

William O'Hara, Ph.D.

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Appointments

Gettysburg College, *Sunderman Conservatory of Music*
Assistant Professor of Music Theory, 2017–present
Tufts University
Visiting Lecturer of Music, 2016–2017

Education

Harvard University
Ph.D., Music Theory, 2017
Committee: Suzannah Clark (supervisor), Alexander Rehding, & Christopher Hasty
Dissertation: “The Art of Recomposition: Creativity, Aesthetics, and Music Theory.”
General examinations passed with distinction, 2013
University of Wisconsin–Madison
M.A., Music Theory, 2010
Miami University
B.Mus., Music Education, 2008

Publications

Book Projects in Progress

Recomposing Music Theory. In progress.
The World Cries Out for Harmony: Amy Beach’s Compositional Voices. In progress.
Video Games and Popular Music. Essay collection in development, to be co-edited with Jesse Kinne.

Journal Articles

“Coding Sound, Crafting Circuits: Synthesizer Design as Critical Making.” *Engaging Students* 9 (forthcoming, 2022).
“Neo-Riemannian Theory as Voice-Leading Pedagogy.” *Journal of Music Theory Pedagogy* 35 (2021): 62–74.
“Music Theory on the Radio: Theme and 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

“Sound & Music 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, 2022 (forthcoming).

“Hans Keller and the Media of Analysis.” In *The Oxford Handbook of Public Music Theory*, ed. J. Daniel Jenkins. New York: Oxford University Press, 2022 (online November 2021).

“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.

Essays & Reviews

“Introduction: Corralling the Chorale.” *Journal of Music Theory Pedagogy* 35 (2021): 3–7. Co-authored with Chelsea Burns, Marcelle Pierson, Katherine Pukinskis, Peter Smucker, and William van Geest.

“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).

In Preparation / Under review

“The *Techne* of YouTube Performance: Musical Structure, Extended Techniques, and Custom Instruments in Solo Pop Covers.” Under review (revised and resubmitted).

“‘When Far From Her I Roam’: Tonal Structures in the Early Songs of Amy Beach.” Co-authored with Austin Nikirk. Under review (revise and resubmit).

“Between Art and Science: Amy Beach’s ‘Hermit Thrush’ Pieces and Early-Twentieth-Century Birdsong Transcription.” Under review.

“Listening to *Mise en Abyme* in Digital Games.” Under review.

“Recomposition and Counterfactual Logic.” In preparation.

Presentations

Invited Talks

“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)

“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 12–13, 2022 (upcoming).

“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* (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.” *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.

“Temporality, Memory, and the Twelve-Tone Technique in Adorno’s *Philosophy of New Music*.” *Music Theory Midwest*. Miami University. May 15, 2010; *Michigan Interdisciplinary Music Society*. University of Michigan. February 6, 2010.

Special Conference Sessions *Invited respondent*, “Music Theory in the Post-Truth Era.” Society for Music Theory, 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 “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.

Media Appearances “Corraling the Chorale.” *Note Doctors: The Music Theory and Pedagogy Podcast* (with fellow *JMTP* colloquy authors). December 13, 2021.
Rebecca Long, “The first note played in the *Lord of the Rings* score has an ancient history.” *Polygon*. August 25, 2021.
On Target (podcast of *The Gettysburgian* student newspaper). March 4, 2019.

Teaching

2017–

Gettysburg College

Music Theory I	Aural Skills II
Music Theory II	Aural Skills III
Music Theory III	Orchestration
Theory Seminar: Form & Analysis	Counterpoint
Musicology Seminar: Sound Studies	Music in Video Games (gen ed)
First-Year Seminar: Video Games as Cultural Artifacts	Music in Video Games (summer, online)

Independent Studies Supervised

“Entrepreneurship & Music Business.” Secondary advisor (2020-21) for individual major (Nicholas Ruffalo, Gettysburg B.A. ’21).

“Gesualdo’s Chromaticism.” Senior thesis (Ben Rhine, Gettysburg B.A. ’20; now M.A. student in music theory at Pennsylvania State University).

“Storytelling Through Digital Music.” Primary advisor (2018-20) for individualized major. (Gerardo Nunez, Gettysburg B.A. ’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; now Ph.D. student at the University of Toronto).

2016–2017

Tufts University

Music Theory I	19th-Century Music
Music Theory II	Analyzing Music in Video Games (crosslisted with Film & Media Studies)

2013–2015

Harvard University (as Teaching Fellow unless noted)

Intro to Music Theory (Head TF)	Music Theory III
First Nights (gen-ed; Head TF)	Music Theory IV
Intro to Music History I	Tonal Analysis

As Instructor: Independent Study in the History of Music Theory.

