

THOMAS ADAM BILLINGS - Curriculum Vitae

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EDUCATION

Doctor of Musical Arts – Composition & Music Theory

Boston University, College of Fine Arts – Boston, Massachusetts

Dissertation: [*Vivaria for sinfonietta and electronics*](#)

Primary advisors: Richard Cornell, Joshua Fineberg, Ketty Nez, John Wallace

Pi Kappa Lambda International Honors Society Member, 2025

Departmental Honors – Composition and Music Theory, 2025

Master of Music – Composition, Social-Impact Entrepreneurship

The New School, Mannes School of Music - New York, New York

Primary advisors: Timo Andres, Levy Lorenzo, David T. Little

Bachelor of Music – Composition

The Juilliard School – New York, New York

TEACHING EXPERIENCE

Instructor of Aural Skills and Keyboard Harmony - Boston University (August 2022 - May 2025)

- Teaches an advanced sophomore section of Aural Skills—a class that meets three times a week for 50 minutes per meeting.
- Lectures, discusses, and works with students on concepts outlined in *Manual for Ear Training and Sight Singing* by Gary Karpinski.
- Has a proven reputation for being able to effectively teach advanced concepts related to Ear Training, Dictation, and Solmization.
- Crafts customized course outlines, selects assignments out of the textbooks, and designs original excerpts and assignments for students.
- Teaches multiple levels of undergraduate Keyboard Harmony in conjunction with Boston University's Music Theory survey.
- Teaches students general voice-leading principles through figured-bass exercises and harmonization of choral tunes.
- Crafts original exams that allow students to showcase achievement of the outcomes in the Music Theory curriculum.
- Educates students on score reading practices informed by clef literacy, as well as proper techniques when playing and transposing harmonic progressions at the piano.

Music Department Faculty & Director of Student Bands - Fusion Academy - Newton, MA (July 2022 - June 2025)

- Is the sole music teacher at Fusion Academy Newton, is responsible for all musical activities, classes, and enrichment at the school.
- Teaches primarily neurodivergent and gifted high school students in a one-on-one setting.
- Crafts customized lessons that adhere to Fusion Academy's curriculum models.
- Creates materials for Music Tech, Songwriting, Music Theory, Music Appreciation, Piano, Drums, Guitar, and Vocal Fundamentals.
- Directs two student rock bands on a weekly basis.
- Creates lead sheets and chord diagrams for any song in which the students are interested.
- Writes custom tablature and sheet music for guitar, bass, piano and drums that are at an appropriate level for high school students.
- Teaches each part to the students in a group setting.
- Coaches students on ensemble listening skills.
- Teaches students how to improvise solos using different instrumental methodologies.

Graduate Music Theory Tutor - Boston University (August 2023 - May 2025)

- Provides specialized tutoring to graduate and undergraduate students at Boston University's School of Music.
- Helps students gain a deeper understanding of sonata form, musical analysis, part writing, and post-tonal set theory.
- Utilizes a variety of pedagogical approaches to cater to individual learning styles, ensuring each student's unique academic needs are met.
- Has played a major role in helping eight different students pass Doctoral Qualifying Exams.

Freelance Private Music Instructor, Composition, Music Theory, Ear Training - Remote (2016 - Present)

- Has taught a small studio of high-school and undergraduate students in the subjects of intermediate and advanced music theory and ear training.

PROFESSIONAL COLLABORATIONS

Boston University Chamber Orchestra

- Recording of *Texture Sketches* at Boston University's Concert Hall: Boston, MA (May 2024)

Sound Icon Ensemble

- Recording of *Kynesia* at Boston University's Concert Hall: Boston, MA (November 2023)

Irvine Arditti

- Recording of *impression* at Salon Brahms: Vienna, Austria (June 2023)

Mivos Quartet

- Performance of *Mycelia* at Mozarthaus: Vienna, Austria (June 2023)

rioT Trio

- Performance of *Filigree*, and *Arcadia* at Sacred Heart Parish: Newton, MA (April 2023)
- Performance of *Filigree* at Western Washington University's Concert Hall: Bellingham, WA (October 2022)

