

CURRICULUM VITAE: TOBY DRIVER

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EDUCATION:

1996-2000 Hampshire College, Amherst, Mass., B.A., Music: Composition and Recording

PRINCIPAL INSTRUCTORS:

Yusef Lateef, '97-'00, UMASS Amherst / Hampshire College Daniel Warner, '96-'97 Hampshire College

WORK EXPERIENCE:

Music Director, Composer, and Producer

The Music of Toby Driver · Self-employed

Jan 2007 – Present

- Composed, produced, and performed original music for global media formats, spanning albums, films, events, installations, and advertisements.
- Orchestrated compositions, directed live performances, and collaborated with recording engineers to ensure exceptional audio quality.
- Spearheaded artist management, social media engagement, graphic design, accounting, fundraising, and event planning for successful project execution.
- Managed multiple disciplines including video editing, tour management, and audio engineering to deliver captivating musical experiences.
- Delivered masterclasses at the university level, sharing expertise on composition, music production, and industry insights.
- Provided private instruction, mentoring budding artists and composers to hone their craft and navigate the music industry.

Recording Engineer/Producer

Haunted Steps (Freelance/Self-Employed)

Jun 2020 – Present

- Managed and maintained professional recording equipment, ensuring the highest quality sound production for various projects.
- Actively kept up-to-date with the latest audio recording technologies, equipment, and techniques to ensure state-of-the-art sound quality and innovative production methods.
- Collaborated closely with artists during recording sessions to achieve their desired sound and vision.
- Recorded, mixed, and mastered tracks, refining final audio for various platforms and audiences.
- Consulted on and contributed to the artistic and technical aspects of music production, from initial recording to final product.

Private Music Instructor

Freelance/Contract

Jan 2004 – Present

- Delivered personalized instruction in multiple instruments, songwriting, and composition, catering to students with diverse musical aspirations.
- Catered to a range of students spanning from age 3 to adults, adapting teaching methods according to each individual's age, ability, and learning style.
- Provided expert instruction for an online platform through Forte, an initiative supported by the Recording Academy, expanding reach to students worldwide.
- Conducted specialized masterclasses at the university level, focusing on technique, music theory, and performance.
- Collaborated with Rock House School of Music, delivering structured lessons, leading ensembles, and contributing to curriculum development.
- Maintained up-to-date knowledge of various teaching methodologies and incorporated modern technology tools to enhance the learning experience.

Record Label Owner

Ice Level Music · Self-employed

Jan 2007 – Present

- Founded and managed a boutique record label, specializing in product management, distribution, marketing, and artist representation.
- Oversaw roles including artist management, booking agent, graphic and web designer, video editor, photographer, and fundraiser.
- Utilized a diverse skill set to champion the success of musical projects and establish a recognized presence in the music industry.

Music Director

Freelance

Jan 2004 – Present

- Served as Music Director and performer for renowned artists, overseeing musician sourcing, sheet music preparation, and orchestrating rehearsals.
 - Directed the live performance process, integrating creative direction with technical expertise to deliver seamless and memorable shows.
 - Expanded industry knowledge and network by collaborating with prominent artists, leading rehearsals, and managing technical operations.
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SELECTED DISCOGRAPHY AS COMPOSER/PERFORMER/PRODUCER, recorded in-studio and commercially released:

2023: Alora Crucible – *Oak Lace Apparition* (House of Mythology) releases Sept 2024.

Composed semi-ambient works based around structural systems of defined, static, musical material that allow for improvisation to lead the dynamic arc of the piece. As composer, producer, recordist, arranger, guitar, hammered dulcimer, synths, voice.

1. Through the Mist, A Peak Of Icy Water. Where Can I Find You, Pelagian Bird? (hammered dulcimer, guitar, violin, synths, piano) (10;00)
2. Amidst Ewdendrift A Corridor (hammered dulcimer, guitar, violin, synths) (8;00)
3. Cenote Vacio (hammered dulcimer, violin (2), pipe organ, voice) (6;00)
4. Mooncast Antlers Into Shadow (hammered dulcimer, violin, synths) (7;00)
5. Aestiform (hammered dulcimer, percussion, violin, synths, piano) (15;00)
6. Unseen Ending in the Grass Above (hammered dulcimer, violin, synths, voice) (10;00)
7. Spindle's Whorl (hammered dulcimer, violin, synths, voice (2)) (7;00)
8. I Destination (hammered dulcimer, guitar, violin, synths, voice (2)) (16;00)

2022: Toby Driver – *Three Peaks* (Ice Level Music) <https://kayodot.bandcamp.com/track/three-peaks>

Progressive pop song in odd compound meters inspired by Sting's 1990s output. As composer, arranger, performer, and engineer.

