

# John Seymour

Ph.D. in Music Composition

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## Teaching Experience

### **Music Theory I, II**

Fall 2011 – Spring 2014 (six semesters) • University of Hawai‘i

First two in a four-semester music theory track designed for undergraduate music majors.

### **Introductory, Intermediate Practicum in Music Composition**

Spring 2011-Spring 2014 (seven semesters) • University of Hawai‘i

One-on-one composition lessons for undergraduates majoring and not majoring in composition.

### **20<sup>th</sup> Century Techniques**

Fall 2013 (one semester) • University of Hawai‘i

Survey of 20<sup>th</sup> century compositions, and the techniques used in composing them; for upperclass undergraduate music majors.

### **Counterpoint**

Spring 2014 (one semester) • University of Hawai‘i

Explored contrapuntal repertoire and techniques from the Renaissance through the 20th century, with an emphasis on student compositional exercises.

### **Fundamentals of Western Music**

Fall 2010 (one semester) • University of Hawai‘i

Introduction to Music Appreciation through an understanding of theory; for non-music-majors.

## Education

### **Ph.D.** in Music Composition, 2017

University of Hawai‘i at Manoa, Honolulu, Hawai‘i, USA

Dissertation: “Concerto for *Nohkan* [Japanese Flute] and Orchestra”

### **Research Fellow**, Fall 2014 - Fall 2016

Institute for Traditional Music in the Modern Age, Sensoku College of Music, Kawasaki, Japan

Researching contemporary compositions for traditional Japanese instruments, incl. notation systems

### **M.M.** in Music Composition, 2007

University of North Texas College of Music, Denton, Texas, USA

Thesis: "Syncretisms for Woodwind Quintet and Percussion: a study in combining organizational principles from Southeast Asian Music with Western Stylistic Elements"

### **B.M.** in Music Composition and Theory, 2002

Blair School of Music at Vanderbilt University, Nashville, Tennessee, USA

## Awards

### **Runner-up, 9<sup>th</sup> annual Makino Yutaka Composition Concours (2016, Japan)**

My composition, *Namima* (“On the Waves”), for a quartet of Japanese instruments, was selected as one of two finalists in this annual composition competition. Although my work was awarded “runner up,” the other work was awarded no prize; the grand prize was not awarded this year. Held annually in Japan, this competition calls for new works composed for traditional Japanese instruments.

### **2014 Recipient, Crown Prince Akihito Scholarship (Hawai‘i, USA).**

This Award, from the State of Hawai‘i, is given to one student each year and funds two years of study in Japan. Due to this scholarship, I spent two years as a research fellow at the Institute for Traditional Music in the Modern Age (*Gendai Hougaku Kenkyuu-jo*), at Senzoku Academy College of Music, researching 20<sup>th</sup> and 21<sup>st</sup> Century music for Japanese traditional instruments, including the notation traditional music in Western notation.

### **Winner, 2010 National Gugak Center Call for Scores Competition (Seoul, Republic of Korea).**

My composition *Chamber Symphony in Sinawi-jo*, for an ensemble of Korean instruments, was chosen as one winner of a competition held by The National Gugak Center, a South Korean government institution promoting Korean traditional instruments. The award included a monetary prize and a premiere of my composition in Seoul by the National Orchestra of Korea.

More information and a recording at: [www.JohnChowSeymour.com/shinawi/](http://www.JohnChowSeymour.com/shinawi/)

## Catalog of Compositional Works, with Performances

### ***Namima* (“One the Waves”)**

[www.JohnChowSeymour.com/namima/](http://www.JohnChowSeymour.com/namima/)

Quartet for Japanese Instruments

11m

January 2017, Tokyo, Japan

NAMBA Chikuzan, Shakuhachi; FUKUNAGA Chieko and IHARA Junko, Koto;

ISHIGAKI Kiyomi, Bass Koto

### **Miyakobushi Etude**

[www.JohnChowSeymour.com/miyakobushi-etude/](http://www.JohnChowSeymour.com/miyakobushi-etude/)

Duet for two *Shinobue* (Japanese flutes)

2m30s

June 16 2015, Kawasaki, Japan

NISHIKAWA Kohei and AKARU Jun, Shinobue

### **Sonata in B-flat for Erhu and Piano**

[www.JohnChowSeymour.com/sonata-bflat/](http://www.JohnChowSeymour.com/sonata-bflat/)

Erhu (Chinese string instrument), Piano

10m

October 10 2013, Honolulu

Yuan-Yu KUAN, Erhu; Katelyn Sweeney Ching (I.-II.) and Petra Persolja (III.), Piano

### **Sanjo Gayageum Long Poems**

[www.JohnChowSeymour.com/ga-long-poems/](http://www.JohnChowSeymour.com/ga-long-poems/)

Solo *Sanjo Gayageum* (Korean string instrument)

11m

June 22 2012, Seoul

BAEK Seung-Hee, Gayageum

### **The Five-Flower Story**

[www.JohnChowSeymour.com/five-flower-story/](http://www.JohnChowSeymour.com/five-flower-story/)

