

David Orvek

Curriculum Vitae

EDUCATION

Indiana University

2023 **Doctor of Philosophy** in music theory, minors in music history and literature and guitar

The Ohio State University

2019 **Master of Arts** in music theory

Thesis, “Generalized Transformational Voice-Leading Systems”

David Clampitt, Advisor

Southern Adventist University

2016 **Bachelor of Science** in music theory and literature, *summa cum laude*

Honors project, “Ex Nihilo: An Inquiry into the Nature of Musical Composition”

J. Bruce Ashton and Daniel Maxwell, Advisors

TEACHING EXPERIENCE

2019–present Associate Instructor—Music Theory I and II

Indiana University Jacobs School of Music

Coordinators: Joshua Tanis and Andrew Mead

2017–2019 Graduate Teaching Associate — Music Theory I and II

The Ohio State University

Coordinators: Anna Gawboy and Daniel Shanahan

Graduate Teaching Associate — Aural Skills I and II

The Ohio State University

Coordinator: Ann Stimson

2015–2016 Private Guitar Instructor

2014–2016 Teacher’s Assistant — Music Theory I – IV

Southern Adventist University

Coordinators: Peter Cooper and Judy Glass

2014–2015 Instructor – Basic Musicianship

Southern Adventist University

Supervisor: W. Scott Ball

PRESENTATIONS AND POSTERS

- 2020 **Society for Music Theory**—Minneapolis, MN
 “Schubert, Schoenberg, and Some Extensions to Cohn’s SUM-Class System”
 (poster)
- Future Directions of Music Cognition**—Columbus, OH
 “Closural Features in Non-Tonal Music: A Corpus Study of the Music of
 Schoenberg, Webern, and Berg” (poster)
- South-Central Society for Music Theory**—Nashville, TN
 “Schubert, Schoenberg, and Some Extensions to Cohn’s SUM-Class System”
- 2019 **Society for Music Perception and Cognition**—New York, NY (unable to attend)
 “Non-Syntactical Closural Features: A Study of Closure in Selected Works by
 Schoenberg, Webern, and Berg”
- Rocky Mountain Society for Music Theory**—El Paso, TX (unable to attend)
 “Form-Generating Elements in Anton Webern’s String Quartet (1905)”
- Indiana University Annual Symposium of Research in Music**—Bloomington, IN
 “Non-Syntactical Closural Features: A Study of Closure in Selected Works by
 Schoenberg, Webern, and Berg”
- 2016 **Fall Campus Research Day**—Southern Adventist University
 “Ex Nihilo: An Inquiry into the Nature of Musical Composition”

AWARDS AND SCHOLARSHIPS

- 2019 Graduate Associate Award
 The Ohio State University
- 2016 Top Achiever Award for Academic Excellence
 Southern Adventist University
- 2014 GPA Scholarship
 Southern Adventist University
- Honors Scholarship
 Southern Adventist University
- 2013 Music Performance Scholarship
 Southern Adventist University

SERVICE

- 2020–present Treasurer
 Graduate Theory Association, Indiana University
- 2019–present Music Theory Midwest Technology Committee
- Fall 2014 and 2015 Freshman Mentor
 Southern Adventist University

UNPUBLISHED RESEARCH

- 2019 “Experiencing Meter in the First Movement of Webern’s Piano Variations, Op. 27”
 “A Brief History of Non-Diatonicism in Plainchant”
 “Brahms the Revisionist: Sonata Form in Two Versions of Brahms’s Opus 8 Piano Trio”
- 2018 “Inversion as Rotation in Ordered Pitch-Class Sets”
 “The Study of Music at the University of Oxford in the Twelfth and Thirteenth Centuries”
 “Non-Syntactical Closural Features: A Study of Closure in Selected Works by Schoenberg, Webern, and Berg”
 “Form-Generating Elements in Anton Webern’s String Quartet (1905)”
 “Serialism in Three Chamber Works of Reginald Smith Brindle”
- 2017 “The Visualization of Tonality Through Color in the Animations of Stephen Malinowski”
 “Sonata Form in the First Movement of Edvard Grieg’s String Quartet in G Minor, Op. 27”
- 2016 “Ex Nihilo: An Inquiry into the Nature of Musical Composition