Henry Burnham, Harvard BA 2016, now Ph.D. student in Music Theory at Yale.

2010–2011

University at Buffalo, SUNY (Teaching Assistant)

Music Theory & Musicianship I
Music Theory & Musicianship II

2008–2010

University of Wisconsin–Madison (Teaching Assistant)

Music Theory & Musicianship I
Music Theory & Musicianship II

2006

Miami University (Undergraduate Associate)

Great Ideas in Western Music

Workshops, Panels, & Guest Teaching “Games in Higher Education” (with Eric Remy, Educational Technology, Gettysburg College).

“June Pedagogy Institute 2. Johnson Center for Creative Teaching and Learning, Gettysburg College. June 14, 2021.

“Public Music Theory.” *Current Issues in Music Theory*. Tufts University. November 20, 2020.

“Achieving Your Learning Goals Online: Lessons from Summer Hybrid Courses” (with Amy Young Evrard, Anthropology, Gettysburg College). *June Pedagogy Institute*. Johnson Center for Creative Teaching and Learning, Gettysburg College. June 16, 2020.

“Pivoting Online: A Perspective from the Arts and Humanities.” Faculty Panelist, Gettysburg College Board of Trustees Meeting. April 28, 2020.

“Rock Music in Early Nintendo Soundtracks.” *Introduction to Video Game Music*. Hartt School of Music, University of Hartford. April 10, 2020.

“The Summer Online Program at Gettysburg College.” Faculty Panelist, Gettysburg College Board of Trustees Meeting. February 6, 2020.

“Online and Hybrid Teaching.” Panel discussion, Johnson Center for Creative Teaching and Learning. Gettysburg College. September 24, 2019.

“Digital Music, Recording, and Authenticity.” *Introduction to Ethnomusicology*. Gettysburg College. January 29, 2019.

“Segmentation and Analysis in Post-Tonal Music.” *Music Theory IV*. Gettysburg College. March 2, 2018.

“Podcast Recording, Editing, and Production.” Harvard University Derek Bok Center for Teaching and Learning. Five times: March 22, 2017; March 8, 2017; October 4 and 5, 2016; April 7, 2016; March 7, 2016.

“Music Research and the Digital Humanities.” *Graduate Teaching Practicum*. Harvard University. October 4, 2016.

“Technology and Nostalgia in Video Game Music.” *Analysis of Film Music*. Tufts University. April 25, 2016.

“Digital Humanities/Digital Pedagogy.” *Graduate Teaching Practicum*, Harvard University. October 6, 2015.

“Multimedia Assignment Design and Assessment.” *Global Pop Music*. Harvard University. September 30 and November 4, 2015.

“Creating Your Teaching Portfolio.” Winter Teaching Week Workshop, Harvard University Derek Bok Center for Teaching and Learning. January 23, 2015.

“Schenkerian Analysis and Schubert Lieder.” *Tonal Analysis*. Harvard University. February 18, 2014.

“Music and Play.” *Music Theory IV*. Harvard University. February 5, 2014.

“Haydn’s Symphonic Forms.” *Introduction to Western Music History I*. Harvard University. November 21, 2013.

Awards & Fellowships

Competitive / Merit-based

2020. Adam Krims Award (Outstanding Publication by a Junior Scholar), Popular Music Interest Group, Society for Music Theory.

2019-20. Institutional Nominee, National Endowment for the Humanities 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. Buttenwieser 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. Summer 2012.
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.

Institutional Funding

Gettysburg College, “Provost’s Professional Papers” program
2019. Society for Music Theory, Columbus, Ohio.
2019. College Music Society Symposium on 21st-Century Music School Design, University of South Carolina.
2018. The Mozart Colloquium, Salzburg.
2017. Society for Music Theory, Arlington, Virginia.

Harvard University Department of Music

2017. Travel Fellowship (NECMT & MTSNYS).
2016. Richard F. French Fellowship, (summer dissertation research and writing)
2015. John Knowles Paine Traveling Fellowship (summer research at NYU)
2014. Richard F. French Fellowship (summer research at Library of Congress)
2013. Morrill Travel Grant for Study in Italy.

