

Jeffrey Bowen, D.M.A.

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EDUCATION

- 2010-2015 D.M.A., Music Composition**
University of Washington, Seattle, WA
Principal studies in composition with Joël-François Durand
- 2006-2010 B.A., Music**
Stanford University, Stanford, CA
Areas of Concentration:
Composition (under Jaroslaw Kapuscinski and Mark Applebaum)
Classical Guitar Performance (under Charles Ferguson)
- 2008-2010 National Guitar Summer Workshop, New Milford, CT**
3-year Internship Program
Areas of Concentration:
Guitar Pedagogy (under Kim Perlak and Tom Dempsey)

PROFESSIONAL EMPLOYMENT

Employer: Seattle University, Seattle, WA
Employed September 2018 – present
Position: Adjunct Faculty—Music Theory, Composition, and Guitar.

Employer: University of Washington, Seattle, WA
Employed September 2022 – December 2025
Position: Lecturer—Music Theory and Composition.

Employer: Cornish College of the Arts, Seattle, WA
Employed January 2015 - May 2016
Position: Adjunct Faculty—Music Theory and Composition.

SELECTED ACTIVITIES AND AWARDS

September 2026—*Weir* awarded Special Prize in the 6th Ise-Shima International Composition Competition.

February 2026—*Kreitros* commissioned by Bellevue College for their International Guitar Series (premiere anticipated in December of 2026).

May 2024—*What Will Sound (was already sound)* featured at the 2024 SEAMUS National Conference.

November 2023—awarded Second Prize by The American Prize in Composition (Instrumental Chamber Music).

October 2023—performance of *Weir*, for ensemble and electronics, commissioned with support from Seattle's 4 Culture and Artist Trust organizations.

October 2021—awarded Second Prize in the 2021 European Composer Competition (Franz Schubert Conservatory).

October 2020—awarded First Prize in the 30th International Composition Competition "Città di Barletta."

October 2020—*What Will Sound (was already sound)* featured at the University of North Georgia's Research on Contemporary Composition conference.

June 2020—Resident Artist at the Atlantic Center for the Arts.

June 2019—*What Will Sound (was already sound)* featured at the 2019 International Computer Music Conference in New York City.

March 2019—*What Will Sound (was already sound)* featured at the 2019 Diffrazioni Festival in Florence, Italy.

January 2019—recipient of the Jack Straw Artist Support grant, funding the recording of new works for the Harry Partch Instrumentarium.

May 2018—awarded a commission from the University of Washington for a new work for the Harry Partch Instrumentarium (*Where All That's Solid Melts Into Air*).

March 2018—*What Will Sound (was already sound)* selected from an international call for scores for inclusion in the 113 Composers Collective 2017-2018 season.

June 2016—*Ignition/Convection* featured at the 2016 New York City Electroacoustic Music Festival.

January 2013—*Stalasso* selected by conductor Ludovic Morlot as a part of the Seattle Symphony Orchestra's *New Music Works* program.

Fall 2012—recipient of the William Bergsma Endowment for Excellence in Music Composition, awarded through the University of Washington School of Music.

COURSES TAUGHT

Second-Year Theory III (MUSIC 303)

Fall 2025; University of Washington

Held small lecture-style classes introducing compositional innovations of the twentieth century, beginning with critical analysis of post-tonal, twelve-tone, and post-war serial music, and continuing with a survey of more recent developments, with concepts reinforced through composition exercises.

Pop Music Laboratory (UCOR 1300-13)

Fall 2024, Fall 2025; Seattle University

Led workshop sessions and short lecture-discussions on experimental practices in popular music production. Students analyze and discuss techniques and specific works from rock, hip-hop, ambient, glitch, and metal genres, and engage creatively with these tools and approaches as they produce their own original tracks within a professional-grade digital audio workstation.

