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# David Orvek

## *Curriculum Vitae*

### EDUCATION

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**The Ohio State University**  
2019 M.A. in music theory

**Southern Adventist University**  
2016 B.S. in music theory and literature, *summa cum laude*

### TEACHING EXPERIENCE

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

Graduate Teaching Associate — Aural Skills I and II  
The Ohio State University  
Coordinator: Ann Stimson

2015–2016              Private Guitar Instructor

Fall 2014–Fall 2016    Teacher’s Assistant — Music Theory I – IV  
Southern Adventist University  
Coordinators: Peter Cooper and Judy Glass

Fall 2014–Fall 2015    Instructor – Basic Musicianship  
Southern Adventist University  
Instructor of record: W. Scott Ball

### MASTER’S THESIS

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2019    “Generalized Transformational Voice-Leading Systems”  
David Clampitt, Advisor

## **UNPUBLISHED TERM PAPERS**

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

## **AWARDS AND SCHOLARSHIPS**

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- 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

## PRESENTATIONS

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- 2019 Rocky Mountain Society for Music Theory  
 “Form-Generating Elements in Anton Webern’s String Quartet (1905)”
- 2019 Indiana University Annual Symposium of Research in Music  
 “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”  
 Presentation of senior thesis
- 2015 Fall Campus Research Day — Southern Adventist University  
 “Suite for Flute and Guitar”  
 Performance of original composition

## PERFORMED COMPOSITIONS

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- 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**

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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

## **SERVICE**

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Fall 2014 and 2015 Freshman Mentor  
Southern Adventist University

## **OTHER SKILLS**

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### **Instruments**

Classical guitar

### **Coding**

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

### **Notation Software**

Finale

### **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 poorly 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.