1. Three Peaks (guitars, fretless bass, synths, vocals, drums) (06;09)

2021: Kayo Dot – *Moss Grew on the Swords and Plowshares Alike* (Prophecy Productions) <https://kayodot.bandcamp.com/album/moss-grew-on-the-swords-and-plowshares-alike>

Through-composed progressive metal paying homage to mid-90s European gothic artists. As composer, producer, recordist, arranger, guitar, bass, synths, percussion, programming, voice

9. The Knight Errant (guitars, basses, synths, drums, vocals) (08;20)
10. Brethren of the Cross (guitars, basses, synths, drums, vocals) (08;19)
11. Void in Virgo (The Nature of Sacrifice) (guitars, basses, synths, drums, vocals) (09;10)
12. Spectrum of One Colour (guitars, basses, synths, drums, vocals) (04;56)
13. Get Out of the Tower (guitars, basses, synths, drums, vocals) (07;05)
14. The Necklace (guitars, basses, synths, drums, vocals) (08;29)
15. Epipsychidion (guitars, basses, synths, drums, vocals) (13;12)

2021: Alora Crucible – *Thymiamatascension* (House of Mythology) <https://aloracruciblehom.bandcamp.com/>

Atmospheric, semi-ambient music inspired by 1970s-90s cassette-based New Age. As composer, producer, guitarist, vocalist, keyboardist.

1. Livanomancy in Jasper (electric guitar, synths, violin) (09;25)
2. Synaxarion of John Isangelous (electric guitar, synths, violin) (06;01)
3. Synaxarion of John Abject (electric guitar, synths, violin) (07;29)
4. Bottomless Madrugada (electric guitar, synths, violin) (05;55)
5. Barriers Hymn (voice, electric guitar, synths, violin) (07;57)
6. Psalloed Illusions (electric guitar, acoustic guitar, synths, violin) (03;59)

2020: Oixisha – *Neverflesh Safary* (Ice Level Music) <https://kayodot.bandcamp.com/track/neverflesh-safary>

Electronica inspired by downtempo and IDM artists of the UK scene. As composer, producer, arranger, synths, field recording, samples, programming

1. Neverflesh Safary (laptop, samples, guitar, voice, synthesizers) (09;10)

2020: Oixisha – *Fragmentation Garden* (Ice Level Music) <https://oixisha.bandcamp.com/album/fragmentation-garden>

Electronica inspired by downtempo and IDM artists of the UK scene. As composer, producer, arranger, synths, field recording, samples, programming

1. Ixyss Maer (laptop, samples, synthesizers) (08;54)
2. Minm/0 (laptop, samples, guitar, synthesizers) (08;19)

2019: Kayo Dot – *Blasphemy* (Prophecy Productions) <https://kayodot.bandcamp.com/album/blasphemy>

A narrative in eight (8) parts based on the novel by Jason Byron. As composer, co-producer, arranger, guitar, bass, synths, piano, organ, percussion, programming, voice

1. Ocean Cumulonimbus (guitars, synthesizers, drumset, voice) (03;59)
2. The Something Opal (guitars, synthesizers, church organ, drumset, auxiliary percussion, voice) (05;44)
3. Lost Souls on Lonesome's Way (guitars, synthesizers, rhodes, drumset, voice, choir) (05;21)
4. Vanishing Act in Blinding Gray (guitars, synthesizers, piano, drumset, voice) (08;07)
5. Turbine, Hook, and Haul (guitars, synthesizers, piano, drumset, trumpet, voice, choir) (06;10)
6. Midnight Mystic Rise and Fall (guitars, synthesizers, drumset, auxiliary percussion, voice) (05;33)
7. An Eye for a Lie (laptop, samples, guitars, synthesizers, drumset, auxiliary percussion, voice) (05;22)
8. Blasphemy: A Prophecy (guitars, bass guitar, synthesizers, pipe organ, drumset, auxiliary percussion, voice) (04;14)

2019: Toby Driver and Nick Hudson – *Black Feather Under Your Tongue* (Ice Level Music) <https://kayodot.bandcamp.com/album/black-feather-under-your-tongue>

Free improvisation on a whim during Nick's short visit to the US. As guitarist.

