

# William O'Hara, Ph.D.

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Sunderman Conservatory of Music  
Gettysburg College  
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## Appointments

### Gettysburg College, *Sunderman Conservatory of Music*

Associate Professor of Music Theory, 2023–present  
Special Assistant to the Associate Provost for Academic Affairs, 2023–24  
Chair, Data Science Program, 2023–present  
Assistant Professor of Music Theory, 2017–2022 (tenure awarded November 2022)

### Tufts University

Lecturer of Music, Spring 2016–Spring 2017

## Education

### Harvard University

Ph.D., Music, 2017  
Advisors: Suzannah Clark & Alexander Rehding  
Dissertation: “The Art of Recomposition: Creativity, Aesthetics, and Music Theory.”  
General examinations passed with distinction, 2013

### University at Buffalo, SUNY

Ph.D. coursework, Music History & Theory, 2010–2011

### University of Wisconsin–Madison

M.A., Music Theory, 2010

### Miami University

B.Mus., Music Education, 2008

## Publications

### Journal Articles

- “Between Art and Science: Amy Beach’s ‘Hermit Thrush’ Pieces and Early-Twentieth-Century Birdsong Transcription.” *SMT-V* 11 (forthcoming, 2025).
- “Coding Sound, Crafting Circuits: Synthesizer Design as Critical Making.” *Engaging Students* 9 (forthcoming, 2024).
- “Playing the ‘Fantastical Gap’: Embedded Soundscapes in Digital Games.” *Music and the Moving Image* 16/3 (2023): 5–23.
- “The *Techne* of YouTube Performance: Musical Structure, Extended Techniques, and Custom Instruments in Solo Pop Covers.” *Music Theory Online* 28/3 (2022).
- “Introduction: Corraling the Chorale.” *Journal of Music Theory Pedagogy* 35 (2021): 3–7. Co-authored with Chelsea Burns, Marcelle Pierson, Katherine Pukinskis, Peter Smucker, and William van Geest.
- “Neo-Riemannian Theory as Voice-Leading Pedagogy.” *Journal of Music Theory Pedagogy* 35 (2021): 62–74.
- “Music Theory on the Radio: Theme & Temporality in Hans Keller’s First Functional Analysis.” *Music Analysis* 39/1 (2020): 3–49.

“Mapping Sound: Play, Performance, and Analysis in *Proteus*.” *Journal of Sound and Music in Games*. 1/3 (2020): 35–67.

“Music Theory and the Epistemology of the Internet; or Analyzing Music Under the New Think-piece Regime.” *Analitica: Rivista online di studi musicali* 10 (2018).

- Received the 2020 Adam Krims Award (outstanding publication by a junior scholar), Society for Music Theory Popular Music Interest Group

“Flipping the Flip: Responsive Video in the Music Classroom.” *Engaging Students* 3 (2015).

### Book Chapters

“Music and Sound in Film-to-Game Adaptations.” In *The Oxford Handbook of Video Game Music and Sound*, ed. William Gibbons and Mark Grimshaw-Aagaard. New York: Oxford University Press, 2024 (forthcoming).

“Hans Keller and the Media of Analysis.” In *The Oxford Handbook of Public Music Theory*, ed. J. Daniel Jenkins. New York: Oxford University Press, 2024 (forthcoming; online first).

“The Composer as Master of Development.” In *Antoine Reicha and the Making of the Nineteenth-Century Composer*, ed. Fabio Morabito and Louise Bernard de Raymond. Bologna: Ut Orpheus (2021): 115–152.

“Analytical Podcasting.” In *The Routledge Companion to Music Theory Pedagogy*, ed. Leigh van-Handel. London: Routledge (2020): 390–396.

- Collection received the 2022 Outstanding Multi-Author Collection Award, Society for Music Theory

### Essays & Reviews

“Review of *The Cambridge Companion to Video Game Music*.” *Theory and Practice* 47 (forthcoming, 2023/24).

“Phrase Extension in Haydn’s String Quartet Minuets: A Preliminary Corpus Study.” *Proceedings of the Future Directions of Music Cognition International Conference, 6–7 March, 2021*. Columbus: The Ohio State University, 2021: 73–77.

