

David Orvek

Curriculum Vitae

EDUCATION

Indiana University, Jacobs School of Music

Ph.D. in Music Theory

2023 (anticipated)

Minors in Music History and Guitar Performance

The Ohio State University

M.A. in Music Theory

2019

Thesis, "Generalized Transformational Voice-Leading Systems"

David Clampitt, Advisor

Southern Adventist UniversityB.S. in Music Theory and Literature, *summa cum laude*

2016

Honors thesis, "Ex Nihilo: An Inquiry into the Nature of Musical Composition"

J. Bruce Ashton and Daniel Maxwell, Advisors

TEACHING EXPERIENCE

Indiana University, Jacobs School of Music

2019–present

Associate Instructor – Music Theory

Courses Taught: Music Theory I, II, III, & IV

The Ohio State University

2017–2019

Graduate Teaching Associate – Music Theory and Aural Skills

Courses Taught: Music Theory I & II, Aural Skills I & II

Southern Adventist University

2014–2016

Teacher's Assistant – Music Theory

Courses Taught: Basic Musicianship

Courses Assisted: Music Theory I–IV

Private Instructor

2015–2016

Guitar Lessons

PRESENTATIONS AND POSTERS

“Schubert, Schoenberg, and Some Extensions to Cohn’s Sum-Class System”

Society for Music Theory – Online (poster)	2020
South-Central Society for Music Theory – Nashville, TN	2020

“Closural Features in Non-Tonal Music: A Corpus Study of the Music of Schoenberg, Webern, and Berg”

Society for Music Perception and Cognition – New York, NY (unable to attend)	2019
Indiana University Symposium of Research in Music – Bloomington, IN	2019

“Form-Generating Elements in Anton Webern’s String Quartet (1905)”

Rocky Mountain Society for Music Theory – El Paso, TX (unable to attend)	2019
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“Ex Nihilo: An Inquiry into the Nature of Musical Composition”

Southern Adventist University Campus Research Day – Collegedale, TN	2016
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AWARDS AND SCHOLARSHIPS

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

SERVICE

Co-Editor – Indiana Theory Review	2020–present
Treasurer – Graduate Theory Association, Indiana University	2020–2021
Music Theory Midwest Technology Committee	2020–present
Freshman Mentor – Southern Adventist University	Fall 2014 and 2015

RELATED EXPERIENCE

Curriculum Design – Music Fundamentals Online	2021
South Central SMT Workshop	2020
Andrew Goldman – The Neuroscience of Improvisation	
SMT Graduate Student Workshop	2019
Michael Cuthbert – Computer Programming for Corpus Analysis	
Office Assistant – School of Music, Southern Adventist University	2015–2016
Choral Librarian – School of Music, Southern Adventist University	2014–2016

PERFORMED COMPOSITIONS

<i>ailiphilia</i> – solo guitar	2018
<i>Short and Suite</i> – solo guitar	2016
<i>Mabel Wood Hall</i> – recorded sound	2016
<i>Call to Prayer and Response</i> – SATB Choir	2016
<i>Suite for Flute and Guitar</i>	2015
<i>String Trio in D</i>	2015
<i>Portrait</i> – solo guitar	2015

RELATED SKILLS

Programming

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

Languages

German (intermediate), French (novice)

SUMMARY OF TEACHING EXPERIENCE (as of 5/2019)

Music Theory I and II – The Ohio State University **Coordinators: Anna Gawboy and Daniel Shanahan**

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 **Coordinator: Ann Stimson**

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
Coordinators: Peter Cooper and Judy Glass

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
Supervisor: W. Scott Ball

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.