Western Washington University College of Fine Arts

- Composer-in-Residence for Composition department: Bellingham, WA (October 2022)
- Commissioned by Music department to compose *Filigree* for reed trio (September 2022)
- Commissioned by Music department to compose *Modular Miniatures for Pandemic Performance* (October 2020)

Mannes American Composers Ensemble

- Recording of *LAST OASIS* at The New School's Glassbox Theater: New York, NY (May 2022)

Mannes nstrumentlab (original electronic instrument research group)

- Founded in partnership with Prof. Levy Lorenzo at The New School (September 2021 - May 2022)

Bellingham Chamber Music Society

- Commissioned to arrange the movements of *Musica Ricercata* by Gyorgi Ligeti that were excluded from his *Six Bagatelles* (December 2021)

Bellingham Festival of Music

- *Welcome Home Concert* - Full-length concert of my music: Bellingham, WA (January 2019)
 - Pieces performed: *Dream*, *Pictures*, *Metamorphosis*, *Before Dawn*, *For Love of Her*, *Fleeting*, *Poem*

Worcester Chamber Music Society

- Recording of string quartet during Boston Conservatory's High School Composition Intensive: Boston, MA (July 2015)

PROJECTS (click on title to watch performance/score follow video on YouTube)

Acoustic Music

[Vivaria](#) (2025) - sinfonietta and electronics ([Dissertation](#))

- Performed by students of Boston University at Questrom Auditorium (May, 2025, Boston, MA)

[Aleutia](#) (2024) - string quartet

- Performed by students of Boston University at Questrom Auditorium (May, 2025, Boston, MA)

[Kalei](#) (2024) - oboe, clarinet, alto saxophone, bassoon, bass clarinet

- Performed by students of Boston University at Questrom Auditorium (May, 2025, Boston, MA)

[Kalygraphica](#) (2023) - flute, clarinet, violin, cello

- Recorded by graduate students of Boston Conservatory, Harvard University, and Boston University at Marsh Chapel in Boston, MA (December 14, 2023)
- Recorded by graduate students of Boston Conservatory, Harvard University, and Boston University in Newton, MA (November, 2023)

[Kynesia](#) (2023) - flute, clarinet, soprano/baritone saxophone, trombone, percussion, violin, viola, cello, bass

- Recorded by Sound Icon at Boston University's Concert Hall (November 12, 2023)

[Arcadia](#) (2023) - oboe, clarinet, bassoon, violin, viola, cello

- Commissioned by Western Washington University. Recorded by Bellingham Chamber Music Society (August, 2023).
- Performed by Bellingham Chamber Music Society (October, 2023).
- Premiered by rioT Trio and Boston University students at Sacred Heart Parish in Newton, MA (April, 2023)

[Mycelia](#) (2023) - string quartet

- Performed in Vienna, Austria at the Vienna Summer Music Festival by Mivos Quartet (July, 2023)
- Premiered by Boston University students at Sacred Heart Parish in Newton, MA (April, 2023)

[Hanging, Suspended](#) (2023) - alto saxophone, piano

- Written for Joel Diegert and Alfredo Ovalles. Premiered in Vienna, Austria at Iceberg Institute by Joel Diegert and Alfredo Ovalles (July, 2023)

LAST OASIS (2022) - 1.1.1.1. 1.1.1.0. 2perc, harp, 1.1.1.1.1.

- Recorded by the Mannes American Composers Ensemble in the Tishman Auditorium, Mannes College of Music (April, 2022)

[bloom](#) (2021) - flute, clarinet, alto saxophone, cello

- Premiered by students of The Mannes College of Music at the Glassbox Theater, Mannes College of Music (November, 2021)

[impromptu for birds](#) (2020) - flute, oboe, clarinet, viola, bassoon, piano

- Premiered by music faculty members of Western Washington University in Bellingham, Washington (August, 2020)

[“meditation”](#) (2019) - string quartet, e-flat clarinet, bass clarinet, crotales, xylophone

- Premiered by students of The Juilliard School at Morse Recital Hall, The Juilliard School (May, 2019)

[poem](#) (2019) - solo piano

- Premiered by Henry Smolen at C. Michael Paul Hall, The Juilliard School (January, 2019)
- Performed by Adam Sherkin at the Glassbox Theater, Mannes College of Music (March, 2022)

Electronic Music

[Ambient Works \(Part One and Two\)](#) (2025) - modular synthesizer

- An album of forty ambient pieces composed during the pandemic.