“Review of *David Lewin’s Morgengruß*.” *Music Theory and Analysis* 5/1 (2018): 104–114.

“Putting It Together: The Anatomy of a YouTube Cover.” *Musicology Now* (official blog of the American Musicological Society), January 8, 2018.

“Diegetic Music, Mythmaking, and the Heroic Theme in *Guardians of the Galaxy*.” *Musicology Now*, June 9, 2017.

“Momigny’s Mozart: Language, Metaphor, and Form in an Early Analysis of the String Quartet in D Minor, K. 421.” *Newsletter of the Mozart Society of America* 21/1 (2017): 5–10.

“Review of Steven Rings, *Tonality and Transformation*” *Mosaic: A Journal of Music Research* 2 (2012).

### In Preparation / Under review

“‘When Far From Her I Roam’: Tonal Structures in the Early Songs of Amy Beach.” Co-authored with Austin Nikirk. “Revise and resubmit.”

“Octatonic-Triadic Cycles and Amy Beach’s ‘Autumn Song.’” In preparation.

“Counterfactual Recompositions.” In preparation.

### Book Projects in Progress

*The World Cries Out for Harmony: Amy Beach’s Compositional Voices*. Proposal under consideration at Amherst College Press.

*Studying Video Game Music*. “Revise and resubmit” for the College Music Society’s “Pedagogies and Innovations” Series (Routledge).

## Presentations

### Invited Talks

- “Atari’s *Star Wars* and the Birth of the Multimedia Blockbuster.” Metropolitan Washington Mensa Conference. Reston, Virginia. August 14, 2022.
- “Digital Ecologies of 21st-Century Music-Theoretical Instruments.” *Everywhere it is Machines* Speaker Series, School of Performing and Digital Arts, Royal Holloway, University of London. May 6, 2021.
- Plenary session panelist, “Teaching Music Theory in the Digital Age.” Society for Music Analysis (UK) Study Day, University of Liverpool. March 26, 2021.
- “Five Things We Can Learn and Teach from Video Game Music.” National Association for Music Education—Collegiate chapter, Temple University. February 24, 2021.
- “Music Theory and Public Engagement Online.” Harvard University Department of Music. April 6, 2020 (postponed due to coronavirus).
- “Teaching With Video.” *Carolina/College Music Society Summit 2.0: Designing the Music School of the Future*. University of South Carolina. January 18, 2019.
- “Music Theory on the Radio.” *The Mozart Colloquium*. Internationale Stiftung Mozarteum. Salzburg, Austria. May 25, 2018.
- “Momigny’s Mozart.” *The Mozart Colloquium*. Harvard University. April 12, 2016.

### Conference Presentations (refereed)

- “Tuneful Recollections: The Formal Implications of Self-Borrowing in Two Orchestral Works by Amy Beach.” *Society for Music Analysis*. University of Oxford. July 8, 2023.
- “Solfeggio Tones: Digital Mythology and the History of Music Theory.” *Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference on Musical Media*. Harvard University. May 13, 2023.
- “Formal Function, Recomposition, and Phrase Rhythmic Techniques in Haydn’s Imitative String Quartet Minuets.” *Dutch-Flemish Society for Music Theory*. Royal Conservatory of The Hague, Netherlands. March 12, 2022.
- “Amy Beach Among the Ornithologists.” *American Musicological Society*. November 12, 2021.
- “Octatonic-Triadic Cycles and Amy Beach’s ‘Autumn Song.’” *Society for Music Theory*. November 6, 2021.
- “Phrase Extension in Haydn’s String Quartet Minuets: A Preliminary Corpus Study.” *Future Directions in Music Cognition*. The Ohio State University (online). March 6, 2021.
- “‘It is Sheer Nonsense to Call this Atonal’: Hugo Leichtentritt’s Recompositions of Schoenberg’s Op. 11 and Op. 19.” *Music Theory Midwest*, University of Wisconsin–Madison (online), June 30, 2020; and *New England Conference of Music Theorists*, Yale University (cancelled due to coronavirus pandemic).
- “Collaboration, Communication, Cancellation: Sound and Music Development in Atari’s Film-to-Arcade Adaptations.” *North American Conference on Video Game Music*. Ithaca College (online due to coronavirus pandemic). June 14, 2020.
- “The *Techne* of YouTube Performance: Musical Structure, Extended Techniques, and Custom Instruments in Solo Pop Covers.” *Society for Music Theory*. Columbus, Ohio. November 9, 2019.
- “Neo-Riemannian Techniques in Undergraduate Theory Classes.” Panel: “Corralling the Chorale.” *Society for Music Theory*. Columbus, Ohio. November 8, 2019.

