

Jonathan Sokol, composer

4562 W. 192nd Street, Cleveland, OH 44135 | (440) 759-9114 | jonn.sokol@gmail.com | jonathansokol.com

Teaching Experience

Baldwin Wallace University – Assistant Professor (2017 – present);
Lecturer (2013 – 2017)

Tonal Harmony 2 (MUC-113-S05)

- Continuation of fundamental techniques introduced in MUC-111
 - Non-chord tones, dominant and other 7th chords, secondary dominants
 - Proper voice-leading techniques in 3- and 4-parts
 - Introduction to chromatic usage toward understanding modulation

Advanced Keyboard Musicianship (MUC-333/334-S01)

- Comprehensive continuation of keyboard-based techniques
 - Transposing, transcribing/reducing, improvisation, score reading
 - Exploring keyboardists role in various contexts
 - Organizing and executing a concert featuring new premieres

Contemporary Techniques of Composition (MUC-415-S01)

- Comprehensive look at prominent compositional trends of 20th and 21st centuries
 - Hands-on composition emulation
 - Conceptualism, Aleatory, Microtones, Spectralism, Minimalism, Current Trends

Advanced Orchestration (MUC-319-S01)

- In-depth continuation of techniques explored in MUC-318
 - Large ensemble scoring for orchestra and wind ensemble
 - Examination of idiomatic writing for orchestral families and choirs

Instrumentation and Orchestration (MUC-318-S01)

- In-depth exploration of orchestration, transcription, and arranging techniques
 - Transcribing from piano, organ, and vocal sources to various ensembles
 - Preparing work for chamber performances and large ensemble
 - Thorough examination of texture and technique in repertoire

Introduction to Composition I & II (MUC-116/117-S01)

- Instrumentation-based course with emphasis on notation and development
 - Comprehensive exploration of orchestral instruments
 - Daily listening to relevant 20th and 21st century works
 - Exhaustive examination of contemporary techniques

Introduction to Electronic Music (MUC-315-S01)

- History and development of electronic and computer music
 - Musique Concrète, recording techniques, mixing board basics
 - Audacity, Logic Pro X, MaxMSP
 - Exposure to electronic and computer music history, instruments, and repertoire

Percussion for Composers (MUC-276-S02)

- Intensive exploration of composing for percussion
 - Percussion logistics and setup
 - Notation standards and practices
 - Listening and exposure to appropriate repertoire

Music Technology and Notation (MUC-110-S01 & S03)

- Fundamentals course in using audio editing and notation software
 - Importing, splicing, editing, and processing with Audacity
 - Engraving, inputting, designing, and copying with Sibelius

Cleveland State University – Lecturer (2014 – 2017)

Analytical Techniques (MUS 602)

- Exploration of the various ways in which to analyze music
 - Period and sentence structure, Schenker, hypermeter, 12-tone, among others
 - Emphasis on composers choices and phenomenological effect

Musicianship III & IV (MUS 333/334)

- Third and fourth semesters in the undergraduate aural sequence
 - Sight-singing and solfege training through arpeggiation and excerpts
 - Rhythmic isolation and application to melodic excerpts
 - Focus on diatonic triads, seventh chords, non-chord tones

Harmony and Form IV (MUS 234)

- Fourth of four semesters in the undergraduate written analysis sequence
 - Emphasis on prominent 20th and 21st century theory/composition
 - Modality, scale hybridization, 12-tone, serialism, among others
 - Hands-on composition emulation

Harmony and Form III (MUS 233)

- Third of four semesters in the undergraduate written analysis sequence
 - Emphasis on secondary dominants and modulation
 - Chromaticism, chromatic voice-leading, enharmonic chords
 - Examination of small and large formal structures

Composition Class (MUS 418)

- Weekly meeting with composition students to discuss works in progress

Composition Forum (MUS 218)

- Weekly meeting with composers to discuss various subjects, topics, pieces

Oberlin College Conservatory of Music – Visiting Teacher (2015)

Digital Audio Skills (CSNT 160)

- Minimester course with an introduction to recording equipment and audio editing
 - Microphone and recording technology, including editing software
 - Found sound and live processing composition

Brevard Music Center – Artist Faculty (2013, 2014)

- High School Division Composition and Theory Sections A & B
 - Variety of music theory topics as determined by placement exams
 - Ear-training and dictation
 - Composition techniques and guidance as needed
 - Recruitment for subsequent festivals

The Defiance College – Adjunct Faculty (2011 – 2012)

Musicianship I & II (MU123/124)