1. Black Ecstasy (guitar, piano) (10;02)
2. First Was the Word Was the Virus (guitar, voice) (10;24)
3. When I Saw the Star (guitar, voice) (12;27)
4. Martial Hauntology (guitar, piano) (09;16)

2018: Toby Driver – *They Are The Shield* (Blood Music) <https://kayodot.bandcamp.com/album/they-are-the-shield-2>
A suite of violin-led experimental ballads, created in part with support from Roulette Intermedium, Brooklyn, NY. As composer, producer, arranger, lyricist, guitar, bass, synths, piano, organ, voice

1. Anamnesis Park (violins, synthesizers, guitar, drumset, voice) (10;34)
2. Glyph (violins, synthesizers, guitar, drumset, voice) (08;40)
3. 470 Nanometers (violins, synthesizers, guitar, drumset, voice) (05;33)
4. Scaffold of Digital Snow (violins, synthesizers, guitar, drumset, voice) (06;40)
5. Smoke-Scented Mycelium (violins, synthesizers, guitar, drumset, voice) (07;36)
6. The Knot (violins, piano, processing, voice) (04;10)

2018: Piggy Black Cross – *Always Just Out of R.E.A.C.H.* (Robotic Ecllosion After Coming Hylozoic) (Ice Level Music) <https://kayodot.bandcamp.com/album/always-just-out-of-r-e-a-c-h-robotic-ecllosion-after-coming-hylozoic-remastered>

An exploration of impressionistic electronic body music. As composer, producer, arranger, guitar, synths, field recording, samples, programming

1. Psygh Øn Raindom ÆllÆy (laptop, drumset, guitars, synthesizers, voice) (06;23)
2. ðeað 1101001011's In-Çide (laptop, samples, synthesizers, guitar, voice) (06;15)
3. 2 afЯa1D (laptop, guitars, samples, synthesizers, voice) (05;25)
4. Turrrn *f Th Scr/EWI (laptop, samples, trumpet, violin, guitars, synthesizers, voice) (05;40)
5. bAD bA†\$ oužā †remrr ças†le (laptop, synthesizers, guitars, voice) (05;20)

2017: Toby Driver – *Madonnawhore* (Flenser Recordings) <https://kayodot.bandcamp.com/album/madonnawhore>

A collection of minimalistic, primarily organ-driven ballads. As composer, producer, arranger, lyricist, guitar, bass, synths, organ, voice

1. The Scarlet Whore/Her Dealings with the Initiate (organ, Polysix, guitar, drumset, voice) (07;17)
2. Avignon (organ, Polysix, field recordings, guitar, drumset, chorus, voice) (07;07)
3. The Deepest Hole (organ, Polysix, guitar, drumset, voice) (07;27)
4. Parsifal (guitar, drumset, voice) (04;57)
5. Craven's Dawn (organ, Polysix, guitar, bass guitar, saxophone, drumset, chorus, voice) (09;21)
6. Boys on the Hill (organ, Polysix, guitar, drumset, voice) (07;39)

2016: Kayo Dot – *Plastic House on Base of Sky* (Flenser Recordings) <https://kayodot.bandcamp.com/album/plastic-house-on-base-of-sky> *Pieces inspired by the music of Japanese composer Susumu Hirasawa. As composer, producer, arranger, co-lyricist, guitar, bass, synths, programming, voice*

1. Amalia's Theme (synthesizers, guitars, bass guitar, laptop, voice) (07;33)
2. All the Pain in All the Wide World (synthesizers, guitars, bass guitar, laptop, voice) (10;09)
3. Magnetism (synthesizers, guitars, bass guitar, laptop, voice) (07;29)
4. Rings of Earth (synthesizers, guitars, bass guitar, laptop, voice) (08;40)
5. Brittle Urchin (synthesizers, rhodes, guitars, bass guitar, laptop, voice) (04;32)

2014: Kayo Dot – *Coffins on Io* (Flenser Recordings) <https://kayodot.bandcamp.com/album/coffins-on-io-2>

Songs evoking a retro-future noir aesthetic, inspired by urban landscapes and science fiction. As composer, producer, arranger, guitar, bass, synths, rhodes, organ, voice

1. The Mortality of Doves (guitars, bass guitar, synthesizers, alto saxophone, drumset, auxiliary percussion, voice) (11;54)
2. Offramp Cycle, Pattern 22 (guitars, bass guitar, synthesizers, drumset, auxiliary percussion, voice) (09;25)
3. Longtime Disturbance on the Miracle Mile (guitars, synthesizers, drumset, voice) (04;07)
4. Library Subterranean (guitars, bass guitar, synthesizers, alto saxophone, drumset, voice) (08;24)
5. The Assassination of Adam (guitars, synthesizers, alto saxophone, drumset, voice) (05;47)
6. Spirit Photography (guitars, bass guitar, synthesizers, organ, rhodes, alto saxophone, drumset, voice) (10;06)

2014: Toby Driver – *Ichneumonidae* (Ice Level Music) <https://kayodot.bandcamp.com/album/ichneumonidae-official-soundtrack>

A chamber piece written for a Butoh performance by Michelle Morinaga. As composer, producer, arranger, guitar, synths

