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
Primary advisors: Richard Cornell, Joshua Fineberg, Ketty Nez

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

Pi Kappa Lambda International Honors Society Member, 2025
Departmental Honors in Composition and Music Theory, 2025
Dissertation: *Vivaria* for sinfonietta and electronics

EXPERIENCE

Founder - Terraphones | June 2025 – Present | www.terraphones.com
Terraphones is a boutique electronic instrument company that combines contemporary synthesis techniques with expressive interfaces and nature-inspired aesthetics. It explores new paradigms in interface design through connections to music theory (Circle of Fifths, isomorphic layouts, hexachordal scale arrangements) and gestural performance (sliders, pressure sensors, breath sensors, key combinations). As sole creator and director, I lead research, design, and implementation across all aspects of the company's creative and technical output.

Key Responsibilities

- Develop original musical interfaces from concept through production, integrating DSP code in C++, Max/MSP, and PureData with real-time microcontroller programming (Electrosmith Daisy Seed, Xiao Seeed Studio RP2040).
- Design and fabricate custom enclosures using 3D modeling (Shapr3D), CNC routing, and walnut woodworking.
- Conduct product research and user testing focused on embodied interaction, performative expression, and acoustic-digital hybridity.
- Lead visual and narrative branding, including web development, UX/UI design, and positioning each instrument as both compositional tool and art object.
- Manage data-driven marketing and business operations, including audience segmentation, Meta Pixel and Google Analytics, S-Corp LLC formation, contract drafting, and CRM/order-flow automation.

Notable Accomplishments

- Opened for pre-orders on 1/1/26, and subsequently generated $40,000 in revenue within 24 hours of opening.
- Since going public on November 3, generated 100,000 website hits, 300,000 Instagram profile views, 21,000 TikTok likes, and over 500,000 combined content views, with inbound purchase interest from around the world.
- Established content partnerships with Lightbath (Bryan Noll) and Red Means Recording (Jeremy Leaird-Koch), and presented as an exhibitor slot at Buchla & Friends in January 2026.
- Instruments have been purchased by prominent musicians such as Donald Glover (Childish Gambino), Hudson Mohawke (Ross Birchard), and Galen Tipton, with anticipated purchases by Aaron Carmack (Mr. Carmack) and India Arie.
- Designed an operational business model centered on sustainable small-batch production and developed internal documentation for future public toolkits and curricular modules in interface design and instrument building.
- Built all firmware and sound engines from scratch, engaging advanced synthesis methods and interface mapping that contribute to ongoing research in new instrument design.

Adjunct Professor – William Paterson University | September 2025 - Present
Courses: Ear Training II (SP26), III (FA25), and IV (SP26), Music Theory II (SP26)

- Teach the sophomore aural skills sequence for music majors, emphasizing advanced sight-singing, melodic and harmonic dictation, part singing and writing, rhythm and meter, and score reading.
- Develop course materials, weekly assignments, and evaluation rubrics aligned with stated program outcomes in musicianship.
- Create original sight-singing and dictation examples at graduated difficulty levels to support differentiated learning.
- Provide individualized feedback and structured plans that address specific skill gaps and build fluency.
- Manage the course LMS, gradebook, and communications to ensure transparency and timely progress tracking.
- Coordinate aural skills topics with concurrent theory coursework to reinforce integrated learning.

Instructor of Aural Skills and Keyboard Harmony – Boston University | August 2022 - May 2025
Courses: Aural Skills III and IV (23-24, 24-25), Keyboard Harmony I, II, III, IV (22-23, 23-24, 24-25)

- Delivered advanced sophomore-level Aural Skills instruction three times weekly, guiding students through rigorous sight-singing, dictation, and solmization exercises based on Gary Karpinski's Manual for Ear Training and Sight Singing.
- Developed custom assignments, created original musical excerpts and tailored activities to reinforce complex theoretical concepts.
- Established a strong reputation for clearly articulating sophisticated musical principles, enhancing student comprehension and mastery.
- Taught multiple undergraduate sections of Keyboard Harmony, emphasized voice-leading, figured-bass realization, harmonization of chorale harmonization, and practical transposition techniques.
- Designed comprehensive examinations aligning precisely with the Music Theory curriculum outcomes, enabling students to effectively demonstrate theoretical proficiency and keyboard competency.
- Provided focused instruction in score-reading techniques, clef literacy, and advanced harmonic progression performance at the piano.