- “The Composer as Master of Development.” *France: Musiques, Cultures, 1789–1918* (AMS Pre-Conference). Boston, Massachusetts. October 30, 2019.
- “‘When Far From Her I Roam’: Chromatic Narratives and Progressive Tonality in Three Songs of Amy Beach.” *Music Theory Society of the Mid-Atlantic*. University of Maryland–Baltimore County. March 30, 2019. Co-presented with Austin Nikirk (Gettysburg B.Mus., ’20).
- “Dissonant Triads and Two-Stage Operations in Neo-Riemannian Theory.” *Music Theory Society of the Mid-Atlantic*. William Paterson University. March 24, 2018.
- “Rock Tropes, Song Forms, and Metaphors for Listening to the *Mega Man* Series, 1987–1993.” *North American Conference on Video Game Music*. University of Michigan. January 13, 2018.
- “Music Theory on the Radio: Excavating Hans Keller’s Functional Analysis.” *Society for Music Theory*. Arlington, Virginia. November 5, 2017; and *Music Theory Society of New York State*. Hobart and William Smith Colleges. April 2, 2017.
- “Birdsong and Structure in Amy Beach’s ‘Hermit Thrush’ Pieces.” *American Women Pianist-Composers: A Celebration of Amy Beach and Teresa Carreño*. University of New Hampshire. September 15, 2017.
- “What Was ‘Modern Rock?’ Radio Formats, Fan Archives and New Media Archaeology, 1983–2004.” *International Association for the Study of Popular Music (IASPM-US)*. Case Western Reserve University. February 24, 2017.
- “Atonality in Monterey: Leonard Rosenman’s Score for *East of Eden*.” *American Musicological Society*. Louisville, Kentucky. November 12, 2015.
- “Momigny’s Mozart: Discourse, Metaphor, and Process in an Early Analysis of the String Quartet in D Minor.” *Mozart Society of America*. Tufts University. September 12, 2015.
- “Listening to Formal Functions and Dialogic Form: Towards a Recompositional Reconciliation.” *New England Conference of Music Theorists*. Boston University. April 25, 2015; and *Music Theory Society of New York State*. Binghamton University (SUNY). April 11, 2015.
- “Possible Mozarts: Recomposition and Counterfactual Logic.” *Society for Music Theory*. Milwaukee, Wisconsin. November 9, 2014; and *Music Theory Midwest*. Lawrence University. April 25, 2014.
- “Mapping Sound: Play, Performance, and Analysis in *Proteus*.” *North American Conference on Video Game Music*. Youngstown State University. January 19, 2014.
- “‘The Essence and Meaning of the Intervals’: Just Intonation in Nineteenth-Century Compositional Theory.” *Society for Music Theory*. Charlotte, North Carolina. November 3, 2013; *Music Theory Midwest*. University of Oklahoma. April 29, 2013; and *New England Conference of Music Theorists*. Tufts University. April 13, 2013.
- “Music Analysis as Play.” *New England Conference of Music Theorists*. Connecticut College. April 21, 2012; and *Music Theory Society of the Mid-Atlantic*. University of Delaware. March 30, 2012.
- “Bergsonism in Adorno’s Musical Aesthetics.” *Music Theory Society of New York State*. University at Buffalo (SUNY). April 9, 2011.

**Special Conference Sessions** *Invited respondent*, “Music Theory in the Post-Truth Era.” Society for Music Theory, Scholars for Social Responsibility Interest Group. *Society for Music Theory*, San Antonio, Texas. November 2, 2018.

*Co-convenor* (w/Juan Chattah, Frank Lehman, & Jesse Kinne) *and presenter*, “Interactive Poster Session on Video Game Music.” Film & Multimedia Interest Group. *Society for Music Theory*. Milwaukee, Wisconsin. November 8, 2014.

