

# David Orvek

## Curriculum Vitae

### Education

---

#### **The Ohio State University**

2019 M.A. in music theory (in progress)

#### **Southern Adventist University**

2016 B.S. in music theory and literature, honors student, *summa cum laude*

### Teaching Experience

---

Fall 2017 – present    Graduate Teaching Associate — Music Theory and Aural Skills I and II  
The Ohio State University  
Coordinators: Anna Gawboy, Dan Shanahan, and Ann Stimson

Fall 2014 – Fall 2016    Teacher's Assistant — Music Theory I – IV and Basic Musicianship  
Southern Adventist University  
Coordinators: Peter Cooper, Judy Glass, and W. Scott Ball

2015 – 2016            Private Guitar Instructor

### Unpublished Research

---

**“Non-Syntactical Closural Features in Atonal Music by Schoenberg, Webern, and Berg”**  
Corpus study. Looking for closural trends in atonal music.

**“Exploring Cohn’s Sum-Class System Through Charles Villiers Stanford’s *La belle Dame sans merci*”**

Transformational and group theory. An expansion of Richard Cohn’s sum-class system of triadic voice leading applied in an analysis of an art song by Charles Villiers Stanford.

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

Sonata theory and analysis. An analysis of the post-tonal structures underlying the sonata form of Webern’s 1905 string quartet.

### **“Serialism in Three Chamber Works of Reginald Smith Brindle”**

Analysis. Interpreting Brindle’s application of serial techniques in light of his book *Serial Composition*.

### **“The Visualization of Tonality Through Color in the Animations of Stephen Malinowski”**

Analysis of multimedia. A study of the ways in which Stephen Malinowski uses color to visualize and embody tonality and shifts of tonal center.

### **“Sonata Form in the First Movement of Edvard Grieg’s String Quartet in G Minor, Op. 27”**

Sonata theory and analysis. Application of Hepokoski and Darcy’s “tri-modular block” expositional structure.

### **“Ex Nihilo: An Inquiry into the Nature of Musical Composition”**

Literature review. An exploration of writings on the creative process of musical composition. Senior thesis.

## **Presentations**

---

- |           |   |
|-----------|---|
| Fall 2016 | Fall Campus Research Day — Southern Adventist University<br>“Ex Nihilo: An Inquiry into the Nature of Musical Composition”<br>Presentation of senior thesis |
| Fall 2015 | Fall Campus Research Day — Southern Adventist University<br>“Suite for Flute and Guitar”<br>Performance of original composition                             |

## **Performed Compositions**

---

- |             |  |
|-------------|--|
| Spring 2018 | <i>ailiphilia</i><br>solo guitar                 |
| Fall 2016   | <i>Short and Suite</i><br>solo guitar            |
| Spring 2016 | <i>Mabel Wood Hall</i><br>recorded sound         |
| Spring 2016 | <i>Call to Prayer and Response</i><br>SATB Choir |
| Fall 2015   | <i>Suite for Flute and Guitar</i>                |

Fall 2015     *String Trio in D, I*

Spring 2015   *Portrait*  
                    solo guitar

### **Awards and Scholarships**

---

Spring 2016   Top Achiever Award for Academic Excellence  
                    Southern Adventist University

2014 – 2016   GPA Scholarship  
                    Southern Adventist University

2014 – 2016   Honors Scholarship  
                    Southern Adventist University

2013 – 2016   Music Performance Scholarship  
                    Southern Adventist University

### **Service**

---

Fall 2014 and 2015   Freshman Mentor  
                                Southern Adventist University

### **Other Skills**

---

#### **Instruments**

Classical guitar

#### **Coding**

Humdrum, Python, Bash, HTML, CSS, JavaScript, Ruby

#### **Notation Software**

Finale

#### **Languages**

German (intermediate), French (novice)