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Gettysburg, Pennsylvania 17325

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William O'Hara, Ph.D.

Education Harvard University

Ph.D, Music Theory, 2017

Dissertation: "The Art of Recomposition: Music Theory, Creativity, and Aesthetics"

Supervisors: Suzannah Clark and Alexander Rehding

General examinations passed with distinction, 2013

University at Buffalo, SUNY

Doctoral coursework, Music Theory & Musicology, 2010–11

University of Wisconsin–Madison

M.A., Music Theory, 2010

Miami University

B.Mus., Music Education, 2008

Appointments Gettysburg College, *Sunderman Conservatory of Music*

Associate Professor of Music Theory, 2023–Present.

Director, Gettysburg Seminars Program, 2024–present

Chair, Data Science Program, 2023–present

Special Assistant to the Associate Provost for Academic Affairs, 2023–2024

Assistant Professor of Music Theory, 2017–2023 (tenured Nov 2022)

Tufts University, *Department of Music*

Lecturer in Music, January 2016–June 2017

Publications

Book Projects *Sound in Practice: Teaching, Thinking, Collaborating*. Bilingual (English/Spanish) essay collection, co-edited with Cesar Leal (Gettysburg College). Morelia: Centro Mexicano para la Musica y las Artes Sonoras. In progress, expected late 2027.

Articles "Coding Sound, Crafting Circuits: Synthesizer Design as Critical Making." *Engaging Students: Essays in Music Pedagogy* 9 (December 2025).

"Between Art and Science: Amy Beach's 'Hermit Thrush' Pieces and Early-Twentieth-Century Birdsong Transcription." *SMT-V* 11/5 (September 2025).

"Let's Think in Layers': On Twenty-First Century Instruments of Public Music Theory." *Music Theory Spectrum* 47/1 (Spring 2025): 83–90.

“Playing the ‘Fantastical Gap’: Embedded Soundscapes in Video 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).

“Corralling the Chorale.” *Journal of Music Theory Pedagogy* 35 (2021): 3–79. Co-authored with Chelsea Burns, Marcelle Pierson, Katherine Pukinskis, Peter Smucker, and William van Geest.

“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): 345–363.

“Hans Keller and the Media of Analysis.” In *The Oxford Handbook of Public Music Theory*, ed. J. Daniel Jenkins. New York: Oxford University Press (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 Multiple Author Collection Award, Society for Music Theory.

Essays & Reviews “Review of *The Sounds as They Are: The Unwritten Music in Classical Recordings*, by Richard Beaudoin.” *Journal of Music Theory* (forthcoming, 2026).

“Review of *The Cambridge Companion to Video Game Music*.” *Theory and Practice* 47 (2022-23): 139–148; published Summer 2024.

“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).

Presentations

Invited Talks “The Sounds in the Machine.” *Science is Everywhere* Series, Cross-Disciplinary Science Institute at Gettysburg College. February 12, 2026.

“Between Art and Science: Amy Beach’s ‘Hermit Thrush at Eve’ and Early-Twentieth-Century Birdsong Transcription.” Center for American Music, Butler School of Music, University of Texas at Austin. March 28, 2025.

“Creativity, Collaboration, and Ownership in Social Media Musicking.” Notation, Inscription, and Visualization Study Group. *American Musicological Society*. Chicago, Illinois. November 16, 2024.

“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)

“‘What is a Primary Source? A Miserable Little Pile of Bits’: Video Games, Preservation, and Emulation as Pedagogy in the Undergraduate Classroom” (with R.C. Miessler, Gettysburg College Library). *Mid-Atlantic Regional Archives Conference*. Richmond, Virginia. May 1, 2026.

“Ludomusical Video and Implied Participation.” Work & Family Interest Group. *Society for Music Theory*. Minneapolis, Minnesota. November 8, 2025.

“Two Views of Distance in Amy Beach’s ‘When Soul is Joined to Soul.’” *Society for Music Theory*. Jacksonville, Florida. November 8, 2024.

“Anything Not Saved Will Be Lost: Video Games as Archives in the Humanities Classroom” (with R.C. Miessler, Gettysburg College Library). *KeystoneDH*. Penn State Behrend, Erie, Pennsylvania. May 21, 2024.

“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 Choral.” *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 Sessions Invited respondent, “Music Theory in the Post-Truth Era.” 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 Co-convenor, “Interculturality in Analysis and the History of Theory.” Collaborative workshop, SMT History of Theory Interest Group / Analysis of World Musics Interest Group. *Society for Music Theory*, Milwaukee, Wisconsin. November 6, 2026.

Co-chair, “Histories of Hidden and Vernacular Music Theories.” AMS/SMT History of Theory Study Group. *American Musicological Society & Society for Music Theory*. Minneapolis, MN. November 6, 2025.

“Hypermeter and Phrase Rhythm.” *Society for Music Theory*. Jacksonville, Florida. November 7, 2024.

“Narrative Analysis.” *Music Theory Society of the Mid-Atlantic*. Christopher Newport University. March 15, 2024.

“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.

Awards & Fellowships

Competitive / Merit-Based

2024. “A Mentoring Program for Undergraduate Peer Learning Assistants.” Change-making 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 Amy Beach Archives, 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.
 2016–17. Helen L. and Benjamin J. Bittenwieser 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.
 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.