- Lecture – written skills
 - Harmonic and Formal Analysis
 - Keyboard Applications
- Lab – aural skills
 - Sight-singing, dictation, rhythm reading

Introduction to Music (MU110)

- General education course / history overview
 - Elements and terminology of music
 - Broad exploration of musical eras, styles, and composers

Indiana University – Associate Instructor (2007 – 2010)

Counterpoint (K231-232)

- 16th Century
 - 1st – 4th species in 2 and 3 voices
- 18th Century
 - Motivic development
 - Invention, canon, fugue
- 20th Century
 - Re-interpretation of canon and fugue
 - Modal and post-tonal usage

- Process, rhythm, gesture, and sound as basis

Instrumentation (K214/215)

- In-depth exploration of all orchestral instruments
- Weekly composition experiments/exercises

Notation of 20th century music

- Extended techniques, score & part preparation
- Computer notation (Sibelius & Finale)

Other Professional Positions

Composition Instructor

Baldwin Wallace Summer Music Intensive, Berea, OH, 2015 – present

- Explore fundamental elements of music making
- Meet individually with composition-track students

Composer-in-residence

Boulder Symphony Orchestra, Boulder, CO, 2014 – present

- Compose two works per season for exclusive premiere with BSO
- Community outreach and presentations with local organizations

Member of the Board

Broadway School of Music and the Arts, Cleveland, OH, 2014 – present

- Provide insight and support, especially in the field of composition and technology

Keyboardist / Assistant Music Director

Pilgrim Congregational United Church of Christ, Cleveland, OH, 2014 – present

- Accompany choir and provide incidental and liturgical selections
- Aid music director in his / her duties
- Assist in recruiting and building music program

Instructor of Composition, Piano, and Trombone

Baldwin Wallace Community Music School, Berea, OH, 2012 – present

- Educate and instruct students of various ages and interest levels
- Build and strengthen relationship between BW and surrounding communities

Choral Director

St. Paul Lutheran Church (ECLA), Defiance, OH, 2011 – 2012

- Choose and provide music for weekly services
- Rehearse and direct choir
- Recruit and build program

Instructor of Composition

Indiana University Summer Music Clinic, Bloomington, IN, 2010 – 2011

- Week-long elective course for high school students
- Focus on fundamental elements of making music

Music Director

North Presbyterian Church, Cleveland, OH, 2001 – 2004

- Choose and provide music for weekly services
- Rehearse, direct, and build choir

Other Professional Experience

Residencies

- Millay Colony for the Arts, 2013
- SANDWICH, Creative Platform for Contemporary Art, 2012

Festivals

- Aspen Music Festival and School, 2007

Professional Memberships

- ASCAP
- Cleveland Composers Guild

Publishers

- Serriell Printworks (ASCAP)

Research, Teaching, and Composition Interests

Formal and Harmonic Development of the Romantic Symphony

- Beethoven, Brahms, Mahler, Sibelius

Early 20th Century Modal Tonality

Spectralism / Post-spectralism

Altered Tuning Systems

Microtonality

Influence(s) of popular, film, commercial, and video game music

Academic Awards and Honors

Indiana University

- 2nd Musical Arts Youth Orchestra Composition Contest, 2010
- *Kids Compose!* Project, 2009
- Kuttner String Quartet Composition Contest, 2007

New England Conservatory

- 8th Annual BMOP/NEC ConNEction Composition Competition, 2005

Baldwin Wallace University Conservatory

- Vera Dragisich Zugich Music Scholarship, 2001 – 2003
- Lee Goldstein Composition Scholarship, 2000 – 2002

Professional Awards and Honors

2014 BGSU New Music Ensemble Call for Scores, [HM], 2013

2013 MATA Festival Competition, [Finalist], 2012

32nd ASCAP Foundation Rudolf Nissim Prize, [HM], 2012

Sioux City Symphony *Composer of the Year*, [HM], 2011

New York Youth Symphony First Music, [HM], 2011

ASCAPPlus Award, 2010 – 2014

ASCAP Foundation Morton Gould Young Composers Award, 2010

2nd International Frank Ticheli Composition Contest, [Finalist], 2009

Susan and Ford Schumann Scholarship, Aspen Music Festival and School, 2007

ASCAP Foundation Morton Gould Young Composers Award, [HM], 2006

Cleveland Chamber Symphony *Young & Emerging Composer Series*, 2001, 2004

Select Commissions

Above (2018) – The Syndicate for the New Arts

Every of the Time (2017) – Boulder Symphony Orchestra

Everything All at Once (2016) – Boulder Symphony Orchestra

Basic Lands (2015) – HASCO Duo

Hymn Fragments (2015) – Amanda DeBoer Bartlett and James Fusik

What Trees May Speak (2014) – Boulder Symphony Orchestra

Gravitational Assist (2014) – Boulder Symphony Orchestra

Palm (2013) – Phil Pierick (for the 2014 NASA Conference)