1. Pale Hesyachasm (violin, guitar, synths, vibraphone and other percussion) (12;54)
2. Supercrescentus of Eros (violin, guitar, synths, vibraphone and other percussion) (15;38)
3. The Great Red Dragon and the Woman Clothed with the Sun (violin, guitar, synths, vibraphone and other percussion) (02;58)

2013: Kayo Dot – *Hubardo* (Ice Level Music) <https://kayodot.bandcamp.com/album/hubardo>

An epic narrative in eleven parts for a larger ensemble, based on the story by Jason Byron. As composer, co-producer, co-arranger, bass guitar, synthesizers, piano, rhodes, percussion, voice

1. The Black Stone (guitar, bass guitar, alto saxophone, violin, synthesizers, organ, drumset, voice) (10;39)
2. Crown-in-the-Muck (guitar, bass, synthesizers, trumpet, alto saxophone, tenor saxophone, clarinet, drumset, voice) (08;54)
3. Thief (guitar, bass guitar, synthesizers, organ, trumpet, alto saxophone, drumset, voice) (06;52)
4. Vision Adjustment to Another Wavelength (guitar, bass, synthesizers, tenor sax, flute, drumset, aux percussion, voice) (04;54)
5. Zlida Caosgi (To Water the Earth) (guitar, bass guitar, synthesizers, drumset, voice) (05;26)
6. The First Matter (Saturn in the Guise of Sadness) (bass guitar, rhodes, synthesizers, drumset) (09;29)
7. The Second Operation (Lunar Water) (piano, violin, flugelhorn, rhodes, choir, tenor saxophone, voice) (13;19)
8. Floodgate (guitar, bass guitar, synthesizers, alto saxophone, trumpet, drumset, voice) (07;23)
9. And He Built Him a Boat (guitar, bass guitar, synthesizers, drumset, choir, voice) (07;28)
10. Passing the River (samples, guitar, synthesizers, rhodes, alto sax, trumpet, drumset, auxiliary percussion, voice) (10;12)
11. The Wait of the World (guitar, bass guitar, synthesizers, clarinet, trumpet, alto sax, tenor sax, rhodes, drumset, voice) (14;23)

2012: Kayo Dot – *Gamma Knife* (Ice Level Music/Antithetic) <https://kayodot.bandcamp.com/album/gamma-knife>
Sacred expressions from the ecclesiastical to the Satanic built on meditation, mysticism, 11-note chords and obliquely-timed beats. As composer, producer, arranger, co-lyricist, guitar, bass guitar, synthesizers, piano, church bells, voice

1. Lethe (church bells, guitar, alto saxophone, violins, choir, voice) (05:05)
2. Rite of Goetic Evocation (guitars, bass guitar, synthesizers, alto saxophones, drumset, voice) (06:40)
3. Mirror Water, Lightning Night (guitars, bass guitar, synthesizers, alto saxophones, drumset, voice) (05:33)
4. Ocellated God (guitars, bass guitar, synthesizers, alto saxophones, violins, drumset, voice) (06:32)
5. Gamma Knife (piano, guitar, voice) (06:46)

2012: Tartar Lamb II – *Polyimage of Known Exits* (Ice Level Music) <https://kayodot.bandcamp.com/album/polyimage-of-known-exits>
A long-form piece using Driver's characteristic method of phrase-driven abstract timing pioneered in Tartar Lamb I (2006-7), this time focusing on rhythmic phrases led by processed extended-technique clarinet. As composer, arranger, lyricist, bass guitar, synthesizers, voice

1. Polyimage of Known Exits, First Movement (bass guitar, alto saxes, synths, processed clarinet, bass clarinet, voice) (06:50)
2. Polyimage of Known Exits, Second Movement (bass guitar, alto saxes, synths, processed clarinet, bass clarinet, voice) (12:36)
3. Polyimage of Known Exits, Third Movement (bass guitar, alto saxes, synths, processed clarinet, horn in F, voice) (09:28)
4. Polyimage of Known Exits, Fourth Movement (bass, saxes, synths, clarinet, trumpet, violin, percussion, voice) (11:59)

2011: Kayo Dot – *Stained Glass* (Hydra Head) <https://kayodot.bandcamp.com/album/stained-glass>
Originally composed as a collaborative piece for Peter Hopkins Miller's film, Stained Glass, expanded here with further-developed ideas and larger ensemble; a synaesthetic rendering of a Luciferian journey across colored windows in a darkened cathedral. As composer, producer, arranger, guitar, bass guitar, synthesizers, bells and chimes, processing, samples, voice

1. Stained Glass (guitar, rhodes, vibraphone, bass, clarinet, tenor sax, violin, synths, chimes, samples, drums, voice) (19:56)

2010: Kayo Dot – *Coyote* (Hydra Head) <https://kayodot.bandcamp.com/album/covote>
A long-form piece focusing on reviving the chorus-bass sound of early 80s post-punk combined with the trumpet/cornet and alto sax unisons hinted at by Ornette Coleman on "The Shape of Jazz to Come," in a hyper-complex through-composed form. Based on the story by Yuko Sueta. As composer, co-producer, arranger, bass guitar, voice.