Analysis of Twentieth-Century Music: 1950 - Present (MUSIC 574)

Spring 2024; University of Washington

Led seminar-style class sessions examining important musical works and major compositional developments of the second half of the twentieth century, engaging in discussions guided by primary and secondary literature in addition to close score study.

First-Year Theory I (MUSIC 201)

Winter 2024; University of Washington

Held small lecture-style classes introducing important principles of common-practice tonal music, with particular focus on developing skills and intuitions in the areas of counterpoint and harmonic progression, along with their application within composition and analysis exercises.

First-Year Theory III (MUSIC 203)

Fall 2023, Fall 2024; University of Washington

Held small lecture-style classes on common-practice harmony and counterpoint, introducing concepts of chromaticism, harmonic sequences, and modulation to closely related keys through analysis of repertoire and short composition exercises.

Introduction to Music Theory and Musicianship (MUSIC 119)

Fall 2023, Fall 2024; University of Washington

Held small lecture-style classes introducing foundational concepts in music theory and composition; oversaw the co-requisite musicianship and ear-training course, MUSIC 113, developing lesson plans and evaluation methods in collaboration with my teaching assistant.

Composition (MUSIC 391/491)

Fall 2023 – present; University of Washington

Private instruction in composition—consisting of weekly individual meetings with composition students at the undergraduate and graduate levels, in addition to a weekly composition seminar.

Special Topics in Music Theory (MUSIC 489)

Spring 2023; University of Washington

Gave presentations in a seminar-style format on experimental practices within popular music, folding in discussions of readings from the literature that provide theoretical frameworks for the close study of this topic.

COURSES TAUGHT (CONT.)

Introductory Composition (MUSIC 217, MUSIC 218)

Winter 2023 (217) and Spring 2024 (218); University of Washington

Led in-class critiques of student pieces and presented on topics of contemporary composition within this project-based seminar for undergraduate composers.

Instrumentation (MUSIC 496)

Winter 2023, Winter 2024; University of Washington

Presented lectures on the basic techniques and sonic characteristics of orchestral instruments; guided students through short projects involving the arranging of existing keyboard works for new instrumental combinations.

Graduate Seminar in Tonal Analysis (MUSIC 573)

Fall 2022; University of Washington

Lead class sessions on modern and contemporary approaches to analyzing western tonal music, with particular emphasis on the ways in which acoustical research of the nineteenth and twentieth centuries has influenced the study of tonal harmony.

Composing Global Music (UCOR 1300-18)

Winter 2022; Seattle University

Presented lectures and led discussions on the connections between culture and musical expression, as examined through detailed studies of seven musical traditions from around the world; guided students through substantial creative projects engaging with the musical materials of these traditions.

Introduction to Music Theory (MUSC 1000/UCOR 1300-20)

Fall 2021; Seattle University

Presented lectures on fundamental musical concepts and the conventions of musical notation; worked with students individually and in small groups on short composition assignments and musicianship exercises.

Music Theory III, IV, V (MUSC 2500, 2520, 2540) (synchronous, online)

Fall 2020 – Spring 2021; Seattle University

Presented lectures on concepts of common-practice tonality, including chromaticism, modulation, counterpoint, and form; designed assignments and large projects and worked with students in small-group composition workshops

Private Guitar (MUSC 1230, MUSC 3230)

Fall 2018 – present; Seattle University

Coach guitar students individually in areas of technique, rhythm, improvisation, and interpretation, with yearly performances of chamber music for guitar.

20th-Century Music Theory (MUS 212)

Spring 2015, Spring 2016; Cornish College of the Arts

Presented lectures, led discussions and musicianship workshops on important concepts in 20th-century music theory and aesthetics.

COURSES TAUGHT (CONT.)

Second-Year Theory (MUS 301)

Winter 2015; University of Washington (UW)

Presented lectures and led discussions on advanced concepts in tonal music, including chromatic harmony, chromatic modulation, counterpoint, and form. Designed exams and led short composition workshops in preparation of final project.