[Athyria](#) (2022) - custom electronic instrument

- A three-voice, granular synthesizer and live delay instrument. All aspects are original concepts created by myself.

[SAMA](#) (2022) - alto saxophone, gyroscopic ring, MaxMSP

- Performed at the Glassbox Theater at Mannes School of Music (February, 2022, New York, NY)

[Eclipse Ritual](#) (2021) - custom photocell drone instrument

- Performed at the Glassbox Theater at Mannes School of Music (December, 2021, New York, NY)

[Lament](#) (2021) - alto saxophone, MaxMSP

- Recorded for the Creative Music Technology department at Mannes School of Music (February, 2021, New York, NY)

[Spring Mosaic](#) (2021) - MaxMSP, TouchOSC

- Recorded for the Creative Music Technology department at Mannes School of Music (April, 2021, New York, NY)

[Comfort EP](#) (2021) - modular synthesizer

- Two pieces composed for modular synthesizer.

[they & i](#) (2019) - flute, clarinet, bassoon, viola, electronics

- Performed by students of The Juilliard School for the Composers and Choreographers Showcase (December, 2019, New York, NY)

NOTABLE PERFORMANCES

Thomas Adam Billings - DMA Recital (2025, Boston, MA)

- A self-prepared, evening-length recital of music I composed while in residence at Boston University. The program consisted of *Kalei*, *Alentia*, *Kalygraphea*, and the presentation of my dissertation composition: *Vivaria*. May 3, 2025.

Boston University Doctoral Composers Concert (2023, Boston, MA)

- A concert which I created, organized, and produced, showcasing works by each of the doctoral composers at Boston University. My piece, *Kalygraphea*, was premiered.

Thomas Adam Billings - DMA Recital (2023, Newton, MA)

- A self-prepared, evening-length recital. rioT Trio, a faculty ensemble from Western Washington University received a grant to fly to Massachusetts as featured guest performers on this recital. The program consisted of *Filigree*, *Dame la mano*, *interlude*, *Mycelia*, *Arcadia*. April 29, 2023.

International Double Reed Society (IDRS) 2022 Conference, Fifth Inversion Wind Quintet (2022, Boulder, CO)

- A recital given by Fifth Inversion Wind Quintet featuring five movements I had arranged for wind quintet from Ligeti's *Musica Ricercata* on commission by Fifth Inversion Wind Quintet. University of Colorado - Boulder.

Mannes Inaugural “Tech Forward” Showcase (2021, New York, NY)

- A new concert series developed by Prof. Levy Lorenzo and I to showcase student-created electronic music projects. This showcase also paved the way for the [nstrumentlab](#) project which I created with Prof. Lorenzo.

Modular Miniatures for Pandemic Performance, featuring the music of Adam Billings (2021, Bellingham, WA)

- Produced by the Western Washington University Department of Music. Culminated in a virtual concert of various student woodwind trios playing music in my collection: *Modular Miniatures for Pandemic Performance*. Music was composed in a way that allowed for asynchronous and virtual performance over video-calling software. March 6, 2021.

Welcome Home Concert - Adam Billings (2019, Bellingham, WA)

- Produced by the Bellingham Festival of Music. A full-length concert of my music. Performers consisted of professional musicians from the Pacific Northwest, students from the Juilliard School, and Western Washington University. Larger chamber works conducted by Adam Billings. January 5, 2019.

RESIDENCIES AND FESTIVALS

Composer in Residence - Western Washington University - Bellingham, WA (October 2022)

- Invited by the Western Washington University Composition Department
- Presented a lecture during the department's Composers Forum class
- Held one-on-one composition lessons to undergraduate and graduate composition students
- Presented to the orchestration class on the topic of composing and arranging for wind quintet
- Held two open presentations and rehearsals of my works
- Residency culminated in a concert of a commissioned reed trio, *Filigree*, written for Jen Weeks, Erika Block, and Pat Nelson; as well as my arrangement of the excluded movements of Gyorgy Ligeti's *Musica Ricercata* for wind quintet.