Music Teacher & Director of Student Bands – Fusion Academy - Newton, MA | July 2022 - June 2025
Courses: Music Technology, Advanced Recording Arts, Songwriting, Music Production, Music Appreciation, Music Theory

- Solely managed all music instruction and program enrichment at Fusion Academy Newton, catering specifically to neurodivergent and gifted high school students in personalized, one-on-one teaching settings.
- Designed and implemented individualized curricula across diverse music disciplines, including Music Technology, Songwriting, Music Theory, Music Appreciation, and instrumental lessons in Piano, Guitar, Drums, and Vocal Fundamentals.
- Led and coached two student rock bands, conducting weekly rehearsals and arranging customized repertoire based on student interests, creating accessible lead sheets, chord charts, tablature, and sheet music.
- Taught ensemble skills, active listening, collaboration, and improvisational techniques tailored to students' abilities and musical objectives.
- Successfully implemented instructional strategies to meet the diverse cognitive profiles and creative strengths of neurodiverse learners.

Graduate Music Theory Tutor – Boston University | August 2023 - May 2025
- Provided targeted, high-level tutoring for undergraduate and graduate students at Boston University's School of Music, specializing in complex analytical topics including sonata form, harmonic analysis, voice-leading, and post-tonal theory.
- Developed customized tutoring sessions employing diverse pedagogical methodologies to effectively address varied learning styles.
- Significantly contributed to the academic success of eight doctoral students passing rigorous Doctoral Qualifying Exams.

Co-Founder: Mannes nstrumentlab – The New School - New York, NY | September 2020 - May 2022
- A program created by myself with assistance and funding by Prof. Levy Lorenzo and the Creative Technology department at Mannes.
- Developed original touch-interactive musical web applications utilizing the Web Audio API in conjunction with Javascript.
- Created multiple instrument apps and programs that could run on a web browser, including keyharp, ambio, bird, and chime.
- Promotion and marketed Music Technology concerts, organized social engagements, master classes, and educational gallery exhibitions.
- Created 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 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.
- Singlehandedly Managed Audio/Video recording, editing, and mastering for all department events.
- Managed submission forms for multiple department events.
- Created programs for student concerts. Designed marketing materials for the composition department.

Web Designer and Front-End Developer – gabrielkahane.com | August 21, 2025 Public Launch
- Sole designer and developer, responsible for UX, UI, visual identity, and custom iconography, working directly with the artist.
- Built a static, desktop-first site with a five-section navigation and responsive grid; established Neutra and Minion typography via local font-face, with Typekit on editorial pages.
- Implemented a custom tour calendar using Google Sheets and the Google Visualization API, and integrated the Substack feed; designed Discography (Wax) and Works catalogs with structured content and deep links.
- DreamHost static hosting with manual control-panel releases and image optimization; ongoing maintenance on retainer.
- The site received approximately 6,000 views on day one after launch.

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

Acoustic Music

Osmia (2026) - oboe, clarinet, bassoon
- To be performed by the Bellingham Chamber Music Society at Hotel Leo – Bellingham, WA | February 2026

Vivaria (2025) - sinfonietta and electronics (dissertation score)
- Performed by students of Boston University at Questrom Auditorium – Boston, MA | May 2025

Aleutia (2024) - string quartet
- Performed by students of Boston University at Questrom Auditorium – Boston, MA | May 2025

Kalei (2024) - oboe, clarinet, alto saxophone, bassoon, bass clarinet
- Performed by students of Boston University at Questrom Auditorium – Boston, MA | May 2025

Kalygraphea (2023) - flute, clarinet, violin, cello
- Performed by students of Boston University at Questrom Auditorium – Boston, MA | May 2025
- Recorded by graduate students of Boston Conservatory, Harvard and Boston University – Boston, MA | December 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 at the Vienna Summer Music Festival by Mivos Quartet – Vienna, Austria | July, 2023
- Premiered by Boston University students at Sacred Heart Parish – Newton, MA | April, 2023

Hanging, Suspended (2023) - alto saxophone, piano
- Premiered at the Iceberg Institute by Joel Diegert and Alfredo Ovalles – Vienna, Austria| 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

what we don't say... (2025) - Nymira Terraphone
- Performed in Blauvelt State Park, NY. | November 2025