1. Calonyction Girl (bass, trumpet, alto saxophone, synthesizer, organ, violin, drumset, crotales, bells, gongs, voice) (08:00)
2. Whisper Ineffable (bass, trumpet, alto saxophone, synthesizer, organ, violin, drumset, crotales, bells, gongs, voice) (11:13)
3. Abyss Hinge 1: Sleeping Birds Sighing in Roscolux (bass, trumpet, alto sax, clavinet, synth, organ, violin, guitar, drums) (03:46)
4. Abyss Hinge 2: The Shrinking Armature (bass, trumpet, alto sax, synths, violin, drums, crotales, gongs, timpanis, voice) (13:40)
5. Cartogram Out of Phase (bass, trumpet, alto sax, organ, violin, drumset, crotales, beels, gongs, voice) (03:11)

2009: Maudlin of the Well – *Part the Second* (Ice Level Music) <https://kayodot.bandcamp.com/album/part-the-second>
Chamber-orchestral progressive rock re-imaginings of pieces from Driver's 2000 oratorio, "Six Trillion Miles Before the First," based on the epic poem by Jason Byron, and new pieces following the same aesthetic. As composer, producer, arranger, co-lyricist, guitar, bass guitar, voice

1. An Excerpt from 6,000,000,000 Miles Before the First, or, The Revisitation of the Blue Ghost (guitars, organ, violins, bass guitar, synthesizers, piano, drumset, auxiliary percussion, choir, voice) (10:56)
2. Another Excerpt: Keep Light Near You, Even When Dying (guitars, baritone guitar, organ, violins, cello, alto saxophones, bass guitar, synthesizers, piano, drumset, auxiliary percussion, voice) (05:59)
3. Rose Quartz Turning to Glass (guitars, organ, violins, cello, alto saxophones, bass guitar, synthesizers, piano, samples, drumset, auxiliary percussion, voice) (07:30)
4. Clover-Garland Island (guitars, organ, violins, cello, alto saxophones, bass guitar, synthesizers, piano, samples, drumset, auxiliary percussion, voice) (08:18)
5. Laboratories of the Invisible World (Rollerskating the Cosmic Palmistic Postborder) (guitars, organ, violins, cello, alto saxophones, bass guitar, synthesizers, piano, samples, drumset, auxiliary percussion, choir, voice) (11:50)

2008: Kayo Dot – *Blue Lambency Downward* (Hydra Head) <https://kayodot.bandcamp.com/album/blue-lambency-downward>
Compositions in response to Hurricane Katrina, built on a low-woodwind ensemble taking inspiration from West African jazz. As composer, arranger, guitar, bass guitar, lyricist, synthesizers, piano, clarinet, percussion, voice

1. Blue Lambency Downward (guitars, bells, synthesizers, drumset, voice) (10:00)
2. Clelia Walking (guitars, bells, violin, bass clarinets, organ, synthesizers, drumset, voice) (05:29)
3. Right Hand is the One I Want (guitars, bells, violin, piano, vibraphone, synthesizers, drumset, voice) (06:54)
4. The Sow Submits (guitars, bells, gongs, violin, bass clarinet, vibraphone, metallophone, synthesizers, drumset, voice) (04:02)
5. The Awkward Wind-Wheel (guitars, bass guitar, clarinets, synthesizers, drumset, voice) (03:29)
6. The Useless Ladder (guitars, clarinets, violin, synthesizers, chorus) (02:40)
7. Symmetrical Arizona (guitars, bass, clarinet, tenor sax, baritone sax, vibraphone, synthesizers, drumset, percussion) (10:50)

2007: Tartar Lamb – *Sixty Metonymies* (Ice Level Music) <https://kayodot.bandcamp.com/album/sixty-metonymies>
A long-form composition using Driver's newly-developed technique of phrase-based conduction and response in a chamber setting. As composer, arranger, conductor, lyricist, guitar, voice

1. Incensing the Malediction is a Lamb (violin, guitar, trumpet, percussion) (11:47)
2. A Lamb in Hand's Worth Two in the Ewe (violin, guitar, trumpet, percussion) (03:12)
3. Trumpet Twine the Lamb Unkyne (violin, guitar, trumpet, percussion, synthesizers) (09:36)
4. The Lamb, the Ma'am, and the Holy Shim-Sham (violin, guitar, trumpet, percussion, synthesizers, voice) (16:38)

