

Dr. Brian A. Cobb

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Education

Doctor of Musical Arts, Music Composition (2006) **University of Washington Seattle, WA**

Doctoral Committee: Professor Diane Thome (chair), Professor Jonathan W. Bernard, Professor Juan Pampin, & Professor Richard Folsom

Dissertation: *Campfire Songs* (Song cycle for mezzo-soprano, baritone, flute, clarinet, guitar, banjo, violin, cello, & percussion)

Doctoral exam topics:

- **Humor in Mauricio Kagel's MM.51 & L'Art Bruit**
- **Evolutionary Processes Applied to Music Composition**
- **The Individual Voice** (Iannis Xenakis: The influence of science on his compositional voice)
- **Passing Harmony, Voice Leading Traffic:** Paul Lansky's Night Traffic
- **Timbral Progressions** (An timbral analysis of Giacinto Scelsi's *Quattro Pezzi for Orchestra, Movement IV*)
- **A Fish Out of Water:** The use of non-traditional instruments in Edgard Varèse's *Ecuatorial* and Toru Takemitsu's *November Steps*
- **Revolutionary Notations:**
 - **Henry Cowell:** The Liberator
 - **John Cage:** The Notation of Indeterminacy in *Concert for Piano and Orchestra*
 - **Karlheinz Stockhausen:** *Kontakte* (An examination of notation in a tape and instrumental score)
 - **George Crumb:** The Conceptual Score Format of *Echoes of Time and River* and the Symbolic Notation in *Makrokosmos, Volume I & II*

Master of Music, Music Composition (2000) **University of Massachusetts Amherst, MA**

Master's Advisory Committee: Professor Salvatore Macchia (chair), Professor Miriam Whaples, & Professor Robert Stern

Master's Thesis: ...whence it came... (Music for wind ensemble, piano, & percussion)

Bachelor of Music, Music Composition (1996) **Berklee College of Music, Boston, MA**

Advisors: John Bavacchi & Dennis Leclaire

Final Project: *The Assassin* (Song for soprano voice & orchestra)

Berklee/Rotterdam student exchange (1997) **Rotterdam Conservatorium, the Netherlands**

Studied composition with Klaas de Vries

Private Composition Lessons with:

Klaas DeVries, Diane Thome, Robert HP Platz, Juan Pampin, Salvatore Macchia, Dennis Leclaire, John Bavacchi, and Robert Stern

Teaching Experience

Music Instructor: Bellevue College, Bellevue, WA

Music 110-112, First Year Music Theory **Fall 2008-Present**

Music 110-112 courses encompass the first year of a two year course sequence in Music Theory for music majors and students who wish to compose and/or transfer to a four year music program. Students learn also learn simple composition, sight singing and music dictation.

Music 210-212, Second Year Music Theory **Fall 2008-Present**

Music 210-212 courses encompass the second year of a two year course sequence in music theory for music majors and students who wish to compose and/or transfer to a four year music program. Students learn also learn model composition, sight singing and music dictation.

Music 195-197, Special Topics in Music: Music Composition **Fall 2006-Present**

Music 195-197 is a six to seven student composition studio designed to focus on one musical medium (e.g. solo instrument composition, art song and the string quartet) per academic quarter. In order to fit the needs of the community college student whose ultimate goal is likely to transfer to a four-year institution, the course emphasizes intense historical listening and analysis, instrumentation, and compositional technique instruction. The outcome of the year sequence should provide the student with initial works for his/her composition portfolio and historical awareness.

Music 106/206, Jazz Combo (Music 299) **Winter 2007-Present**

An entry to intermediate level jazz combo that focuses on developing music verbal skills, sight-reading Real Book-style lead sheets, and combo performance etiquettes necessary for the working jazz musician. This combo also focuses a variety of styles related to modern jazz performance.

Music 116 History of Rock n' Roll **Fall 2007-Winter 2009**

Music 116 is designed to trace the development of Rock and Roll from its roots in Jazz, Rhythm and Blues, Hillbilly, and Country idioms and covers both instrumental and vocal styles from Elvis, the British invasion, heavy metal, Motown, progressive rock, new wave, hip-hop up to contemporary idioms and performers.

Music 108, Listening to Music **Winter-Spring 2007**

Music 108 is designed to provide the student with a broad overview and historical perspective of the music of Western Civilization, as well as the elements of music.