Introduction to Music Theory and Musicianship (MUS 116)

Spring 2015; UW

Presented lectures on basic elements of music, including the fundamentals of notation, rhythm, major and minor modes, as well as the qualities of triads and an introduction to harmonic analysis. Designed exams and created online supplementary materials for the course.

American Pop Song (online) (MUS 162 A)

Winter-Spring 2014; UW

With co-instructor Maren Haynes, lead in-person review sessions, created and administered exams, monitored online discussion forums, and provided in-person and online support for students enrolled in the online course.

Selected Guest Lectures:

Analysis of American Music (UW, MUS 485)

10/3/2019—"An Introduction to the Instruments of Harry Partch"

Composition Seminar (UW, MUS 391)

11/2/2018—"Music Vital to a Time and Place: Composing for the Harry Partch Instrumentarium"

Survey of Western Music (UW, MUS 120)

6/4/2014—"The Significance of John Cage in 20th-Century Music"

PAPERS/PUBLICATIONS/RECORDINGS

What Will Sound (was already sound) released on "Mind and Machine, Vo. 3," Ravello Records (12/11/20).

"From Metaphor to Form—Some Thoughts on the Approach Behind My Piece *Pan—Sinking*." Presentation given at the *Open Space* forum of the Darmstadt Summer Courses (8/16/14).

"Ligeti's *Chamber Concerto*—Melody and Microcanon in the Second Movement." Paper given at the College Music Society Research Symposium, University of Washington (11/28/13).

LIST OF WORKS

Kreitros (2026) 8-12' ca.

Guitar Sextet

Commissioned by Bellevue College for their International Guitar Series (premiere anticipated in December of 2026)

Toward the Eighth Climate (2025) 5'

Flute, cello, piano

Premiered by the Seattle Modern Orchestra

Meany Studio Theater, Seattle (3/12/25)

Weir (2023) 12'

Classical guitar, electric guitar, tenor saxophone, piano, viola, contrabass, and fixed media

Commissioned and premiered by the Seattle-Isfahan Music Project

Meany Center for the Performing Arts, Seattle (10/28/23)

Parataxis (2019) 15'

Violin and guitar ensemble

Premiered by Luke Fitzpatrick, violin, with the Seattle University Guitar Studio

Pigott Auditorium, on the Seattle University Campus (6/8/19)

Phainein (2018) 10'

Solo prepared piano

Premiered by Brooks Tran | Puget Sounds Studio, Issaquah, WA (10/27/18)

Redoubling (2018) 10'

Classical guitar and live electronics

Commissioned and premiered by Satchel Henneman | Chapel Performance Space, Seattle (6/14/18)

Of Seven and the Four (2018) 11'

Soprano, viola, guitar quartet, and mixed chamber ensemble

Commissioned and premiered by the Seattle Mandolin Orchestra, with the Seattle Guitar Ensemble,

Sarah Kolat (soprano), Luke Fitzpatrick (viola) | Trinity Parish Church, Seattle (6/3/18)

Where All That's Solid Melts into Air (2018) 22'

Commissioned by the University of Washington, for the Harry Partch Instrumentarium

Premiered by the Harry Partch Ensemble | Meany Hall, Seattle (5/12/18)

Quatrain (Ruba'i) (2017) 3'

Guitar Quintet

Premiered by the Seattle Guitar Ensemble | Queen Anne Christian Church, Seattle (1/20/18)

Backing, Raising (2017) 20'

Ensemble and live electronics

Premiered by the Inverted Space Ensemble | Chapel Performance Space, Seattle (4/15/17)

LIST OF WORKS (CONT.)