Ambient Works (Part One and Two) (2025) - modular synthesizer
- An album of forty ambient pieces composed during the 2020 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 – New York, NY | February 2022

Eclipse Ritual (2021) - custom photocell drone instrument

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

Lament **(2021) - alto saxophone, MaxMSP**

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

Spring Mosaic **(2021) - MaxMSP, TouchOSC**

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

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 – New York, NY | (December 2019)

PROFESSIONAL COLLABORATIONS

Boston University Chamber Orchestra (2024): Recording of *Texture Sketches* at Boston University's Concert Hall

Sound Icon Ensemble (2023): Recording of *Kynesia* at Boston University's Concert Hall

Irvine Arditti (2023): Recording of *impression* at Salon Brahms – Vienna, Austria

Mivos Quartet (2023): Performance of *Mycelia* at Mozarthaus – Vienna, Austria

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 (2022): Recording of *LAST OASIS* at The New School's Glassbox Theater

Mannes nstrumentlab (2021–): Original electronic instrument research group founded in partnership with Prof. Levy Lorenzo

Bellingham Chamber Music Society (2021): Commissioned to arrange the movements of *Musica Ricercata* by Gyorgi Ligeti

Bellingham Festival of Music (2019): *Welcome Home Concert* - Full-length concert of my music

Notable Performances

Thomas Adam Billings - DMA Recital No. 2 – Boston, MA | 2025

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

Boston University Doctoral Composers Concert – Boston, MA | 2023

- 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 No. 1** – Newton, MA | 2023

- 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.*

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

- 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 – New York, NY | 2019

- 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 – Bellingham, WA | 2021

- 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.

Welcome Home Concert - Adam Billings – Bellingham, WA | 2019

- 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.

Residencies and Festivals

Buchla & Friends Synthmaker Showcase – Los Angeles, CA | January 2026
- Presented *Nymira* and *Aurelia* at Buchla & Friends: a yearly gathering of synthesizer manufacturers and enthusiasts in LA, CA.
- Provided hands-on demonstrations and tutorials for my instruments
- Performed improvised works on *Aurelia*.

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 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 *Mycelia* 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 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.

Splice Institute – Online | June 2021
- Participated in intensive workshops focusing on advanced electronic music techniques.
- Studied SuperCollider programming and sound synthesis with Tae Hong Park.
- Explored visual and audio processing in Max/Jitter (jit.gen) under Sam Wells.
- Collaborated virtually with composers and artists, broadening technical expertise and creative applications in electronic composition.

RESEARCH

- "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 ($\Delta\mu$), weighted positional distance ($\Delta\varphi$), and root distance ($\Delta\varrho$) - 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.

- *Works-in-Progress Composition Seminar*
  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

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

Over 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, and embedded C++. 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*

REFERENCES (TEACHING)

Prof. Martin Amlin, D.M.A.
Professor of Music, Boston University
mamlin@bu.edu (617) 353-3356

Prof. Jason Yust, Ph.D.
Professor of Music Theory, Boston University
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Dr. Andrew Smith, D.M.A.
Lecturer in Music Theory & Composition, Boston University
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Payton MacDonald
Chair of Music, William Paterson University
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REFERENCES (MUSIC COMPOSITION)

Prof. Richard Cornell, Ph.D.
Professor of Music, Boston University
rcrnl@bu.edu (617) 353-3338

Prof. Ketty Nez, Ph.D.
Associate Professor of Composition, Boston University
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Prof. John H. Wallace, D.M.A.
Assistant Professor Emeritus of Composition, Boston University
jhw@bu.edu (617) 353-3865

Mr. Timo Andres
Composition Instructor, Mannes College of Music
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REFERENCES (MUSIC TECHNOLOGY)

Prof. Levy Lorenzo, D.M.A.
Assistant Professor of Creative Technologies, The New School
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Bryant Jenkins
Former Director of Student Life, Fusion Academy Newton
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Dr. Andrew Smith, D.M.A.
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Nathan Davis
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REFERENCES (GENERAL/MISCELLANEOUS)

Dr. Vartan Aghababian, D.M.A.
Lecturer in Music Theory & Composition, Boston University
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Prof. David T. Little, Ph.D.
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