Music 150, Music Technology **Fall 2006**

This two part course starts with an introduction in to music notation, audio editing, and sequencing software programs (Sibelius 4, Peak 4, and Digital Performer 5) with a brief history of electronic music and sound recording. The final portion of the course focuses solely on MIDI and sampling based composition.

University of Washington, Seattle, WA

Lecturer—MU202: First Year Theory II **Spring 2008**

First Year Theory II-Tonal Harmony and Counterpoint

Lecturer—MU217: Introduction to Music Composition 3 **Spring 2008**

Music composition for students not majoring in music composition, MU217 is part 3 of a three part sequence.

Lecturer—MU217: Introduction to Music Composition 2 **Winter 2008**

Music composition for students not majoring in music composition, MU217 is part 2 of a three part sequence.

Lecturer—MU303 **Fall 2007**

Second Year Theory III-20th Century music theory, analysis, & model composition

Lecturer—MU216: Introductory Music Composition 1	Fall 2007
Music composition for students not majoring in music composition, MU216 is part 1 of a three part sequence.	
Teaching Assistant—Music 303 , assistant to Dr. Tom Baker	Fall 2005
Second Year Theory III-20 th Century music theory, analysis, & model composition	
Instructor—Music 306	Fall 2005
Ear Training and Musicianship (Atonal)	
Instructor—Music 201 & 204	Summer Quarter 2005
First Year Theory I-Tonal harmony and counterpoint	
Ear Training and Musicianship (Diatonicism)	
Teaching Assistant—Music 302 , assistant to Dr. Jonathan W. Bernard	Spring 2005 & 2006
Second Year Theory II-Advanced chromatic harmony and analysis	
Instructor—Music 305	Spring 2005 & 2006
Ear Training and Musicianship (Advanced Chromaticism)	
Guest Lecturer—Music 113	Spring 2006
Introduction to Music Theory of non-music majors	
Instructor—Music 119 (for non music majors)	Spring 2005
Introductory Ear Training	
Teaching Assistant—Music 301 , assistant to Dr. John Rahn	Winter 2005 & 2006
Second Year Theory I-Chromatic harmony, analysis, & model composition	
Instructor—Music 304	Winter 2005 & 2006
Ear Training and Musicianship (Chromaticism)	
Teaching Assistant—Music 203 , assistant to Dr. Joel Durand	Fall 2004
First Year Theory III-Introduction to chromatic harmony and part writing	
Instructor—Music 206	Fall 2004
Ear Training and Musicianship (Introduction to chromaticism)	
Teaching Assistant—Music 202 , assistant to Dr. Tom Baker	Spring 2004
First Year Theory II-Tonal harmony and counterpoint	
Instructor—Music 205	Spring 2004
Ear Training and Musicianship (Intro to chromaticism)	
Teaching Assistant—Music 201 , assistant to Dr. Tom Baker	Winter 2004
First Year Theory I-Tonal harmony and counterpoint	
Instructor—Music 204	Winter 2004
Ear Training and Musicianship (Diatonicism)	
Teaching Assistant—Music 117 , assistant to Dr. tom Baker	Fall 2003
Introduction to Music Theory and Musicianship	
Instructor—Music 119	Fall 2003
Pre-core Ear Training	
 University of Massachusetts, Amherst, MA (1997-2000)	
Instructor—Music 150	Fall 1999, Spring 1999 & 2000
Lively Arts (<i>The Lively Arts is a multiple genre non-art major course that examines the building blocks of artistic creation in music, dance, visual art, theater, and poetry.</i>)	
Jazz Ensemble Coach—Music 570	Fall 1998
Jazz Ensemble	
Teaching Assistant—Music 160 , assistant to Dr. T. Dennis Brown	Winter 1998
American Popular Music	
Teaching Assistant—Music 103 , assistant to Dr. T. Dennis Brown	Fall 1997
History of Jazz	

Overview: Courses and topics that are within my knowledge and experience to teach

- Private composition lessons
- Music theory (core, atonal theory, and Schenker)
- Ear-training
- Music history: western classical music from antiquity to 20th century music, jazz, and rock n' roll.
- 21st/20th century compositional techniques & analysis
- Counterpoint
- Orchestration & arranging
- Music Notation, Instrumentation, and Music Typesetting
- Music Technology : including sound editing, MIDI, sampling, and sequencing
Software: Sibelius, Finale, Digital Performer, Peak
- Jazz Bass (acoustic & electric)
- Jazz performance: ensemble
- Contemporary improvisation