What Will Sound (was already sound) (2016) 13'

Violin and live electronics

Premiered by Luke Fitzpatrick | Chapel Performance Space, Seattle (6/10/16)

Pan, Sinking (2015) 11'

Steelpan and chamber ensemble

Premiered by the Inverted Space Ensemble (David Aarons, steelpan) | Chapel Performance Space, Seattle (4/30/15)

Stalasso II (2013) 9'

Flute, violin, cello, piano

Premiered by the University of Washington Modern Ensemble | Chapel Performance Space, Seattle (3/16/13)

Stalasso (2013) 8'

Symphony Orchestra (2.2.2.2-2.2.2.0-perc(3)-gtr-harp-8.6.6.6.4)

Performed by the Seattle Symphony Orchestra, Stilian Kirov, conductor | Benaroya Hall, Seattle (6/4/13)

String Quartet (2012, rev. 2015) 9'

Premiered by the Inverted Space String Quartet | Chapel Performance Space, Seattle (4/30/2015)

Turbulent Field (2012) 10'

Premiered by Pascal Gallois and Megan Bledsoe | Brechemin Auditorium, University of Washington, Seattle (3/9/12)

Ignition/Convection (2011) 8'

Computer-realized sound

Presented at the Fall 2011 Composers Workshop Concert | Brechemin Auditorium, University of Washington, Seattle (12/3/11)

Diminution Cycle (2011) 7'

Solo organ

Premiered by Susanna Valleau

Walker-Ames Room, University of Washington, Seattle (5/20/11)

Zora (2010) 11'

Soprano, trumpet, cello, and percussion

Premiered by the soundSCAPE quartet | Maccagno, Italy (7/16/10)

Five Impromptus for Solo Guitar (2009) 6'

Premiered by the composer as part of Stanford's Department of Music Showcase Concert. Memorial Church, Stanford University (4/12/09)

Music for Piano Trio (2009) 16'

Premiered by the Stanford Faculty Trio at the Wet Ink Composers Collective Winter Concert CCRMA Stage, Stanford University (3/16/08)

GUITAR EXPERIENCE

Selected Recent Performances:

2025—Luke Fitzpatrick, “Nesting Dolls and Dreamscapes” (world premiere), for chamber ensemble—Kenyon Hall, Seattle.

2022—Huck Hodge, “The Simple and Unvarying Geometry of Breaths” (world premiere), for chamber ensemble—Chapel Performance Space, Seattle.

2021—Jerry Mader, “Tamarit Del Divan” (world premiere), for guitar trio and soprano—Outcast Theater, Langley, WA.

2020—Ha-Yang Kim, “the day is burnt, the night is calm” (world premiere), with the Seattle Modern Orchestra—Town Hall Seattle.

2018—Charles Corey, “Courtship Dance of the Jungftak” (world premiere), with the Inverted Space Ensemble—Chapel Performance Space, University of Washington.

2017—James Bonney’s electric guitar concerto, “DARKlightNESS,” with the University of Washington Wind Ensemble (Timothy Salzman, cond.)—Meany Hall, University of Washington.

2016—Steve Reich, “Electric Counterpoint,” with live ambisonic sound diffusion by Marcin Pączkowski—Chapel Performance Space, Seattle.

2016—György Ligeti, “Le Grand Macabre” (mandolin), with the Seattle Metropolitan Chamber Orchestra—First Free Methodist Church, Seattle.

Additional Activities:

2015—world premiere recording of Randy Hathaway’s “Concord,” for the album “Classical Guitar in America.”

2010-2014—member of the University of Washington Guitar Ensemble, under the direction of Michael Partington.

2007—selected through tape audition to perform in master class, conducted by Tali Roth, in front of the National Guitar Workshop student body.

2005—Selected through videotape audition to the Missouri Fine Arts Academy Summer Program.

2000-2008—Master classes with Jason Vieaux, Paul O’Dette, Benjamin Verdery, The Los Angeles Guitar Quartet, Matteo Mela, Lorenzo Micheli, Gyan Riley, Sharon Isbin, Adam Holtzman, Odair Assad.

1996-2006—Private lessons with William Ash in St. Louis, MO. Recipient of Webster University Community Music School Scholarship awards (1999-2006).