2006: Kayo Dot – *Dowsing Anemone With Copper Tongue* (Robotic Empire) <https://kayodot.bandcamp.com/album/dowsing-anemone-with-copper-tongue>
A collection of songs for large band focusing on three guitars, drones, and extended technique. As composer, producer, arranger, co-lyricist, guitar, clarinet, piano, electronics, percussion, voice

1. Gemini Becoming the Tripod (guitars, bass guitar, violin, trumpet, electronics, drumset, voice) (10;43)
2. Immortelle and Paper Caravelle (guitars, bass guitar, violins, trumpet, electronics, drumset, auxiliary percussion, voice) (09;42)
3. Aura on an Asylum Wall (guitars, bass guitar, contrabass, violin, trumpet, clarinet, electronics, drumset, voice) (07;44)
4. _ On Limpid Form (guitars, bass guitar, violin, trumpet, electronics, drumset, auxiliary percussion, voice) (18;00)
5. Amaranth the Peddler (guitars, bass, contrabass, violins, trumpet, electronics, drumset, auxiliary percussion, voice) (14;07)

2005: Toby Driver – *In the L.L.Library Loft* (Tzadik) <https://kayodot.bandcamp.com/album/in-the-l-l-library-loft>
Four large-ensemble pieces using conceptual and experimental techniques. As composer, producer, arranger, lyricist, guitar, bass guitar, piano, prepared piano, percussion, bowed tuning forks, voice

1. Kandu vs. Corky (Horrorca) (*with a large guitar and percussion ensemble with all rhythms focusing on a bell-curve*) (guitars, bass guitar, contrabass, violins, trombones, horn in F, trumpet, drumsets (2), auxiliary percussion, voice) (15;14)
2. The Lugubrious Library Loft (*with each instrument being performed by four hands/two people: the prepared piano, the bowed tuning forks, and even the vocals performed being sung into another person's mouth using the other person's tongue and lips to form words while the air and vibrations come from the original singer*) (prepared piano four-hands, bowed tuning forks four hands, bass guitar four-hands, voice two-mouths) (09;03)
3. Brown Light Upon Us (*with the ensemble performing in a distant room down the hall behind closed doors*) (guitar, bass guitar, drumset, choir) (17;58)
4. Eptaceros (*built upon the extended technique trumpet playing of F. Graham*) (piano, cellos, guitar, extended tech. Trumpet, voice) (10;59)

2003: Kayo Dot – *Choirs of the Eye* (Tzadik) <https://www.youtube.com/watch?v=GzJA1xOxTCU>
A discovery of through-composed form, utilizing the layers of guitars and volume more commonly found in metal along with orchestral instruments. As composer, producer, co-arranger, guitar, bass guitar, electronics, processing, cello, voice

1. Marathon (guitars, horn in F, trombones, flute, bass guitar, organ, rhodes, piano, electronics, voice) (10;14)
2. A Pitcher of Summer (guitars, clarinets, violin, trombone, horn in F, trumpet, bass, organ, piano, electronics, voice) (05;47)
3. The Manifold Curiosity (guitars, F horn, trombones, clarinet, alto saxes, violins, bass, organ, rhodes, electronics, voice) (14;27)
4. Wayfarer (guitars, violins, cello, bass guitar, alto saxes, clarinet, organ, rhodes, piano, choir, voice) (10;40)
5. The Antique (guitars, violins, bass guitar, organ, samples, rhodes, piano, voice) (14;39)

2001: Maudlin of the Well – *Leaving Your Body Map* (Dark Symphonies) <https://kayodot.bandcamp.com/album/leaving-your-body-map>
Driver's practice of dream-journaling and meditation led him to an enhanced ability to lucid dream, compose ideas in the dream, and remember them upon waking. Contextualized here in progressive rock and chamber miniatures, part 2 of 2. As composer, producer, co-arranger, co-lyricist, guitar, bass guitar, percussion, cello, contrabass, field recording, voice

1. Stones of October's Sobbing (guitars, bass guitar, clarinets, flutes, synthesizers, drumset, voice) (07;25)
2. Gleam in Ranks (guitars, bass guitar, synthesizers, drumset, voice) (04;16)
3. Bizarre Flowers/A Violent Mist (guitars, bass guitar, synthesizers, drumset, voice) (09;35)
4. Interlude 3 (guitar, viola, clarinet, percussion) (04;17)
5. The Curve That to an Angle Turn'd (guitars, bass guitar, clarinets, flutes, synthesizers, cello, bells, drumset, voices) (08;22)
6. Sleep is a Curse (guitars, violas, contrabass, voice) (05;37)
7. Riseth He, The Numberless pt. 1 (guitars, bass guitar, synthesizers, samples, drumset, voice) (04;18)
8. Riseth He, The Numberless pt. 2 (guitars, bass guitar, synthesizers, samples, drumset, voice) (05;16)
9. Interlude 4 (guitar, cello, bells, violas, drumset) (05;13)
10. Monstrously Low Tide (guitars, bass guitar, synthesizers, organ, drumset, voice) (06;48)