Guest Lecturer & Conference Presentations

- Summer College** (Shoreline Community College), Shoreline Continuing Education Series **August 2009**
Three day lecture series topic: *Musical Notes - Musical Improvisation and Function*
- Collaboration: a Performance (sponsored by Architex & MBI Furniture)**
Radiosonde (*an evening of improvisation with four musicians and four dancers*)
- College Music Society Regional Conference**, Cheney, WA **April 2009**
Performance/Lecture: *dear S.*
- Western Oregon University**, Monmouth, OR
Performance and workshop (topic: contemporary improvisation) with the Tom Baker Quartet
- Summer College** (Shoreline Community College), Shoreline Continuing Education Series **August 2008**
Five day lecture series topic: *Musical Remains*
- College Music Society National Conference**, Salt Lake City, UT **November 2007**
Performance/Lecture: *sCatterEd*
- Central Washington University**, Ellensburg, WA **October 2007**
Performance and workshop (topic: contemporary improvisation) with the Tom Baker Quartet
- College Music Society Pacific North West Chapter Conference**, Boise State University, ID **February 2007**
topic: *sCatterEd: A composition for an entire flutist* (focuses on the interdisciplinary aspects of my composition that fuses music, theatre, and kinesics)
- Pacific Lutheran University**, Tacoma, WA **April 2006**
topic: Performance/Lecture of my composition *scattered*
- Pacific Northwest Music Conference**, University of British Columbia **September 2005**
topic: *A Brief Overview of Musical Humor & Humor in Mauricio Kagel's MM.51*
- University of Washington**, Seattle, WA **April 2005 & Decmeber 2004**
topic: *Passing Harmony, Voice Leading Traffic (An analysis of Paul Lansky's Night Traffic)*
- nbbj** (Architecture and Design Firm), Seattle, WA **April 2005**
topic: *A Composer's Creative Process*
- Seattle Conservatory**, Seattle, WA **February 2004**
topics: Music History, Counterpoint, Jazz History

Student Advising Experience

- Summer Faculty Advisor for new incoming students, Bellevue College **Summer 2007-2009**

Publications

the woodmen I (working), Ludwin Publishing Company (in progress, Spring 2008)
Residue no.11 (recording), Tom Baker Quartet improvisation, Perspectives of New Music, volume 43.2/44.1
Space in the Heart, William O. Smith, recording company pending, recorded April 2008
Gospel of the Red Hot Stars, Tom Baker, Present Sounds Records, April 2008
Look What I Found, Tom Baker Quartet, January 2007, Present Sounds Records
Live at the Simsbury Inn, tri(o)logy, independent recording, 2001
Heritage, Karl Rausch Quartet, independent recording, 2000
Ron Bosse Quintet, Ron Bosse Quintet (recording), 1994

Professional Organizations and Membership

College Music Society:

Secretary, Pacific Northwest Chapter (2007-2010)

Program Committee Member (Composition), PNW Regional Conference

Program Committee Member and Panelist, PNW & Rocky Mountain Chapters 2008 Conference

American Composers Forum

ASCAP

Washington Composers Forum

Co-founder of *Working Composers*, Amherst, MA 2000-2001

Compositions

"...from so simple a beginning..." (2009)

Music for Viola da Gamba & Harpsichord, Composed for Salvatore Macchia

D & A (2009)

Music for flute and viola, Composed for Captain Domingos Robinson & Anjali Lind

Knoll (2008)

Music for the Tom Baker Quartet

dear s., (2008)

Music for Solo Piano

Four Quarters (2007)

A graphic score for the Tom Baker Quartet

Valor (2007)

Fanfare for Brass Ensemble, Marimba, and Percussion

Caged: an expansion on Charles Ives' song The Cage (2007)

Music for the Tom Baker Quartet

Steady (2006)

Music for the Tom Baker Quartet

Canterburied (2006)

Music for the Tom Baker Quartet

Campfire Songs (Dissertation, 2006)

Song Cycle for mezzo-soprano, baritone, flute, clarinet, guitar, banjo, violin, cello, & percussion

Metamorphosis Happens (2005)

Music for the Tom Baker Quartet

Family of Four (2005)

Music for the Tom Baker Quartet

sCatterEd (for solo flute) (2004)

Commissioned by Danijela Djakovic

in a far country (2003, revised 2006)