PERFORMED COMPOSITIONS

- 2018 *ailiphilia*
solo guitar
- 2016 *Short and Suite*
solo guitar
- Mabel Wood Hall*
recorded sound
- Call to Prayer and Response*
SATB Choir
- 2015 *Suite for Flute and Guitar*
- String Trio in D, I*
- Portrait*
solo guitar

RELATED EXPERIENCE

- 2020 South Central SMT Workshop
Andrew Goldman—The Neuroscience of Improvisation
- 2019 SMT Graduate Student Workshop
Michael Cuthbert—Computer Programming for Corpus Analysis
- 2015–2016 Office Assistant – School of Music
Southern Adventist University
- 2014–2016 Choral Librarian
Southern Adventist University
- Summer 2015 Study Abroad
Seminar Schloss Bogenhofen, Austria
ÖSD B1 Certification in German

OTHER SKILLS

Instruments

Classical guitar

Programming

Python, Music21, Humdrum, Bash, HTML, CSS, JavaScript

Notation Software

Finale, MuseScore

Languages

German (intermediate), French (novice)

SUMMARY OF TEACHING EXPERIENCE

Music Theory I and II – The Ohio State University

Duties

As a Graduate Teaching Associate, I was responsible for the day-to-day learning that took place in the classroom, all grading and bookkeeping, and for holding regular office hours and one-on-one tutoring sessions. Though I worked from a coordinated curriculum, I had considerable freedom in the kinds of examples, exercises, and other activities I used in class. I also participated in weekly meetings to during which I contributed to decision-making about the curriculum and its implementation.

Student Composition

One section of twenty to twenty-five first-year music majors (mostly music education emphasis).

Course Description

These courses cover the fundamentals of music theory including intervals, scales, chords, melodic construction, counterpoint, four-part vocal writing, figured bass, roman-numeral analysis, and analysis of small forms. Instruction methods included flipped classroom, heavy emphasis on in-class discussion, peer-to-peer learning, in-class performance and improvisation, and composition.

Aural Skills I and II – The Ohio State University

Duties

As a Graduate Teaching Associate, I was responsible for the day-to-day learning that took place in the classroom, all grading and bookkeeping, and for holding regular office hours and one-on-one tutoring sessions. Though I worked from a coordinated curriculum, I had considerable freedom in the kinds of examples, exercises, and other activities I used in class.

Student Composition

One section of ten to fifteen first-year music majors (mostly music education emphasis).

Course Description

These courses engage the content of music theory I and II from aural and performance perspectives. Class activities include sight singing, rhythmic exercises, conducting, and dictation of intervals, scales, chords, melodies, rhythms, and harmonic progressions.

Music Theory I, II, III, and IV – Southern Adventist University

Duties

As a Teacher's Assistant, I was responsible for creating daily quizzes, occasional teaching (two or three classes per semester), holding review and tutoring sessions, and most of the grading.

Student Composition

One section of ten to twenty-five music majors and minors.

Course Description

These courses study western classical music from the common practice to the twentieth century through the lens of harmony with a special emphasis on four-part vocal writing.

Basic Musicianship – Southern Adventist University

Duties

As the instructor, I was responsible for all aspects of the course except for matters of official university records like assigning mid-term and final grades (since the university did not allow undergraduates to be instructors of record).

Student Composition

This course is a small (usually two to five students) recitation section of music theory I and II for students who scored below a certain threshold on the music theory entrance exam.

Course Description

Students enroll in this course concurrently with music theory I and II, and the content tracks along with that of the main music theory section. Class periods consist largely of hands-on practice and reinforcement of the fundamentals of music theory such as scales, key signatures, intervals, chords, melodic construction, figured bass, roman numeral analysis, and four-part vocal writing.

Private Guitar Lessons

As a private guitar instructor, I was responsible for teaching weekly one-on-one lessons to students of all ages (children and adults) and experience levels. Content included the fundamentals of guitar technique (both classical and popular styles), music reading, and music theory.