## Panels Chaired

- “Listening, Attention, and Musical Meaning.” *Music Theory Society of the Mid-Atlantic*. Peabody Institute of the Johns Hopkins University, March 25, 2023.
- “Acoustemology and Memory.” *American Musicological Society*. New Orleans, Louisiana, November 10, 2022.
- “Topic and Leitmotif in Video Game Music.” *Society for Music Theory*. New Orleans, Louisiana. November 10, 2022.
- “Games and Music.” *Music Theory Society of New York State*. Eastman School of Music. April 9, 2022.
- “Verticalities.” *New England Conference of Music Theorists*. UMass–Amherst. April 9, 2017.
- “Uncommon Practice.” *Imagining a Music Curriculum in a New Century*. Harvard University, December 9, 2015.
- “Law-Abiding Music.” *Work and Play*. Harvard University, February 21, 2015.

## Media Appearances

- Kudomusicology: A Ludomusicology Lit Review*. Twitch stream, hosted by Dana Plank. July 22, 2022.
- David Newtown, “Musicians on Twitch Struggle with Going Back to In-Person Gigs.” *Uptown Radio* (NPR show at Columbia Journalism School). April 28, 2022.
- “Corralling the Chorale.” *Note Doctors: The Music Theory and Pedagogy Podcast* (with fellow *JMTP* colloquy authors). December 13, 2021.
- Rebecca Long, “The first note played in the *Lord of the Rings* score has an ancient history.” *Polygon*. August 25, 2021.
- “Bill O’Hara Shares his Experience Teaching an Online Summer Course.” *On Target* (podcast of *The Gettysburgian* student newspaper). March 4, 2019.

## Teaching

2017–

### Gettysburg College

Music Theory 1	Aural Skills 2
Music Theory 2	Aural Skills 3
Music Theory 3	Counterpoint
Form & Analysis	Orchestration
Musicology Seminar: Sound Studies	Musicology Seminar: Film Music
Music in Video Games (gen ed)	First-Year Seminar: Video Games as Cultural Artifacts

### Individualized Majors, Senior Projects, and Other Mentored Research

- “Entrepreneurship & Music Business.” Secondary advisor (2020-21) for individual major (Nicholas Ruffalo, Gettysburg B.A. ’21).
- “Gesualdo’s Chromaticism.” Senior thesis (Ben Rhine, Gettysburg B.A. ’20; now Ph.D. student in musicology at the University of Maryland).
- “Storytelling Through Digital Music.” Primary advisor (2018-20) for individualized major. (Gerardo Nunez, Gettysburg B.A. ’20).
- “Harmony in the Songs of Amy Beach.” Kolbe Summer Fellowship in the Humanities, Summer 2018. (Austin Nikirk, Gettysburg B.Mus. ’20.)

“Erich Korngold as Concert Composer and Film Composer.” Senior thesis (Michelle Grosser, Gettysburg B.A. ’18; now Ph.D. student at the University of Toronto).

2016–2017	<b>Tufts University</b> Music Theory 1 Music Theory 2	19th-Century Music Music in Video Games (crosslisted with Film & Media Studies)
2013–2015	<b>Harvard University</b> (as Teaching Fellow unless noted) Intro to Music Theory (Head TF) First Nights (gen-ed; Head TF) Intro to Music History 1 <i>As Instructor</i> : Independent Study in the History of Music Theory. Henry Burnham, Harvard BA 2016, now Ph.D. student in Music Theory at Yale.	Music Theory 3 Music Theory 4 Tonal Analysis
2010–2011	<b>University at Buffalo, SUNY</b> (Teaching Assistant) Music Theory & Musicianship 1 & 2	
2008–2010	<b>University of Wisconsin–Madison</b> (Teaching Assistant) Musica Practica 1 & Musica Practica 2	
2006	<b>Miami University</b> (Undergraduate Associate) Great Ideas in Western Music	