Vienna Summer Music Festival: Composers Forum - Vienna, Austria (June 26 - July 10, 2023)

- Worked with composers and performers from around Europe and the Americas.
- Recorded a solo violin piece with Irvine Arditti
- Performance of my string quartet *Myelia* by Mivos Quartet.
- Engaged in lectures and masterclasses with renowned composers, such as Tina Tallon, Anthony Green, Oliver Weber, and Alexandra Karastoyanova-Hermentin.

Iceberg New Music Institute - Vienna, Austria (July 17 - 28, 2023)

- Collaborated with members of Iceberg New Music, as well as performers from Austria and nearby countries.
- Had a saxophone and piano piece recorded and performed by Joel Diegert and Alfredo Ovalles.
- Engaged in masterclasses and lessons by members of Iceberg New Music, predominantly Max Grafe, Alex Burtzos, and Jack Frerer.
- Participated in a masterclass led by Oscar Bianchi.

Co-Founder: Mannes nstrumentlab - New York, NY (2020 - 2022)

- A program created by myself with assistance and funding by Prof. Levy Lorenzo and the Creative Technology department at Mannes.
- Created multiple instrument apps and programs that could run on a web browser, including [keyharp](#), [ambio](#), [bird](#), and [chime](#).

RESEARCH

Graduate Research Assistant for Nathan Davis - The New School (February 2022 - June 2022, New York, NY)

- Hired to create a web-based platform for wireless sound and data transfer from a host computer to a large number of speakers on audience members' mobile devices.
- Developed the live, mobile sound-dispersion technology for Nathan Davis' composition for the Rockefeller Carillon New Music Festival at the University of Chicago.

Graduate Research Assistant, Creative Music Technology - The New School (September 2021 - May 2022, New York, NY)

- Researches and develops original, touch-interactive musical instrument web applications utilizing the Web Audio API in conjunction with Javascript.
- Assists with the promotion and marketing of Music Technology concerts, as well as organizing social engagements, master classes, and educational gallery exhibitions.

