

# BRYAN CURT KOSTORS

5008 W 59th St, Los Angeles, CA 90056 | 818-934-3996 | bck@bryancurtkostors.com | [www.bryancurtkostors.com](http://www.bryancurtkostors.com)

## Education

**Thornton School of Music, University of Southern California – D.M.A., music composition**

2013 to present (D.M.A. expected spring 2019)

Principal teachers: Donald Crockett, Stephen Hartke, Sean Friar, Frank Ticheli

Academic field: music theory / Elective fields: conducting; visual music and multimedia

**University of Nevada Las Vegas - M.F.A., music composition**

2011 to 2013

Principal teacher: Virko Baley

**Seattle Pacific University - Bachelor of arts, music education**

2005 to 2008

## Teaching

**Visiting Professor of Composition, University of Montana**

2018 to present

MUSI 180: Composition I

Beginning composition for music majors, covering fundamentals of form, melody, harmony, style, theory, etc

MUSI 280: Composition II

Continuing composition study for music majors, including more advanced work with 20th century models, counterpoint, timbre, etc

MUST 110: Introduction to Music Technology

Beginning music technology with a focus on electronic composition, including study in production, electronic music and its history, sampling, MIDI, and synthesis

Private Instruction in Music Composition

Private composition instruction for undergraduate and graduate composition majors

**Professor of Music Theory, Aural Skills, and Composition, Thornton School of Music, University of Southern California**

2016 to present

MUCO 502: Introduction to the Analysis of Post-Tonal Music

Introductory survey for masters and doctoral students of 20th and 21st century composers and compositional techniques and the associated approaches to theory and analysis including pitch, timbre, rhythm, form and other contextual aspects

MUCO 140: Music for Dancers

A survey of music theory, composition, form and analysis, history, and practice for dance majors, partnered with the Kaufman School of Dance at USC; the class introduces specific concepts in order to strengthen and develop dancers' musical understanding and their collaborative work with musicians and composers

MUCO 132A/B: Aural Skills

Aural skills and ear-training for first-year music majors during fall and spring semesters; techniques of tonal melodic and harmonic content, as well as rhythm and dictation

MUCO 133A/B: Music Theory

Techniques of tonal music theory for first-year music majors during fall and spring semesters, including form and analysis, composition, and counterpoint

MUCO 321: Composition lessons for non-majors

Private composition lessons for students in any major at the Thornton School

**Director of Bands, Malibu High School, Malibu, CA**

2016 to present

Director of band programs, grades 6 through 12, at Malibu High School; conductor of intermediate and advanced wind ensembles, covering performance practice, instrumental technique, music reading and literacy, music history, and listening skills, aligned with CA state standards for music education in public schools

**Teaching Assistant, Thornton School of Music, University of Southern California**

2014 to 2016

MUCO 132AB, 232AB: Aural Skills

Aural skills and ear-training for first and second-year music majors during fall and spring semesters; techniques ranging from tonal melodic and harmonic content to post-tonal and serial, as well as rhythm and dictation

MUCO 300: Music Theory Review (Independent Study)

Graduate theory review covering tonal theory, form and analysis, and identification of post-tonal techniques

MUCO 333: Aural Skills Review (Independent Study)

Graduate aural skills review covering tonal practices, dictation, rhythm, and harmonic identification

MUSC 422: The Beatles: Their Music and Their Times

Assisting professor Bill Biersach / The history and music of The Beatles, including analysis, theory, and cultural importance

MUSC 423: Classic Rock: Popular Music of the Sixties and Seventies

Assisting professor Bill Biersach / Historical survey of American rock music from the 60's and 70's

**Teaching Assistant, University of Nevada Las Vegas**

2011 to 2013

MUS 101: Music Fundamentals

Music theory, analysis, history, and techniques for non-majors, including tonal, post-tonal, concert music and popular music practices

MUS 201, 304: Music Theory

MUS 201: Music theory for freshman music majors, covering tonal practices as well as form and analysis / MUS 304: Assisting professor Diego Vega; music theory for sophomore music majors, covering extended tonal practices and post-tonal theory, form and analysis, and compositional techniques

MUS 201, 304: Ear-training

MUS 201: Ear-training and aural skills for freshman music majors covering tonal music, harmony, and rhythm / MUS 304: assisting professor Diego Vega; ear-training and aural skills covering post-tonal melodic and harmonic techniques, and 20th century rhythmic techniques

MUS 113, 213: Music Composition

MUS 113: Beginning music composition for music majors; covering basic compositional techniques such as canon, sequence and imitation, melodic development, harmonization, etc / MUS 213: Assisting professor Diego Vega: advancement of compositional techniques from MUS 113, including fugue, twelve-tone technique, text setting, orchestration, etc