Sextet, Balinese Gamelan instruments (*Suling, Kajar, 2 Calungan, 2 Jegogan*)

5m

October 10 2013, Honolulu

November 12 2011, Honolulu

Members of Gamelan Segara Madu

### **The Meditations of Guan Yin**

[www.JohnChowSeymour.com/honolulu-museum/](http://www.JohnChowSeymour.com/honolulu-museum/)

Two or more (generally acoustic) instruments

Designed to take advantage of a specific gallery space in the Honolulu Museum of Art;

but adaptable to other performance situations

length variable; recording on website is 9m

April 2012, Honolulu Museum of Art

### **Chamber Symphony in *Sinawi-jo***

[www.JohnChowSeymour.com/shinawi/](http://www.JohnChowSeymour.com/shinawi/)

Octet of Korean Traditional Instruments (*Daegeum, 2 Hyang Piri, Haegeum, Ajaeng, Gayageum, Geomungo, Janggu*)

Winner, 2010 National Gugak Center Call for Scores

11m

November 3 2011 at the National Gugak Center, Seoul

National Orchestra of Korea under the direction of KIM Man-Seok

### **Bass Lauwiliwili-nukunuku'oi'oi**

[www.JohnChowSeymour.com/bass-lau/](http://www.JohnChowSeymour.com/bass-lau/)

Unaccompanied Contrabassoon

4m30s

April 5 2012, Honolulu

Francesca Panuto, Contrabassoon

July 18, 2010, Honolulu

April 22 2010, Honolulu

Phil Gottling III, Contrabassoon

### **The Rippling Surface of a Lake of Iron**

[www.JohnChowSeymour.com/honolulu-museum/](http://www.JohnChowSeymour.com/honolulu-museum/)

Instrumentation variable; more is preferable

Includes a visual component visible to both performers and audience

length variable; recording on website is 11m30s

April 2011, Honolulu Museum of Art

University of Hawai'i music students

### **K Complex**

[www.JohnChowSeymour.com/k-complex/](http://www.JohnChowSeymour.com/k-complex/)

*Gayageum* (Traditional Korean instrument) Quartet

Commissioned by Gayageum Quartet K

5m

April 7 2010, Seoul

Gayageum Quartet K

### **Sanjo Gayageum Poems**

[www.JohnChowSeymour.com/ga-poems/](http://www.JohnChowSeymour.com/ga-poems/)

Solo *Sanjo Gayageum* (Korean String Instrument)

7m

October 15 2009, Seoul

BAEK Seung-Hee, Gayageum

**Snowscape** recording not available on website  
*Shinobue* (Japanese flute) and String Quartet  
3m 30s  
February 2009, Honolulu  
University of Hawai'i music students

**Five Sections for Piano** recording not available on website  
Piano  
3m 30s  
November 2008, Honolulu  
Doug McCulloch, Piano

**Syncretisms** [www.JohnChowSeymour.com/syncretisms/](http://www.JohnChowSeymour.com/syncretisms/)  
Woodwind Quintet, Marimba, Chimes  
6m45s  
M.M. Thesis; no public performance yet, website features a studio recording

**Microtonal Suite** [www.JohnChowSeymour.com/nm/dtone.shtml](http://www.JohnChowSeymour.com/nm/dtone.shtml)  
13-tone March, 18-tone Waltz  
(Electroacoustic; 2-channel Audio)  
2m 30s  
September 2007, Copenhagen  
April 2007, Denton, Texas

**Cold Wind in a Fallow Field** [www.JohnChowSeymour.com/cwff/](http://www.JohnChowSeymour.com/cwff/)  
Symphonic Orchestra  
5m30s  
No public performance; website features a reading by the U. North Texas Symphony Orchestra

**Square Pegs** [www.JohnChowSeymour.com/square-pegs/](http://www.JohnChowSeymour.com/square-pegs/)  
Suite of four solos; one each for Piano, Trombone, Flute, and Marimba  
5m total  
March 2007, Denton, Texas  
Lauren Husting, tbn.; Keith Howard, mrb.; Bora IM, pno.; John Seymour, fl.

**Iron Ore Melody** [www.JohnChowSeymour.com/iron-ore/](http://www.JohnChowSeymour.com/iron-ore/)  
Wind Ensemble  
6m45s  
no public performance, website features a reading by the Vanderbilt Wind Ensemble

**String Quartet in Three Fugal Mvts.** [www.JohnChowSeymour.com/string-quartet-1/](http://www.JohnChowSeymour.com/string-quartet-1/)  
String Quartet  
13m30s  
October 2002, Nashville  
See website for performers' credits

**Four Haiku for Flute and Marimba** [www.JohnChowSeymour.com/four-haiku/](http://www.JohnChowSeymour.com/four-haiku/)  
Flute, Marimba  
12m30s  
October 2002, Nashville  
Molly Robertson (I. - III.), Jennifer Lindquist (IV.), Flute; John Seymour, Marimba

