalist

MIDI and synthesizer programming, audio synchronization, session recording consulting

<i>ANRI</i>	GRP Records	1999
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Technical Consultation for musical artists

1985 – 2005

Software and hardware selection and setup, studio processes, configuration and application. Lee Ritenour, Dave Grusin, Harvey Mason, Russ Ferrante, Don Grusin, Henry Mancini, Yutaka, ANRI.

Consultation to publishing companies

1988-1993

Editing, advice on topics for publication, reviewing, marketing, technical support. Katamar Publications, Alexander Publications, C-LAB GMBH, Emagic GMBH.

Consultation to educational institutions

1992-present

Using computer music systems to teach music theory/composition.
Methodist University (Fayetteville NC) 2011
The Hartt School, University of Hartford (Hartford MS) 2007
California Baptist University (Riverside CA) 2002
Citrus College (Glendora CA) 1997-2002
(including design of their computer based teaching lab).
Mid-America Christian University (OK City, OK) 1995-96

Consultation to music software companies 1992-2003
Documentation, application, development.
Training software support personnel.
C-LAB, Digidesign, Emagic, Ensoniq.

AUDIO ENGINEERING FOR RECORDING (partial list):

For Rainwater Publications 2011
Tracking, mixing and mastering *Night at the Bible Museum*
Using Logic Pro, ProTools, Waveburner

For Don Marsh 1987-1990
3 album projects engineered at Coyote Sound
Studio, some with location recording as the
starting point. Chief engineer.

For Haven of Rest Radio 1987-1990
Several piano and vocal recordings at their
studio in Glendale.

For other artists 1987-1995
Solo Album projects. Dwayne Condon,
Dan Oxley, Witness.

PERSONAL:

Married to Karen (Webb) Shackleton since 1986. Three children, ages 29, 25 and 19.
Website: <http://www.philshackleton.com>.

References available upon request.