Private instruction

Private instruction in music composition, theory review, and aural skills review

**Lone Pine Unified School District, Lone Pine, CA**

**2009-2011**

Music teacher / director of music programs: instrumental, choral, general music

Created a general, instrumental, and choral music program for the district (and the neighboring Owens Valley School District), grades K-12; established and taught beginning band, high school mariachi, general music, middle school choir, and high school choir classes

**Selected  
commissions,  
festivals, and  
performances**

**Commission with Clairobscur Dance, Los Angeles, CA** - A new work for chamber ensemble and dancers to be premiered at Walt Disney Concert Hall, summer 2018

**Flood, premiered by percussionist Brandon Bell, Houston, TX** - Commissioned a new electroacoustic work for solo percussion, performed on found-object instruments and using live weather data to create solo percussion, performed on found-object instruments and using live weather data to create music in real-time, October 2017

**Thornton School of Music, Thornton Symphony Orchestra** - Selected as a featured composer of the New Music for Orchestra competition for symphonic work *Amargosa*, October 2016

**Jaunt Cinema, Jaunt Virtual Reality Lab at USC, and piano duo Hocket** - Awarded funding for a new work, *A Land Between*, for piano duo, toy piano, synthesizer, fixed media electronics, virtual reality film, and ambisonic surround sound, August 2016

**Downey Symphony Orchestra Commission, Downey, CA** - *To Dust*, for string orchestra, projected multimedia, online media, and art installation, January 2016

**Wuhan Philharmonic, Wuhan China** - Featured composer, *Land of Little Rain*, 2015

**Songfest, Los Angeles** - Featured composer, *The Abandoned Hive*, 2015

**Hear Now Festival, Los Angeles** - Featured composer, *Imaginary Dances*, 2015

**Clairobscur Dance Company, Los Angeles** - *Memory Lapse*, 35 minute commission for large ensemble and dance, 2015

**What's Next New Music Festival, Los Angeles** - Featured composer, *Music for Burying Things*, 2014

**USC Thornton Wind Ensemble, Los Angeles** - Winner, featured composer for new music for wind ensemble for the world premiere of *Across the Desert (There Lies Home)*, 2014

Areas of focus for music teaching and learning

**Music theory**

Tonal and post-tonal theory and harmony

Schenkerian analysis of western tonal music from the Baroque to the 20th century American Songbook

**Music composition**

Instrumental and vocal music for orchestra, chamber, solo, wind ensemble, and choir, as well as songwriting and composition for popular music

**Music and multimedia / visual music**

Composition and content development for interdisciplinary arts and performance-based multimedia presentations, including sound and visual production, and film music

**Electro-acoustic music**

Compositional techniques combining electronic music and acoustic instruments, production, and sound design, with both analog and digital music creation

**Orchestral, wind ensemble, and new music ensemble conducting**

Direction of orchestral, wind ensemble, and new music chamber ensemble, with a focus on development of pedagogical practices across a wide range of musical genres and styles, including new music composition and electronic and multimedia work

Multimedia knowledge-base and experience

**Software and applicable toolset**

Music production

Apple Logic Pro X; Apple Mainstage; Pro Tools; MAX/MSP; East/West Quantum Leap sound library production; MIDI programming; analog synthesizer sound production; mastering

Film & multimedia production

Adobe: Premiere Pro, After Effects, Photoshop, Lightroom; MAX/MSP; Resolume; GenArts Sapphire effects suite; Cinema 4D

Online media and app development

Programming languages: HTML, PHP, CSS; Adobe Dreamweaver; Wordpress; Apple Xcode iOS app programming; networking

Music technology

Production and performance

Analog and digital performance production and audio; projection design; live processing for digital audio effects and visual effects; interactive web-based media and live performance

Digital and analog sound production and composition

Composition and sound design using analog synthesis; digital production; recording techniques and post-production; MIDI sequencing and sample-based production

## References

### **Donald Crockett**

Composition department chair, Thornton School of Music, USC  
donald.crockett@usc.edu  
213-740-3126

### **Michael Patterson**

Associate professor, USC School of Cinematic Arts  
patte1@usc.edu  
213-821-4396

### **Veronika Krausas**

Associate Professor of Practice, Department of Composition; Former Director of Undergraduate Theory, Thornton School of Music, USC  
213-740-7416 (work) / 310-871-8220 (mobile)

### **Diego Vega**

Music theory and composition department, University of Nevada Las Vegas  
diego.vega@unlv.edu  
702-895-5040