**Journey through a Bold and Gentle Land** [www.JohnChowSeymour.com/nm/journeybg.shtml](http://www.JohnChowSeymour.com/nm/journeybg.shtml)

Instrumentation variable

Includes a visual projection, visible to both performers and audience

Length variable; recording on website is 7m15s

October 2002, Nashville

**Mallet Duet**

[www.JohnChowSeymour.com/mallet-duet/](http://www.JohnChowSeymour.com/mallet-duet/)

Vibraphone (2 Mallets), Marimba (Four Mallets, low A)

2m

October 2001, Nashville

L. Lin Ong, Vibraphone; John Seymour, Marimba

**and yet, and yet...**

[www.JohnChowSeymour.com/and-yet/](http://www.JohnChowSeymour.com/and-yet/)

Concert Choir (SATB)

5m30s

April 2000, Nashville

Vanderbilt University students

**Divertimento for Oboe and Piano**

[www.JohnChowSeymour.com/ob-pn/](http://www.JohnChowSeymour.com/ob-pn/)

Oboe and Piano

4m15s

April 1999, Nashville

Kristen Cameron, Oboe; Sean Raleigh, Piano

## Publications

“Concerto for *Nohkan* and Orchestra”

December 2017

Ph.D. diss., 58 pages, English

The critical essay component of my Ph.D. dissertation. The paper includes an overview of the use of *nohkan*, a type of Japanese flute, in contemporary compositions, investigating both notational and compositional strategies for employing this instrument and its unusual tuning; it goes on to make recommendations for the notation of the instrument, and examines the compositional decisions made in the accompanying creative work, the 17-minute *Concerto for Nohkan and Orchestra*, the first known concerto for this instrument.

“Notes on Japanese Transverse Flute Education: studying characteristic Japanese expressions through lessons with an American student”

April 2016, *Senzoku Ronsou* pp.59-75, Kohei Nishikawa and John Seymour

Journal Article (second author). 16 Pages. English (despite being published in Japan) ▪

My work with Kohei NISHIKAWA centers on the transmission of performance skill, particularly how traditional teaching methods may or may not benefit from being updated when teaching traditional genres in the modern age. In this paper, Nishikawa and I discuss the techniques—old and new—that we found to be beneficial during the two years I received private instruction on traditional Japanese transverse flutes at the Institute for Traditional Music in Japan.

“Computer Assisted Composition in Alternate Tunings: Tonal Cognition and the *Thirteen-tone March*”

International Computer Music Conference Proceedings, 2007

Conference Paper, 8 pages, English

An essay surrounding my *March* composed with thirteen equal tones to the octave, part of my *Microtonal Suite*. The essay describes the technical means of producing human-playable music in 13 tones, presents an analysis of the *March* as a tonal work, and then moves on to discuss the problems related to the cognition of tonality in microtonal settings.

“Syncretisms for Wind Quintet and Percussion: a Study in Combining Organizational Principles from Southeast Asia with Western Stylistic Elements”

May 2007. M.M. Thesis. 64 pages, English

The "Critical Essay" component of my M.M. Thesis in composition, this describes the compositional processes that went into the chamber work for wind quintet and marimba, *Syncretisms*. The work employs musical-organizational techniques from Southeast Asian musical genres; the essay details these techniques in their original genres and the ways they are seen in my work, then makes general remarks about the value of studying nonwestern musical genres.

## Training in Asian Musical Genres

### Japanese Gendai Hougaku

2014-2016, Institute for Traditional Music in the Modern Age (Kawasaki, Japan);  
Yukitoshi MORISHIGE, Director  
*shinobue* and *shakuhachi* (flutes),  
contemporary music for traditional Japanese instrument ensemble

### Japanese Gagaku

2008-2014, Hawai'i Gagaku Society (Honolulu); Masatoshi SHAMOTO, Director  
▪ *ryuuteki* and *komabue* (flutes), 6 years;  
*hichiriki* (reed) and *shou* (mouth organ), 1 semester each  
2014-2016, Japan Gagaku Society

### Japanese Transverse Flutes

2014-2016, studied *nohkan* and *shinobue* with Kohei NISHIKAWA (Kawasaki, Japan)  
traditional folk and theatre genres, contemporary music  
2011, under Kenny ENDO (Honolulu)  
Performed *nohkan* and *shinobue* for the 2011 UH Theatre Dept. Kabuki production  
2008-2014, studied *shinobue* with Masatoshi SHAMOTO (Honolulu); folk genres

### Japanese Shakuhachi

2010-2014, Chikuho-Ryu Hawaii; Robert Herr, Master

### Korean Gugak

2009-2011, Hawai'i Korean Music Ensemble; Jiyeon BYUN, Principal Instructor  
*piri* (reed), *tanso* and *taegeum* (flutes); court and folk genres

### Chinese Kunqu (Shanghai Opera)

2010-2014, Hawai'i Rainbow Kunqu Society; Chin-Tang LO, President  
*dizi* (flute)

### Balinese Gamelan

2011-2014, Gamelan Segara Madu (Hawai'i); Made WIDANA, Director