Recent Writings

- ["Visualizing Harmonic Space"](#) (2024) Article, in preparation
"The proposed analytical model introduces a comprehensive and nuanced method for qualifying the relationships between adjacent chords with respect to their positions in harmonic space. One of the primary ways in which the motion between chords is analyzed is through voice leading. This new model additionally looks at chords through the concept of harmonic distance. Three salient properties of harmonic motion were then accounted for - unweighted positional distance (Δu), weighted positional distance ($\Delta \phi$), and root distance ($\Delta \rho$) - creating a model for measuring the harmonic distance of many types of harmonic progressions. Observing how these three salient parameters interact with one another creates a meaningful analysis of harmonic progressions that unlocks both interesting features of such progressions that were otherwise unseen, as well as a way to visualize and qualify the most sonically peculiar parts of the progressions. The model becomes even more useful when examining similarities between harmonic gestures between a wide gamut of musical examples."
- *Harmonic Space* (2024) Book, in preparation
"This manuscript explores harmonic space as a framework for analyzing chord progressions, focusing on the measurement of harmonic proximity and its interaction with voice leading. Mapping chords onto the *Harmonic Proximity Graph* reveals unique properties of harmonic progressions that are otherwise unnoticed or unclear when using alternative methods. These properties of harmonic distance provide valuable insights into the relationships between adjacent chords. Through analyses of diverse repertoires—from Renaissance madrigals and jazz standards to contemporary music—this approach reveals underlying structures that contextual systems cannot fully capture. Moreover, the model illustrates how harmonic and voice-leading spaces often oppose one another but together highlight nuanced aspects of progression dynamics. This study's findings bridge gaps in traditional systems, providing a unified approach to understanding how chords move through harmonic space across genres and styles."
- ["Psychoacoustical Dissonance as a Tool for Musical Analysis"](#) (2023) Article, unpublished
"The human auditory system's remarkable ability to perceive dissonance has prompted extensive research on the subject, including the work of Hermann von Helmholtz, R. Plomp & W. J. M. Levelt, and William Sethares. This article explores the complex nature of psychoacoustical dissonance, proposing a model to analyze chords and vertical sonorities in musical excerpts, considering the direct perception of music and its relationship to the human auditory system. Building on the foundation laid by previous research, this model offers a new perspective for examining the intricacies of musical excerpts, providing valuable guidance for nuanced performance, and potentially unveiling a different understanding of how humans perceive dissonance. By integrating this model with other analytical methods, a more comprehensive approach to musical analysis can be achieved, enriching our appreciation and experience of music as a whole. As our understanding of psychoacoustical dissonance and the human auditory system continues to evolve, so too will our approach to interpreting and performing music, ultimately enhancing our connection to the rich tapestry of sound that surrounds us."
- ["The Efficacy of Music as a Constructed Language"](#) (2021) Article, unpublished
"Ever since the beginning of observable time, language has been humanity's way of communicating ideas, warnings, and complex emotions. These same basic aspects of language - rhythm, pitch, and timbre - are also the same building blocks on which music is created. While many composers directly use linguistic devices in vocal music, many elements of spoken language can be translated into extended musical techniques for specifically non-vocal instruments and ensembles. This can be done by analyzing and comparing multiple linguistic rhythms, relationships between consonants and vowels, and pitched accents from many world languages in order to create a set of tools and techniques for communicative, non-vocal music composition."
- ["An Explanation of Spectralist Techniques in Tristan Murail's *Les Courants de L'espace*"](#) (2022) Article, unpublished
"As is evident from Murail's compositions and musical philosophy, one can deduce that music, at its core, is a form of art that uses not only the medium of time, but maybe even as prominently, the medium of space; atmospheric space, aural space, registral space, and the most obvious: acoustic space. Many other compositions can be used to support this claim as well, but by contemplating the impetus behind Spectralism as a derivation of musical content, as well as analyzing the musical gestures exploited in Tristan Murail's composition, it is evident that *Les Courants de L'Espace* deals with the interactions of sound in present acoustic space."
- ["Alexander Scriabin's Prometheus: Program Notes"](#) (2021) Program Notes, unpublished
"Many people know Alexander Scriabin to be most infamous for his piano works. While contributing a large body of music to the solo piano repertoire, Scriabin also composed six works for orchestra, including five symphonies all written in a ten year period from 1900 to 1910. At a time where new ideals of modernist art were ubiquitous, and many well known works like Stravinsky's *Sacre du Printemps* were being premiered, Scriabin's *Promethee, le poeme du feu* contributed many unique possibilities to the cultural and musical zeitgeist of the early twentieth century."

Course Proposals

- *Custom MIDI Instruments*

This is a fast-paced, hands-on course that gives students the opportunity to make custom physical MIDI controllers to then use in a Digital Audio Workstation (DAW), MaxMSP, Pure Data, or any program or synthesizer that receives MIDI information. Students will be introduced to the Teensy microcontroller, Arduino programming environment, a multitude of sensors, potentiometers, buttons, and more. The course culminates in an in-person concert of original MIDI instruments.

- *Compositional Methods*

A seminar/workshop hybrid course where students learn about different methods for creating musical material using different pre-compositional tools. We will take a deep look into the compositional processes of many 21st-century composers, as well as learning about major 20th-century compositional techniques in which we can derive new tools for contemporary creation. The first part of the course is dedicated to students presenting on their own compositional methods, or tools which they have used before. We will then take a survey and decide which topics or concepts we would like to explore throughout the course. Most of the assignments for the course will be creating sketches for new compositions using the methods and tools discussed in class. The final project will be to create a full set of pre-compositional sketches in which the student can use to create a new composition. Towards the end of the class, students will present their sketches made throughout the semester, and will talk about what they liked and what they didn't like about the various compositional techniques.