### **Michael Pietrobon**

Filmmaker, cinematographer, & director  
michael@pietrobon.com  
310-666-4786

## List of Works

### **Orchestra**

*Amargosa* - 2015, revised 2016 / 14'  
2\*25\*3, 4332, timp + 3 perc, 2 harps, piano, strings  
*5 Variations on Loss and Isolations* - 2014 / 11'  
Strings and harp  
*Range of Light* - 2013 / 11'  
3\*23\*2, 4331, timp + 3 perc, harp, piano, strings  
*To Dust* - 2016 / 12'30"  
String orchestra  
*We're Made of Star-Stuff* - 2012 / 10'  
3\*3\*3\*2, 4221, timp + 3 perc, harp, piano, strings

### **Wind Ensemble**

*Across the Desert (There Lies Home)* - 2013 / 6'  
*Halcyon Days* - 2011 / 7'

### **Chamber Ensemble**

*A Land Between* - 2018 / 13'

Piano, toy piano, Moog Sub 37 synthesizer, modular synthesizer, Max/MSP, percussion, and music box

*Memory Lapse* - 2015 / 33'

Six movements for oboe, clarinet, bassoon, horn, 2 violins, viola, cello, double bass, piano, harp, synthesizer, electric guitar, drum set, and percussion, with 6 dancers

*Land of Little Rain* - 2014 / 15'

2 cellos, piano, celeste, vibraphone, and percussion (crotales, bass drum)

*Imaginary Dances* - 2013 / 6'

Piano (with assistant), violin, viola, cello

*5 Variations on Loss and Isolations* - 2013 / 11

String quartet

*Music for Burying Things* - 2012 / 7'

Electric guitar, double bass, bass clarinet, vibraphone, piano, and percussion (crotales, bass drum)

*Processional for Carma* - 2012 / 3'

String quartet

*Migrations* - 2009 / 45'

Three movements for flute (doubling piccolo), oboe, clarinet, bassoon, horn, 2 violins, viola, cello, double bass, and piano

*Different Days* - 2008 / 25'

Three movements for flute (doubling alto flute), alto saxophone, baritone saxophone, vibraphone, marimba, piano (4 hands), synthesizer, 2 violins, viola, cello, and double bass

*Tune for Molly* - 2006 / 5'

Saxophone quartet

## **Solo**

*Flood* / 8'-10'

Solo percussion, found-object instruments, electronics, and live weather data

*Measures of Distance* - 2015 / 7'

Solo bassoon with piano accompaniment and solo dancer

*Small Piano Piece for Carma #1* - 2011 / 5'

Solo piano

*Piano Sonata 1* - 2008 / 8'

Solo piano

*Sculptures* - 2007 / 4'

Solo piano

## **Vocal**

*Thoughts and Prayers* - 2018 / 11'

Vocal solo, analog modular synthesizer

*The Abandoned Hive* - 2014 / 12'

Female solo, vocal quartet, piano

*3 Songs on the Poems of Michelle Brittan* - 2014 / 8'

2 voices, piano

## **Film**

*The Long Run* - short film, 2017

Symphony orchestra, electronics, percussion

*The Waste Land* - short film, 2016

String quartet, piano, synthesizer, electric guitar, percussion

*Miss Dixie High* - short film, 2015

Electric guitar, acoustic guitar, bass guitar, keyboards, percussion

*Till Death Do Us Part* - short film, 2015

Electric guitar, acoustic guitar, bass guitar, Indian bowed instruments, hurdy-gurdy, keyboards, percussion

*Fools for Gold* - short film, 2014

Symphony orchestra

*Emily* - short film, 2014

Harp, piano, percussion, strings

*My Dad Kimberly* - short film, 2014

Harp, piano, percussion, strings

*Sugar Baby* - short film, 2014

Harp, piano, percussion, cello

## **Multimedia**

*A Land Between* - 2016 / 8'

Piano duo, toy piano, synthesizer, fixed media electronics, virtual reality film, ambisonic surround sound

*To Dust* - 2015 / 12'

String orchestra, projected visual media, art installation, website

*Render Wander* - 2015 / 2'

Symphony orchestra, duduk, santoor, synthesizer, film, and animation

*Gossip* - 2015 / 1'

Symphony orchestra, film, and animation

## **Dance**

*Agency in Narrative* - 2018 / 13'

Analog modular synthesizer, Moog Sub 37 synthesizer, digital synthesizers, computer, drum machine, and sequencers, with three dancers

*Girl, Get Off* - 2017 / 25'

Chamber ensemble work interwoven with curated pop music

*Measures of Distance* - 2015 / 7'

Solo bassoon with piano accompaniment and solo dancer

*Memory Lapse* - 2015 / 33'

Six movements for oboe, clarinet, bassoon, horn, 2 violins, viola, cello, double bass, piano, harp, synthesizer, electric guitar, drum set, and percussion, with 6 dancers