Tsubame (2012) – HOLOGRAPHIC

Vermilion (2012) – Patchwork

Wind Perpetual (2012) – Perrysburg High School Symphony Strings

(these...) (2011) – Mary MacKinnon and Noa Even

Le Salève (2011) – Quince Contemporary Vocal Ensemble

Gradient : Contour (2010) – Zzyzx Saxophone Quartet

Tsuki Izuko (2009) – Baldwin Wallace University Men's Chorus

Education

Indiana University Jacobs School of Music, Bloomington, IN

Doctor of Music, Music Composition, 2007 – 2010

- Composition Instructors
 - Dr. W. Claude Baker
 - Mr. Michael Gandolfi
 - Dr. P. Q. Phan
 - Mr. Sven-David Sandström
- Trombone Instructor (2nd minor field)
 - Mr. Carl Lenthe
- Graduate courses taken
 - Analytical Techniques of Tonal Music – Dr. Robert Hatten
 - Analysis of 20th Century Music – Dr. Marianne Kielian-Gilbert
 - Schenkerian Analysis – Dr. Frank Sammarato
 - Teaching Music Theory – Dr. Mary Wennerstrom

New England Conservatory of Music, Boston, MA

Master of Music, Music Composition, 2004 – 2006

- *Academic Honors*
- *Distinction in Performance*
- *Nominee, Pi Kappa Lambda*
- Composition Instructor
 - Mr. Michael Gandolfi
- Graduate courses taken
 - Mathematical Systems in Music – Professor Pozzi Escot
 - Compositional Practice: Hildegard to Present – Professor Pozzi Escot
 - Composition/Tonality: Early 20th Century – Dr. Malcolm Peyton
 - Advanced Ear-training: Stravinsky to Ligeti – Dr. Gerald Zaritzky

Baldwin Wallace University Conservatory of Music, Berea, OH

Bachelor of Music, Music Composition, 1999 – 2003

- *Magna cum Laude*
- *Member, Alpha Lambda Society*
- Composition Instructor
 - Dr. Loris Chobanian
- Trombone Instructor
 - Mr. Allen Kofsky

Select Performances and Premieres (complete available on request)

06/09/2018: Above (premiere)

- The Syndicate for the New Arts
- The Bop Stop, Cleveland, OH

09/30/2017: Every of the Time (premiere)

- Boulder Symphony Orchestra
- First Presbyterian Church, Boulder, CO

03/04/17, 04/06/17: The Golden Rose

- FiveOne Experimental Orchestra
- Cleveland, OH

03/11, 19, 23, 25, 26/17: Vermilion

- Patchwork
- Columbus, Pittsburgh, Cleveland, London, Toronto

05/07/2016: Everything all at Once (premiere)

- Boulder Symphony Orchestra
- First Presbyterian Church, Boulder, CO

09/07/2015: Basic Lands (premiere)

- HASCO Duo
- The Bop Stop, Cleveland, OH

09/20/2014: What Trees May Speak (premiere)

- Boulder Symphony Orchestra
- First Presbyterian Church, Boulder, CO

08/04/2014: Palm

- Phil Pierick, *soprano saxophone*; Lifang SU, *piano*
- Taipei, Taiwan

04/27/2014: Le Salève

- Quince Contemporary Vocal Ensemble
- 2014 NUNC Conference, Northwestern University, Evanston, IL

04/12/2014: Le Salève

- Boston New Music Initiative
- Longy School of Music, Cambridge, MA

03/22/2014: Palm (premiere)

- Phil Pierick, *soprano saxophone*; Casey Dierlam, *piano*
- 2014 NASA Conference, Champagne, IL

Complete Catalogue of Works (Reverse Chronological Order)

2018:

- Above – 6 minutes, 30 seconds
 - Percussion, Electric Guitar, Harp, Piano
- Three Sacred Spaces – 10 minutes
 - Piano

2017:

- Every of the Time – 5 minutes
 - 2.2.3.2/4.3.3.1/timp+1perc/harp/strings

2016:

- IX. Spröde – 1 minute
 - Mezzo-soprano, Piano
- Everything All At Once – 7 minutes 30 seconds
 - 2.2.3.2/4.3.3.1/timp+1perc/harp/strings