2001: Maudlin of the Well – *Bath* (Dark Symphonies) <https://kayodot.bandcamp.com/album/bath>
Driver's practice of dream-journaling and meditation led him to an enhanced ability to lucid dream, compose ideas in the dream, and remember them upon waking. Contextualized here in progressive rock and chamber miniatures, part 1 of 2. As composer, producer, co-arranger, co-lyricist, guitar, bass guitar, cello, percussion, field recording, voice

1. The Blue Ghost/Shedding Qliphoth (guitars, alto saxophones, synthesizers, drumset) (07;57)
2. They Aren't All Beautifull (guitars, bass guitar, synthesizers, baritone saxophone, drumset, voice) (05;37)
3. Heaven and Weak (guitars, bass guitar, clarinets, cello, organ, synthesizers, drumset, voice) (07;43)
4. Interlude 1 (guitars) (01;38)
5. The Ferryman (pipe organ, guitars, bass guitar, samples, drumset, voice) (07;51)
6. Marid's Gift of Art (cello, guitars, trumpet, voice) (03;42)
7. Girl With a Watering Can (guitars, bass guitar, synthesizers, clarinet, voice) (08;45)
8. Birth Pains of Astral Projection (guitars, bass guitar, synthesizers, alto saxophone, organ, bells, voice) (10;35)
9. Interlude 2 (water splashing percussion, piano, cello, guitar) (02;13)
10. Geography (guitar, cello, bass guitar, drumset, voice) (05;00)

SOUNDTRACKS AND COMMISSIONS:

- 2022: *Parapuká Vená*, for Ludovico Ensemble, cimbalom and mezzo-soprano, Boston, Massachusetts
2017: *Through the Arm to Magma*, for Sacrum Profanum festival & Spółdzielnia Muzyczna, chamber orchestra, Kraków, Poland
2017: *Lazaretto* (dir. Kevin Endres)
2014: *Ichneumonidae* (Butoh performance for Michelle Morinaga) (Ice Level Music)
2013: *The Pod* (dir. Eric Pennycoff)

SELECTED DISCOGRAPHY AS COLLABORATOR (all are full-length albums, min. 00:40:00):

2022: Extra Life – *Secular Works, vol. 2*, feat. Charlie Looker (Last Things Records) (*As bassist*)
2022: Bloodmist – *Arc*, feat. Jeremiah Cymerman and Mario Diaz de Leon (5049 Records) (*As bassist and co-writer*)
2022: Ultraphauna – *No, No, No, NO!* (self-released) (*as bassist and mix engineer*)
2022: Vaura – *Vista of Deviant Anatomies*, (Primal Architecture) (*As bassist, co-writer, and mix engineer*)
2020: Bloodmist – *Phos*, feat. Jeremiah Cymerman and Mario Diaz de Leon (5049 Records) (*As bassist and co-writer*)
2019: Vaura – *Sables*, (Profound Lore) (*As bassist and co-writer*)
2018: Stern – *Missive: Sister Ships* (Sleeping Giant Glossolalia) (*as guitarist*)
2015: BloodMist – (s/t), feat. Jeremiah Cymerman and Mario Diaz de Leon (5049 Records) (*As bassist and co-writer*)
2015: Stern – *Bone Turquoise* (New Atlantis) (*as guitarist*)
2014: Secret Chiefs 3 – *Book of Souls: Folio A* (Web of Mimicry) (*as bassist*)
2014: Stern – *Entitlement* (s/r) (*as guitarist*)
2014: Vaura – *The Missing* (Profound Lore) (*As bassist, keyboardist, and co-writer*)
2013: Vaura – *Selenelion* (WIERD) (*As bassist and co-writer*)
2010: Asva – *Presences of Absences* (Important Records) (*As vocalist and co-writer*)
2009: Gregor Samsa – *Rest* (The Kora Records) (*As vibraphonist, clarinetist, and arranger*)

SELECTED DISCOGRAPHY AS LEAD PRODUCER FOR HIRE:

2024: Polytheist – *Oneiros* (label TBA)
2022: Ultraphauna – *No, No, No, NO!!!* (*Dur et Doux*)
2020: Asava – *Asava* (self-released)

GALLERIES AND EXHIBITIONS:

2017 57th Biennale di Venezia, in collaboration with filmmaker Peter Hopkins Miller, “Stained Glass,” Pavilion of Colors, composer

RESIDENCIES:

June 2023, Avaloch Farm Music Institute, Boscawen, New Hampshire.
August 2022, Avaloch Farm Music Institute, Boscawen, New Hampshire.
August 25-31, 2015, The Stone, New York, NY, curated by John Zorn.