Teaching

Teaching Gettysburg College

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

Tufts University

Music Theory 1
 Music Theory 2
 19th-Century Music

Analyzing Video Games Music (crosslisted with Film & Media Studies)

Harvard University (as Teaching Fellow unless indicated)

Intro to Music Theory (Head TF)

First Nights: Five Musical Premieres (gen-ed; Head TF)

Intro to Music History 1

Tonal Analysis

History of Music Theory (independent study for undergraduate student; Instructor)

Individualized Majors, Senior Projects, and Other Mentored Research

Kolbe Summer Fellowship in the Humanities, Summer 2025. (Aris Corman-O'Reilly '27)

Independent Study on Chiptune Music, Fall 2024. (Ethan Hankins '25).

"Music Production & Marketing." Co-advisor for individual major (Jackson Schundler '27)

"Entrepreneurship & Music Business." Co-advisor for individual major (Nicholas Ruffalo '21).

External M.A. Thesis Advisor, Max Luo, Tufts University, 2020–2021.

"Gesualdo's Chromaticism." Senior thesis (Ben Rhine, Gettysburg B.A. '20; M.A. Penn State '23, now Ph.D. student at the University of Maryland).

"Storytelling Through Digital Music." Co-advisor for individual major (Gerardo Nunez '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; Ph.D. Toronto '24; now assistant professor at Jacksonville State University).

Service & Leadership

Professional Service Editorial Work

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: *Music Theory Spectrum* (2026), *Journal of Sound and Music in Games* (2026, 2024, 2023, 2021), *Journal of Music Theory Pedagogy* (2025, 2026), Rutgers University Press (2025), *GAMUT* (2024, 2022, 2020), *Music Theory Online* (2023, 2022, 2018), *Theory and Practice* (2023, 2019), *Vernon Press* (2023), *Oxford University Press* (2022), *Palgrave Macmillan* (2022), *Intégral* (2022, 2021), *Avant: Trends in Interdisciplinary Studies* (2016).

Society for Music Theory

Co-chair, AMS & SMT History of Music Theory Study Group, 2025–

Publication Awards Committee, SMT Film & Multimedia Interest Group, 2024–2025.

Collaborative Peer Review Pilot Program, *Music Theory Online*, 2022–2023.

Co-chair, SMT Film & Multimedia Interest Group. 2019–2022.

Faculty Mentor, C.V. Review Session, SMT Professional Development Committee, 2021.

Publication Awards Committee, SMT Popular Music Interest Group, 2021.
 Creative Consultant, SMT-Forward (development & fundraising initiative). 2019–2020.
 Webmaster, *SMT-V* (smt-v.org), 2018–present.
 IT/Networking Committee, Society for Music Theory. 2017–2020.

Music Theory Society of the Mid-Atlantic

Vice President, 2023–present
 Local Arrangements, 2024–25.
 Program Committee Chair, 2022–23.
 Executive Board Member-at-large, 2018–2020.
 Ad hoc publications task force, 2018.

Additional Service

Music Theory Advisory Board, Oxford University Press, 2025–
 External Tenure & Promotion Reviewer (peer highly selective liberal arts college), 2023–24
 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.
 Webmaster, New England Conference of Music Theorists. 2014–2018.

Institutional Service Gettysburg College

Advisory Board, Brogan Center for Quantitative Learning, Gettysburg College, 2026–
 Search Committee Chair, Visiting Assistant Professor of Data Science, 2026
 Search Committee Member (Inclusion Partner), Lecturer in Music Education, Summer 2026
 Search Committee Member (Inclusion Partner), Visiting Assistant Professor of Management, Spring 2026
 Departmental Promotion & Tenure Committee (Music), 2023–24, 2025–26
 Committee Member, Ann McIlhenny Harward Program in Music and Culture, 2025–
 Committee on Learning Assessment, 2018–2021, 2025 (interim)
 Director, Gettysburg Seminars Program, 2024–
 Provost's Advisory Board, 2024–
 Curriculum Implementation Committee, 2024–
 Advisory Board, Schmucker Art Gallery, 2024–
 Special Assistant to the Associate Provost for Academic Affairs, 2023–24
 Search Committee Chair, Visiting Assistant Professor of Data Science, 2024
 Search Committee Member, Adjunct Assistant Professor of Guitar, 2024
 Program Chair, Data Science Program, 2023–
 Administrative Search Committee (Associate Provost for Faculty Affairs), 2023
 Middle States Accreditation Working Group (Standard IV: 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
 Search Committee Member, Assistant Professor of Orchestral Studies, 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.

Social Chair, 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

Inclusion Partner Training. Gettysburg College. 2026.

Process Improvement Workshop. Gettysburg College. October 29, 2025.

Eastman Leadership Conference. Institute for Music Leadership, Eastman School of Music. June 3–6, 2025.

Faculty Learning Circle: Multimodal Assignments. Johnson Center for Creative Teaching & Learning, Gettysburg College. Spring 2025.

Institute on High-Impact Practices and Student Success. American Association of Colleges and Universities. June 21–24, 2024.

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 & Community Engagement	Community Engagement
	Pronouncer, Whittier Elementary School Spelling Bee, 2026–
	Statistician, Whittier Riptides Swim Team (Frederick MD), 2025–
	Frederick County (MD) Public Schools: District Assessment Committee, 2024–25. Young Alumni Council, Miami University Alumni Association, 2011–2014.
	Additional Work Experience
	Graduate Fellow, Derek Bok Center for Teaching & Learning , Harvard University, 2012–2017.
	Online Course Developer, First Nights, HarvardX , 2013–2015.
	Presidential Instructional Technology Fellow, Harvard University, Fall 2012.
Languages	Translation proficiency in Latin, German, Spanish, 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