Piece for soprano/alto saxophone and piano

Commissioned by Chien-Kwan Lin, premiered at the 2003 World Saxophone Congress

inner sounds outward speaking (2002) Piece for computer realized sound
i. amongst the woods in the dead of winter (a spirit passes through)
ii. dripping a drip (text by brian cobb)
the woodmen (*revised*) (2001-2002)
 Piece for two double basses
i. working, ii. finding the song in themselves, iii. follow me (the footsteps of the weak and starving)
beyond the distant hill (2001)
 Piece for computer-realized sound
tree (the presen(t)ension between green and red) (2000)
 Piece for oboe, bassoon, violin, viola and violoncello
...whence it came... (Master's Thesis, 1999)
 Piece for wind orchestra and piano, Comissioned by Capt. Domingos Robinson
purity of unity (1999)
 Piece for solo bassoon
The Tell-Tale Heart (1997)
 Film music (String quartet, percussion and two soprano voices)
dust (1997)
 Piece for soprano voice, flute, piano and percussion
the assassin (1996)
 Song for soprano voice and orchestra
leaf(Sonata for violoncello and piano) (1995)
Three Songs for baritone voice and piano (1994)

Performances

College Music Society Super-Regional Conference, Missoula, MT
 April 2009, *dear S.*,
 April 2008, *the woodmen I*
 College Music Society National Conference, Salt Lake City, UT
 November 2007, *sCatterEd*
 Seattle Composer's Salon, Good Shepard Center, Seattle, WA
 September 2008, *dripping a drip & amongst the woods*
 December 2008, *dear, S.*,
 Boise State University, Boise, ID
 February 2007, *sCatterEd*
 University of Washington, Seattle, WA, Brechemin Performance Hall
 May 2006, Progress...Rest.Continue... (Dissertation Concert)
Campfire Songs, in a far country, & sCatterEd
 December 2004, *sCatterEd & dust*
 May & June 2004, *sCatterEd*
 May 2004, *Dust* (revised)
 February, 2003, *inner sounds outward speaking*
 May 2002 & 2003, *the woodmen (revised)*
Soundbridge Seattle Symphony Music Discovery Center, Seattle, WA
 June 2004, *sCatterEd*
 World Saxophone Congress, University of Minnesota, Minneapolis, MN
 July 2003, *in a far country*
 Seattle Community College, Seattle, WA, Broadway Performance Hall
 (Music/Dance Collaboration with choreographer Rob Kitsos)
 July 2002, *amongst the wood in the dead of winter*
 The Nacul Center Gallery, Amherst, MA
 March 2001, *the woodmen*

University of Massachusetts, Amherst, MA, Bezanon Concert Hall
 May 2001, *the woodmen*
 May 2000, *tree (the presen(t)ension green and red)*
 December 1999, *tree (the presen(t)ension between green and red)*
 April 1999, *the purity of unity*
 May 1998, *three songs for baritone voice and piano*

South Shore Conservatory, Weymouth, MA
 June 1997, *dust*

Berklee College of Music, Boston, MA, Berklee Performance Center
 April 1995, *three songs...*

Rotterdam Conservatorium, Rotterdam, the Netherlands, Willem Pijper Zaal
 May 1994, *three songs...*

Private Composition Instruction:

Over the past several years I have been teaching private composition lessons. During that time my private studio has averaged between 2 to 3 students.

Private Electric and Acoustic Bass Instruction:

I have maintained a small studio of electric and double bass students since 1998.

Contemporary Improvisation/Jazz Performances (double bass)

Current double bassist of the William O. Smith Trio, the Tom Baker Quartet, and Radiosonde
Pairs, Christian Wolf, Seattle Premiere, February 2009
Space in the Heart (A Jazz Opera), William O. Smith, premiere November 2008
 Premiere of Tom Baker's *Gospel of the Red Hot Stars*, April 2006
Tom Baker Quartet (performances), Boise Improvised Music Festival, Twisp Contemporary Music Festival,
 Knitting Factory (New York City), CGBG's (NYC), I/O (NYC) 2005-2006
 University of Washington, 2005
 Karl Rausch Quartet, *Heritage* (recording) 2000
 Max Vax Trio, tour of the Netherlands, 1998
 Inter-Art Trio (dance, poetry, and improvised music) Performance at Roger Williams University, Rhode Island
 Ron Bosse Quintet, *Ron Bosse Quintet* (recording), 1994
 Performances with William O. Smith, George Garzone, Bob Moses, Teodross Avery, Bob Guilotti, Ken
 Cervenka, Aaron Goldberg, Max Vax, Ron Bosse, & Joe Laceda