GRANTS:

January 2017, Roulette Intermedium, Brooklyn, NY for the creation and presentation of new works.

SELECTED RECENT PERFORMANCES:

July 2023, KAYO DOT at LÚNASA CASCADIA FEST
World premiere performances of music from “Moss Grew on the Swords and Plowshares Alike”

April–May 2023, ULTRAPHAUNA EUROPEAN TOUR,
feat. headlining concerts and festivals in the France, Germany, Belgium, and The Netherlands in support of “No, No, No, NO!!!”

February–March 2023, CHOIRS OF THE EYE 20th ANNIVERSARY TOUR
feat. sold-out headlining concerts in the U.K. and Europe to celebrate the 20th Anniversary of “Choirs of the Eye”

January 2023, EXTRA LIFE EUROPEAN TOUR,
feat. headlining concerts in support of “Secular Works, vol.2”

March 2022, ALORA CRUCIBLE EUROPEAN MINI-TOUR,
feat. headlining concerts in the U.K., France, and Belgium in support of “Thymiamatascension”

September–October 2019, March 2020, KAYO DOT U.S. TOUR,
feat. headlining concerts and festival dates in the U.S. and Canada in support of “Blasphemy”

September–December 2018, TOBY DRIVER WORLD TOUR,
feat. headlining concerts and festivals in the U.S., Mexico, Canada, Europe, and the Middle East, in support of “They Are the Shield”

August 2018, PIGGY BLACK CROSS WEST COAST TOUR,
feat. concerts in the west coast U.S., in support of “Always Just Out of R.E.A.C.H.”

April 2018, TOBY DRIVER SOLO at ROADBURN FESTIVAL

February–April 2018, DECIBEL TOUR,
featuring ENSLAVED, MYRKUR, and WOLVES IN THE THRONE ROOM, playing bass for MYRKUR

September 2017, SACRUM PROFANUM FESTIVAL,
commission for chamber orchestra

November–December 2017, SOLSTAFIR and MYRKUR EUROPEAN TOUR,
playing bass for MYRKUR across Europe and Scandinavia

August 2017, PSYCHO LAS VEGAS FESTIVAL,
main stage, playing bass for MYRKUR

March–September 2017, KAYO DOT U.S. TOURS
supporting PALLBEARER, MARISSA NADLER, and TODAY IS THE DAY, in support of “Plastic House on Base of Sky”

August–November 2016, KAYO DOT WORLD TOUR,
feat. concerts and festival dates in the U.S., Canada, Europe, and the Middle East, in support of “Plastic House on Base of Sky”

June 2016, KAYO DOT JAPAN TOUR,
feat. headlining concerts in Japan, in support of “Plastic House on Base of Sky”

SELECTED MAJOR FESTIVALS:

Prophecy Fest, New York, NY, 2018 / Sacrum Profanum, Krakow, PL, 2017 / Psycho Las Vegas, Las Vegas, NV, 2017 / Roadburn Festival, Tilburg, NL, 2015, 2018 / Masada Book Two, Royce Hall, UCLA, 2015 / Heineken Jazzaldia, Kursaal Auditorio, Donostia/San Sebastian, 2014 / International Kansk Festival w/ the Krasnoyarsk Philharmonic Russian Orchestra, 2014 / South by Southwest, Austin, TX, 2009, 2014, 2017 / Incubate! Festival, Tilburg, NL, 2009 and 2016 / Jazz in Marciac Festival, 2012 / MIMI Festival, Marseilles, FR, 2011 / Festival SinSal / Isla de San Simón, 2011 / FMM Sines / Sines, Portugal, 2011

PUBLISHED ESSAYS:

“Kayo Dot’s Toby Driver Breaks Down *Stained Glass*,” ASCAP “We Create Music,” 2011
“The Introvert Endureth,” *Arcana IV: Musicians On Music*, (edited by John Zorn) 2009, Hips Road

CURATION:

The Stone, New York, NY, February 2010
Vaudeville Park, Brooklyn, NY, January–March 2012

CURRENT PROFESSIONAL AFFILIATIONS:

ASCAP, The Recording Academy/GRAMMYS, Tzadik, Prophecy Productions, The Flenser, Blood Music, Hydra Head Records, TerrorBird Media, Daymare Records, Tartarus Tapes, Plutonic Group Syncs, Notedrops Inc., Hotwire KK, Ice Level Music, House of Mythology