- *"In Progress"*

Composition students meet and discuss in-progress compositions that have yet to be completed. Centered around peer-to-peer feedback, these sessions are structured to supplement a student's private lessons. The course also includes Socratic discussions about current music trends, and future careers for composers. This course gives students experience in giving and receiving constructive criticism, while also preparing them to become effective composition teachers themselves. Students come to each session prepared to present their current projects with questions for the other students to answer or comment on. In addition to weekly feedback sessions, students are given the opportunity to compose a 'construction' piece for a small student ensemble (bass quintet, woodwind quintet, etc.). These constructions should consist of experimental techniques in which the student might want to explore in a workshop setting. In the last four weeks of the course, students will have the opportunity to workshop their constructions live with the ensemble, while receiving feedback from both the performers and the other composition students.

- *Analyzing Your Favorite Music*

A seminar course based on analyzing music that we listen to on a day-to-day basis: our favorite songs, our favorite albums, music in movies, music that our friends play, and any other music that the students are interested in. In this class, students will learn that the analytical techniques we learn in music school can be applied to all types of music, and that theory and analysis is nothing more than a way to answer the question, "what makes this song work?" During the first week, as a class we will make a master list of topics, songs, albums and other music that we are all interested in. We will use this list to inform everything that we do for the semester. The midterm will involve presenting on a piece of music that the student has analyzed using any method that they deem appropriate. Toward the end of the semester, the students will write an analytical essay, diving deeply into the intricacies of their chosen subject. The students will peer-review each other's essays and submit them as their final projects. Throughout the semester, students will present in groups and be asked to bring in readings and research that they have found that is related to the weekly topic.

- *Non-Standard Notation Seminar*

A seminar for composers and performers in which we learn about notation systems from both contemporary western art music, and from notated music around the world. Each week, we will dive into interpretation and analysis of different score examples in which the composer uses non-traditional notation. Essential questions for the course are based on finding the justification and reasoning for using non-standard notation, the different ways in which composers diverge from standard music notation, and the dialog between the composer's instructions and the performer's interpretation. The midterm project will consist of the composition students (and interested performers) writing purely non-standard notation for the performance students on their instruments, while giving both a rationale for the audience of class members, as well as being open for response and critique from the class. The final assignment will be similar, but students will bring in a choice of bespoke (created), electronic, or world instruments for which students will then create short compositions using mostly non-standard notational practices.

- *Music Theory and Ear Training for K12 Music Teachers*

This course provides a practical approach to music theory and ear training, specifically tailored for future K12 music educators. We will center our learning on the skills most relevant to teaching and guiding young musicians. Throughout the semester, students will learn to

identify inner voices in recordings, recognize chord progressions, and use theoretical knowledge to craft effective musical phrases. Emphasis will be placed on transcribing music quickly and efficiently, understanding orchestrational and compositional intentions, and creating and modifying arrangements to fit different use cases. Assignments will include ear training exercises and the application of theoretical tools to real-world musical examples. By the end of the course, students will have developed a toolkit of skills designed to support them in the classroom and enhance their ability to teach in a K12 classroom setting.

OTHER EXPERIENCE

Department Assistant, Composition and Theory - Boston University (September 2022 - May 2024, Boston, MA)

- Organizes events for the composition department, including concerts for DMA students and professional ensemble residencies.
- Helps with guest faculty orientation and lecture preparation.
- Functions as a liaison between the Composition and Music Theory departments.
- Helps organize composers concerts at the College of Fine Arts.
- Proctors exams in lieu of faculty absences.
- Records evaluations of Aural Skills instructors.

Production Assistant - Boston University Center for New Music - Boston, MA (October 2022 - May 2023)

- Develops and coordinates residencies for the most prominent contemporary composers around the world
- Assists with the production of concerts and dress rehearsals,
- Coordinates private lessons and lectures
- Engages with Boston University at large to develop new opportunities for composition and performance students

Website Developer, Videographer, Interviewer, and Producer - Lake Whatcom Center - Bellingham, WA (June 2022 - Sept. 2022)

- Rebuilt the entire online presence of Lake Whatcom Residential & Treatment Center (www.lwrtc.org)
- Produced video testimonials from patients recovering from heroin use, and patients with Schizophrenia.
- Producing and narrating video tours of facilities around Bellingham, WA

Graduate Department Assistant, Composition - Mannes College of Music - New York, NY (September 2021 - May 2022)

- Created, developed, and maintained an original social media network connecting student composers and performers
- Manages submission forms for multiple department events,
- Creates programs for student concerts
- Designs marketing materials for the composition department
- Manages Audio/Video recording, editing, and mastering for all department events

Arts Administration

Educated in many aspects of Arts and Business Administration, with practical knowledge of Business Canvas Models, Balanced Score Cards, marketing plans and segmentation, balance sheets, and Profit & Loss sheets.

