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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)

Employer: Seattle University, Seattle, WA
Employed September 2018—present
Position: Adjunct Faculty, Guitar Instruction.

Employer: University of Washington, Seattle, WA
Employed March—June 2018
Position: Ensemble-in-Residence, Inverted Space Ensemble (co-director, guitarist).

Employer: Cornish College of the Arts, Seattle, WA
Employed

Instructor of Record:

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.

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

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

June 2008-June 2010—co-manager of the Wet Ink Composers Collective. As co-initiator, awarded Stanford Angel Grant for the purpose of organizing a department-sponsored concert featuring works by undergraduate composers.

May 2008—awarded Stanford Quarterly Arts Grant for further research into compositional practices in contemporary American guitar music.

“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).

“Tristan Murail’s *Tellur*—A Piece of Spectral Music and an Exploration of Compositional Possibilities for the Classical Guitar,” *Nota Bene, Canadian Undergraduate Journal of Musicology* Vol.3 (Fall 2010): 72-92.

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