2015:

- Basic Lands – variable duration
 - Soprano, Electric Guitar
- Vertigo Rounds – 10 minutes
 - Soprano, Mezzo-soprano, Alto, Countertenor, 2 Tenor, Baritone, Bass, Organ
- Hymn Fragments – 10 minutes
 - Soprano, Alto Saxophone

2014:

- What Trees May Speak – 9 minutes, 30 seconds
 - 2.2.3.2/4.2.3.1/timp+1perc/harp/strings
- Gravitational Assist – 7 minutes 30 seconds
 - 2.2.3.2/4.2.3.1/timp+1perc/strings

2013:

- Granular Devitrification – 5 minutes
 - Fixed Media
- Palm – 11 minutes
 - Soprano Saxophone, Piano
- Resident Songs – 11 minutes
 - Mezzo-soprano, Violin
- The Split Wild – 60 minutes
 - Violin, Viola, Violoncello, Double Bass, Open Instrumentation quintet, Chorus
- Untitled Steampunk Action / Adventure Game OST – 40 minutes
 - Fixed Media
- Tsubame – 7 minutes
 - 1.1.1.1/1.1.1.1/2 perc/piano/2.1.1.1
- Victoria – 4 minutes
 - Oboe, Clarinet, Bassoon

2012:

- つばめ [tsubame - *swallows*] – 6 minutes 30 seconds
 - 1.1.1.1/1.1.1.1/2 perc/piano/2.1.1.1
- Two Chairs – 6 minutes
 - 2.2.2.2/4.2.3.1/timp + 2 perc/strings
- Vermilion – 6 minutes
 - Alto Saxophone, Drum Set
- Within/Without
 - Soprano, Alto Saxophone, Piano, Double Bass
- Wind Perpetual – 5 minutes
 - Piano, Harp, Strings
- The Complect Voice – 12 minutes 30 seconds
 - Suite for Mammals, Birds, and Instruments
- Interstice – 3 minutes
 - Violin, 2 violas

- (these...) – 5 minutes 30 seconds
 - Baritone Saxophone, Tuba

2011:

- Envelope – 1 minute
 - Flute, Clarinet, Violin, Violoncello, Piano
- For the Harp – 6 minutes 30 seconds
 - Solo Harp
- Le Salève – 9 minutes
 - 2 Sopranos, 2 Mezzo-Sopranos
- Land [e]Scape, *for fixed media*
 - #1 – 4 minutes
 - #2 – 3 minutes
- (...also) – 7 minutes 30 seconds
 - Solo Violin
- Gradient : Dissolve – 25 minutes
 - String Quartet
- Gradient : Radial – 5 minutes 30 seconds
 - Violin, Violoncello, Piano

2010:

- Street Light – 6 minutes 30 seconds
 - Solo Viola
- Gradient : Waves – 12 minutes
 - 1.1.1.1/1.1.1.0/2 perc/piano/harp/2.1.1.1
- Gradient : Contour – 9 minutes
 - Saxophone Quartet
- Gradient : Linear – 10 minutes
 - Piano
- 3 thin-slices – 7 minutes
 - Solo Violoncello

- (^^^)- 7 minutes
 - Solo Double Bass

2009:

- Tsuki Izuko – 5 minutes 30 seconds
 - Men’s Chorus
- Speak 61 – 14 minutes 30 seconds
 - Any Instrument, Pre-recorded Electronics, Optional Dancer
- Twice the Rising Sun – 7 minutes 30 seconds
 - 2.2.2.2/4.2.3.1/timp + 2 perc/harp/strings
- A Mythology – 11 minutes
 - 3.3.3.3/4.3.3.1/timp + 3 perc/piano/harp/strings
- a Strange Peace – 8 minutes
 - Soprano, Percussion, Piano, Viola, Violoncello

2008:

- Heralds of Eldûneus – 5 minutes 30 seconds
 - Violoncello Duet
- A Song Without Words – 5 minutes 30 seconds
 - Trumpet, Trombone, 2 Percussion, Piano (Four-Hands)
- 4 Sonic Studies – 4 minutes 30 seconds
 - Solo Trombone
- 5 Songs – 5 minutes 30 seconds
 - Soprano, Percussion, Harp, Piano
- Inhalation Dance – 5 minutes 30 seconds
 - Flute, Clarinet, Piano

2007:

- Beneath Vâlnyan Skies – 6 minutes 30 seconds
 - Clarinet, Piano
- Amidst Asphodel Meadows – 8 minutes
 - String Quartet