- Workshops, Panels, & Guest Teaching**
- “Working Effectively with Peer Learning Associates” (with Kathy Berenson, Psychology). Johnson Center for Creative Teaching & Learning, Gettysburg College. August 14, 2023.
  - “Building an Inclusive Syllabus” (with Josef Brandauer, Health Sciences/JCCTL). Johnson Center for Creative Teaching & Learning, Gettysburg College. January 6, 2023.
  - “Building an Inclusive Syllabus” (with Amy Young Evrard, Anthropology). *August Pedagogy Institute*. Johnson Center for Creative Teaching & Learning, Gettysburg College. August 16, 2022.
  - “Games in Higher Education” (with Eric Remy, Educational Technology). *June Pedagogy Institute 2*. Johnson Center for Creative Teaching & Learning, Gettysburg College. June 14, 2021.
  - “Public Music Theory.” *Current Issues in Music Theory*. Tufts University. November 20, 2020.
  - “Achieving Your Learning Goals Online: Lessons from Summer Hybrid Courses” (with Amy Young Evrard, Anthropology). *June Pedagogy Institute*. Johnson Center for Creative Teaching & Learning, Gettysburg College. June 16, 2020.
  - “Pivoting Online: A Perspective from the Arts and Humanities.” Faculty Panelist, Gettysburg College Board of Trustees Meeting. April 28, 2020.
  - “Rock Music in Early Nintendo Soundtracks.” *Introduction to Video Game Music*. Hartt School of Music, University of Hartford. April 10, 2020.
  - “The Summer Online Program at Gettysburg College.” Faculty Panelist, Gettysburg College Board of Trustees Meeting. February 6, 2020.
  - “Online and Hybrid Teaching.” Panel discussion, Johnson Center for Creative Teaching and Learning. Gettysburg College. September 24, 2019.
  - “Digital Music, Recording, and Authenticity.” *Introduction to Ethnomusicology*. Gettysburg College. January 29, 2019.

- “Segmentation and Analysis in Post-Tonal Music.” *Music Theory IV*. Gettysburg College. March 2, 2018.
- “Podcast Recording, Editing, and Production.” Harvard University Derek Bok Center for Teaching and Learning. Five times: March 22, 2017; March 8, 2017; October 4 and 5, 2016; April 7, 2016; March 7, 2016.
- “Music Research and the Digital Humanities.” *Graduate Teaching Practicum*. Harvard University. October 4, 2016.
- “Technology and Nostalgia in Video Game Music.” *Analysis of Film Music*. Tufts University. April 25, 2016.
- “Digital Humanities/Digital Pedagogy.” *Graduate Teaching Practicum*, Harvard University. October 6, 2015.
- “Multimedia Assignment Design and Assessment.” *Global Pop Music*. Harvard University. September 30 and November 4, 2015.
- “Creating Your Teaching Portfolio.” Winter Teaching Week Workshop, Harvard University Derek Bok Center for Teaching and Learning. January 23, 2015.
- “Schenkerian Analysis and Schubert Lieder.” *Tonal Analysis*. Harvard University. February 18, 2014.
- “Music and Play.” *Music Theory IV*. Harvard University. February 5, 2014.
- “Haydn’s Symphonic Forms.” *Introduction to Western Music History I*. Harvard University. November 21, 2013.

## Awards & Fellowships

### Competitive / Merit-based

2024. Changemaking Grant (\$5,000), Johnson Center for Creative Teaching and Learning, Gettysburg College. Co-PI with Kathy Berenson (Psychology).
2023. Institutional Nominee, NEH Summer Stipends, Gettysburg College.
2022. Research and Professional Development Grant, Gettysburg College (for archival research at the University of New Hampshire).
2020. [Adam Krims Award \(Outstanding Publication by a Junior Scholar\)](#), [Popular Music Interest Group](#), [Society for Music Theory](#).
2020. Institutional Nominee, NEH Summer Stipends, Gettysburg College.
2019. Research and Professional Development Grant, Gettysburg College (for archival research at the Strong Museum of Play, Rochester, New York).
2019. Course Development Award (for Form & Analysis), Johnson Center for Creative Teaching and Learning, Gettysburg College.
2018. Gettysburg College Kolbe Summer Fellowship in the Humanities, Faculty Mentor.
2018. Institutional Nominee, NEH Summer Stipends, Gettysburg College.
- 2016–17. Helen L. and Benjamin J. Buttenwieser Dissertation Fellowship, Harvard University.
- 2015–16. Oscar S. Schafer Prize for Excellence in Undergraduate Teaching, Harvard University (fellowship).
2015. Certificate of Teaching Excellence, Harvard College (Intro to Music Theory).
2014. Certificate of Teaching Excellence, Harvard College (First Nights).
2014. Conference Travel Grant, Harvard Graduate Student Council.
2013. [Innovation Award for Activity Based Learning](#), [Harvard University \(Music Theory III\)](#).
2012. Fellowship for Summer Language Study, Harvard GSAS. Summer 2012.
- 2010–11. Presidential Fellowship, SUNY-Buffalo (further three years declined).
2009. Honored Instructor Award, UW–Madison (Music Theory I).
2006. Richard Schilling Music Education Award. Miami University.