Instrumental Performance

Ten years of proficient performance practice on oboe, saxophones, and clarinets, synthesizers, keyboards, drums, guitar, bass.

Computer Programming and Software Usage

Proficient in musical programming languages including MaxMSP, Pure Data and Arduino/Teensy IDE. Proficient in front-end web development using Javascript, HTML and CSS.

AWARDS AND SCHOLARSHIPS

Departmental Honors – Composition and Music Theory, Boston University (2025, Boston, MA)

Recognized for outstanding achievement in the field of composition and music theory research at Boston University.

Pi Kappa Lambda National Honors Society – Boston University Chapter (2025, Boston, MA)

Inducted as member of Pi Kappa Lambda for outstanding academic achievement.

Honorarium in Composition - Western Washington University College of Fine and Performing Arts (2022, Bellingham, WA)

- Commissioned to compose a reed trio for faculty members Jen Weeks, Erika Block, and Pat Nelson.

- Invited to WWU to present lectures and hold private lessons as part of an artist residency culminating in a concert featuring the reed trio, and my arrangements of the other five movements of Gyorgy Ligeti's *Musica Ricercata* for wind quintet.

Honorarium in Composition - Western Washington University College of Fine and Performing Arts (2020, Bellingham, WA)

- Commissioned to compose pandemic-themed and socially distant music for college woodwind trios
- Featured in a full-length virtual concert: *Modular Miniatures for Pandemic Performance*

Merit Scholarships

- Boston University Fine Arts Merit Scholarship (2022 - 2025)
- C.V. Starr Scholarship, The New School (2020)
- Teo Macero Scholarship, The Juilliard School (2019)
- George Gershwin Scholarship, The Juilliard School (2019)
- Gretchaninoff Memorial Prize, The Juilliard School (2018)
- A. Ellstein Memorial Scholarship, The Juilliard School (2018)
- Marvin Hamlisch Scholarship, The Juilliard School (2017)
- Knoller Rosen Scholarship, The Juilliard School (2017)
- Richard Rodgers Scholarship, The Juilliard School (2016)
- Abraham Ellstein Scholarship, The Juilliard School (2016)
- The Piser Scholarship, The Juilliard School (2016)

REFERENCES (TEACHING)

Prof. Martin Amlin, D.M.A.

Professor of Music, Boston University
mamlin@bu.edu (617) 353-3356

Prof. Jason Yust, Ph.D.

Associate Professor of Music Theory, Boston University
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Dr. Andrew Smith, D.M.A.

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Bryant Jenkins

Former Director of Student Life, Fusion Academy Newton
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REFERENCES (MUSIC COMPOSITION)

Prof. Richard Cornell, Ph.D.

Professor of Music, Boston University
rcrnl@bu.edu (617) 353-3338

Prof. John H. Wallace, D.M.A.

Assistant Professor Emeritus of Composition, Boston University
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Prof. Ketty Nez, Ph.D.

Associate Professor of Composition, Boston University
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Mr. Timo Andres

Composition Instructor, Mannes College of Music
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REFERENCES (MUSIC TECHNOLOGY)

Prof. Levy Lorenzo, D.M.A.

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Dr. Andrew Smith, D.M.A.

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Bryant Jenkins

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Nathan Davis

Lecturer - Creative Technologies, The New School
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REFERENCES (GENERAL/MISCELLANEOUS)

Dr. Vartan Aghababian, D.M.A.

Lecturer in Music Theory & Composition, Boston University
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Mr. John-Morgan Bush

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Director of Lifelong Learning, The Juilliard School
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Prof. David T. Little, Ph.D.

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