- Lady Lazarus (revised) – 7 minutes
 - Chamber Winds, Tenor
- Fantasy Sketches – 16 minutes
 - Symphonic Wind Ensemble
- Kurukshetra at Dusk – 5 minutes
 - Percussion Quartet
- A Child's Smile – 3 minutes
 - Elementary Choir (Grades 4 – 6)
- Sarung Banggi – 4 minutes
 - Solo Violin
- Queste Parole d'Amore – 8 minutes
 - Clarinet and Piano
- Round Table – 4 minutes
 - Alto Saxophone, Bass Trombone, Viola, Violoncello

2006:

- Feyrian Themes – 10 minutes
 - Concert Wind Ensemble (High School Grade IV)
- Motion Parallax – 9 minutes 30 seconds
 - Alto Saxophone, Pre-recorded Electronics
- Principles of Elocution – 7 minutes
 - Solo Flute
- Love Without End, and Without Measure Grace – 4 minutes
 - Unaccompanied Double Choir (SATB, SATB)

2005:

- Concerto for Flute and Orchestra – 15 minutes
 - 2.2.2.2/4.2.3.1/timp + 1 perc/solo flute/strings
- The Golden Rose – 8 minutes 30 seconds
 - Flute, Clarinet, Percussion, Viola, Violoncello

- Not to be Changed by Place or Time – 10 minutes
 - Trombone, Pre-recorded Electronics
- Symphony for Strings – 16 minutes
 - String Orchestra

2004:

- Quartetto for 4 Trombones – 6 minutes

2003:

- Concerto for Piano and Chamber Orchestra – 17 minutes
 - 2.2.2.2/2.2.1.0/timp + 1 perc/solo piano/strings
- Double Quintet – 6 minutes 30 seconds
 - Woodwind and Brass Quintets
- What was that Dream? – 4 minutes
 - Large Jazz Ensemble (Big Band)

2002:

- Trio in One Movement – 6 minutes 30 seconds
 - Flute, Horn, Piano
- Heads Up! – 4 minutes
 - Large Jazz Ensemble (Big Band)

2001:

- Lady Lazarus – 9 minutes 30 seconds
 - Soprano, String Orchestra (Piano Reduction available)

2000:

- Two Interventions – 4 minutes
 - String Orchestra
- Athelorian Sonata – 10 minutes
 - Solo Piano

Masterclasses

John Luther Adams

Luca Antignioni

Paul Chihara

Robert Cogan

Michael Finnissy

Alan Fletcher

Michael Gandolfi

Stephen Hartke

Phillipe Hersant

Richard Hoffmann

Edgar Meyer

Krzysztof Penderecki

Malcolm Peyton

Andrew Rindfleisch

Joseph Schwantner

Steven Stucky

Barbara White

References

Robert Livingston Aldridge

- Professor and Director of Music, Mason Gross School of the Arts at Rutgers
- (732) 932-8860 / Bob@RobertLivingstonAldridge.com
- 33 Livingston Avenue, New Brunswick, NJ 08901

David Dzubay

- Chair, Composition Department, Indiana University Jacobs School of Music
- (812) 855-5833 / ddzubay@indiana.edu
- 1201 E. Third Street, Bloomington, IN 47405

Pozzi Escot

- Lecturer of Graduate Theoretical Studies, New England Conservatory of Music
- (617) 868-0215 / PozziEscot@necmusic.edu
- 290 Huntington Avenue, Boston, MA 02115

Don Freund

- Professor of Composition, Indiana University Jacobs School of Music
- (812) 855-1242 / dfreund@indiana.edu
- 1201 E. Third Street, Bloomington, IN 47405

Michael Gandolfi

- Chair, Composition Department, New England Conservatory of Music
- (617) 817-7725 / mail@michaelgandolfi.com
- 290 Huntington Avenue, Boston, MA 02115

Clint Needham

- Composer-in-Residence, Baldwin Wallace University
- (440) 826-2397 / cdneedha@bw.edu
- 96 Front Street, Berea, OH 44017

Andrew Rindfleisch

- Coordinator, Composition Program, Cleveland State University
- (216) 687-2029 / A.Rindfleisch@csuohio.edu
- 2121 Euclid Avenue, Cleveland, OH 44115

Sven-David Sandström

- Professor of Composition, Indiana University Jacobs School of Music
- 011-46-08-323127 / ssandstr@indiana.edu

Andrew Schultz

- Director of Music Programs, Defiance College
- (419) 783-2331 / aschultz@defiance.edu
- 701 N. Clinton Street, Defiance, OH