2006. Nina Jane Boyd Award in Music. Miami University.  
 2006. Pi Kappa Lambda Music Honors Society. Miami University.  
 2005. Virginia Pearce Glick Award in Music Education. Miami University.

### **Institutional Funding**

- Gettysburg College, “Provost’s Professional Papers” program:  
 2023. Society for Music Analysis. Oxford University.  
 2023. Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference on Musical Media. Harvard University.  
 2022. Society for Music Theory. New Orleans, Louisiana.  
 2022. Music Theory Society of New York State. Eastman School of Music.  
 2019. Society for Music Theory. Columbus, Ohio.  
 2019. College Music Society Symposium on 21st-Century Music School Design. University of South Carolina.  
 2018. The Mozart Colloquium. Salzburg, Austria.  
 2017. Society for Music Theory. Arlington, Virginia.
- Harvard University Department of Music  
 2017. Travel Fellowship (NECMT & MTSNYS).  
 2016. Richard F. French Fellowship, (summer dissertation research and writing)  
 2015. John Knowles Paine Traveling Fellowship (summer research at NYU)  
 2014. Richard F. French Fellowship (summer research at Library of Congress)  
 2013. Morrill Travel Grant for Study in Italy.

### **Service Editorial**

- Associate Editor, *Music Theory Online*, 2023–present.  
 Editorial Boards: *Intégral* (since 2021), *GAMUT: Journal of the Music Theory Society of the Mid-Atlantic* (since 2020), *SMT-Pod* (2020–23).  
 Editorial Assistant (Book Reviews), *Journal of the American Musicological Society*, 2013–2016.  
 Co-founder and layout editor, *Mosaic: A Journal of Music Research*, SUNY-Buffalo. 2010–2011.  
 Peer reviewer: *GAMUT* (2024, 2022, 2020), *Music Theory Online* (2023, 2022, 2018), *Theory and Practice* (2023, 2019), *Journal of Sound and Music in Games* (2023, 2021), Vernon Press (2023), Oxford University Press (2022), Palgrave Macmillan (2022), *Intégral* (2022, 2021), *Avant: Trends in Interdisciplinary Studies* (2016).

### **Professional Service**

- Co-Chair, Society for Music Theory, History of Theory Interest Group, 2024–  
 External Tenure & Promotion Reviewer, (institution anonymized; case in progress), 2023–24  
 Vice President, Music Theory Society of the Mid-Atlantic, 2023–  
 Program Committee Chair, Music Theory Society of the Mid-Atlantic, 2023.  
 Reviewer, Collaborative Peer Review Pilot Program, *Music Theory Online*, 2022–2023.  
 Faculty Mentor, C.V. Review Session, SMT Professional Development Committee, 2021.  
 Publication Awards Committee, SMT Popular Music Interest Group, 2021.  
 External M.A. Thesis Committee Member, Max Luo, Tufts University, 2020–2021.  
 Program Committee, *Joni Mitchell’s Blue at 50*, University of Connecticut, April 2021.  
 Co-chair, SMT Film & Multimedia Interest Group. 2019–2022.  
 Creative Consultant, *SMT-Forward* (development & fundraising initiative). 2019–2020.  
 Webmaster, *SMT-V* ([smt-v.org](http://smt-v.org)), 2018–present.  
 IT/Networking Committee, Society for Music Theory. 2017–2020.  
 Executive Board, Music Theory Society of the Mid-Atlantic. 2018–2020.



Ad hoc publications task force, Music Theory Society of the Mid-Atlantic. 2018.  
Webmaster, New England Conference of Music Theorists ([necmt.org](http://necmt.org)). 2014–2018.

## **Institutional Service**

### **Gettysburg College**

Special Assistant to the Associate Provost for Academic Affairs, 2023–24  
Faculty Director, Data Science Program, 2023–  
Coordinator, PLA Training Pilot Program, Johnson Center for Creative Teaching and Learning, 2023–present  
Departmental Promotion and Tenure Committee, 2023–24.  
Administrative Search Committee (Associate Provost for Faculty Affairs), 2023  
Middle States Accreditation Working Group (Institutional Assessment), 2022–2023  
Interim House Mentor, Harmony House, 2023  
House Mentor, Blue Note Jazz House, 2022–present  
Departmental Assessment Coordinator, Sunderman Conservatory of Music, 2022–present  
Ad hoc Committee on Undergraduate Research and Creative Activity, 2022  
Chair, Diversity Committee, Sunderman Conservatory of Music, 2020–21, 2022-23  
Committee on Learning Assessment, 2018–2021  
Faculty Search Committee (Assistant Professor of Orchestral Music), 2018–2019  
Faculty Participant, Pilot Program in Online Teaching, Summer 2018  
Convenor, Faculty Working Group on Digital Assignment Design & Assessment, Johnson Center for Creative Teaching & Learning, 2018  
Value Proposition Committee, Sunderman Conservatory, 2017–2018

### **Harvard University**

Graduate Representative, Music Department Curriculum Committee. 2015–2016.  
Chair, Graduate Music Forum (GMF). 2014–2015.  
Program Committee Chair, Harvard GMF Conference. 2013.  
Program Committee Member, Harvard GMF Conference. 2012, 2014, 2015.  
Biermeister, Department of Music. 2012–2013.

### **University at Buffalo, SUNY**

Program Note Writer, UB Symphony Orchestra. 2011  
Program Committee Member, UB Graduate Symposium on Music. 2011.

## **Professional Development**

*Analyzing Musical Instruments: Interdisciplinary Perspectives and Possibilities*. Society for Music Theory Peer Learning Program. Faculty: Jonathan de Souza (Western University). November 10, 2022.  
*Analyzing Soundtracks*. SMT Peer Learning Program. Faculty: Jim Buhler (University of Texas at Austin). November 7, 2019.  
*What Can Music Analysis Do?* SMT Peer Learning Program. Faculty: Judith Lochhead (Stony Brook University, SUNY). November 2, 2017.  
*Formenlehre in the Nineteenth Century*. New England Conference of Music Theorists Graduate Student Workshop. Faculty: James Hepokoski (Yale University). April 24, 2015.  
Participant and Performer, *The Idea of Musical Form as Process*. Society for Music Theory Graduate Student Workshop. Faculty: Janet Schmalfeldt (Tufts University). November 1, 2013.  
Performed Franz Schubert's "Ganymed," Op. 19, No. 3, accompanied by Janet Schmalfeldt.  
*Graduate Multimedia Fellows*. Harvard University Derek Bok Center for Teaching and Learning. Faculty: Marlon Kuzmick and Louis Epstein. Spring Semester 2013.

*Writing and Evaluating Music Analytical Arguments*. University of Michigan Graduate Student Conference. Faculty: Ramon Satyendra (University of Michigan). February 2010.  
Participating conductor, *Choral Conducting Masterclass*. Miami University. Faculty: William Dehning (USC Thornton School of Music). October 2007.  
Participating conductor, *Oxford Choral Institute*. Faculty: Ethan Sperry (Miami University) and Tido Dejean (Orpheus Institute, Ghent). Summer 2006.

**Additional  
Activities**

Graduate Fellow, Derek Bok Center for Teaching & Learning, Harvard, 2012-2017.  
Online Course Developer, *First Nights*, HarvardX, 2013-2015.  
Presidential Instructional Technology Fellow, Harvard University, Fall 2012.  
Young Alumni Council, Miami University, 2011-2014.

**Languages**

Translation proficiency in German, Latin, and French.

**Professional  
Affiliations**

Society for Music Theory  
American Musicological Society  
Society for Music Analysis  
Society for the Study of Sound and Music in Games  
International Association for the Study of Popular Music