Service **Editorial**

Editorial Board, *Intégral*, 2021–present.
Editorial Board, *GAMUT: Journal of the Music Theory Society of the Mid-Atlantic*, 2020–present.
Editorial Board, *SMT-Pod*, 2020–present.
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: *Intégral* (2021, 2022), *Journal of Sound and Music in Games* (2021), *GAMUT* (2020, 2022), *Theory and Practice* (2019), *Music Theory Online* (2018), *Avant: Trends in Interdisciplinary Studies* (2016).

Professional Service

Faculty Mentor, C.V. Review Session, SMT Professional Development Committee, 2021.
Publication Awards Committee, SMT Popular Music Interest Group, 2021.
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.
Co-chair, SMT Film & Multimedia Interest Group. Nov 2019–present.
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.
Executive Board, Music Theory Society of the Mid-Atlantic. 2018–2020.
Ad hoc publications task force, Music Theory Society of the Mid-Atlantic. 2018.
Webmaster, New England Conference of Music Theorists (necmt.org). 2014–2018.

Institutional Service	<p>Committee on Undergraduate Research and Creative Activity, Gettysburg College, 2022.</p> <p>Chair, Diversity Action Committee, Sunderman Conservatory of Music, Gettysburg College. 2020–.</p> <p>Committee on Learning Assessment, Gettysburg College. 2018–2021.</p> <p>Faculty Search Committee Member (Assistant Professor of Orchestral Music / Musicology), Gettysburg College. 2018–2019.</p> <p>Faculty Participant, Pilot Program on Hybrid and Online Teaching, Gettysburg College. Summer 2018.</p> <p>Convenor, Faculty Working Group on Digital Assignment Design and Assessment, Johnson Center for Creative Teaching & Learning, Gettysburg College. 2018.</p> <p>Mission Statement Committee, Dept. of Music, Gettysburg College. 2017–2018.</p> <p>Graduate Representative, Harvard University Music Curriculum Committee. 2015–2016.</p> <p>Chair, Graduate Music Forum (GMF), Harvard University. 2014–2015.</p> <p>Program Committee Chair, Harvard University GMF Conference. 2013.</p> <p>Program Committee Member, Harvard University GMF. 2012, 2014, 2015.</p> <p>Biermeister, Harvard University GMF. 2012–2013.</p> <p>Program Note Writer, SUNY-Buffalo Symphony Orchestra. 2011.</p> <p>Program Committee Member, SUNY-Buffalo Graduate Symposium on Music. 2011.</p>
Professional Development	<p><i>Analyzing Soundtracks</i>. Society for Music Theory Peer Learning Program. Faculty: Jim Buhler (University of Texas at Austin). November 7, 2019.</p> <p><i>What Can Music Analysis Do?</i> Society for Music Theory Peer Learning Program. Faculty: Judith Lochhead (Stony Brook University, SUNY). November 2, 2017.</p> <p><i>Formenlehre in the Nineteenth Century</i>. New England Conference of Music Theorists Graduate Student Workshop. Faculty: James Hepokoski (Yale University). April 24, 2015.</p> <p>Participant and Performer, <i>The Idea of Musical Form as Process</i>. Society for Music Theory Graduate Student Workshop. Faculty: Janet Schmalfeldt (Tufts University). November 1, 2013.</p> <p>Performed Franz Schubert's "Ganymed," Op. 19, No. 3, accompanied by Janet Schmalfeldt.</p> <p><i>Graduate Multimedia Fellows</i>. Harvard University Derek Bok Center for Teaching and Learning. Faculty: Marlon Kuzmick and Louis Epstein. Spring Semester 2013.</p> <p><i>Writing and Evaluating Music Analytical Arguments</i>. University of Michigan Graduate Student Conference. Faculty: Ramon Satyendra (University of Michigan). February 2010.</p> <p>Participating conductor, <i>Choral Conducting Masterclass</i>. Miami University. Faculty: William Dehning (USC Thornton School of Music). October 2007.</p> <p>Participating conductor, <i>Oxford Choral Institute</i>. Faculty: Ethan Sperry (Miami University) and Tido Dejean (Orpheus Institute, Ghent). Summer 2006.</p>
Additional Activities	<p>Graduate Fellow, Derek Bok Center for Teaching & Learning, Harvard, 2012–2016.</p> <p>Course Developer, <i>First Nights</i>, HarvardX, 2013–2015.</p> <p>Presidential Instructional Technology Fellow, Harvard University, Fall 2012.</p> <p>Young Alumni Council, Miami University. 2011–2014.</p>
Languages	<p>Reading and translation proficiency in German and French.</p>
Professional Affiliations	<p>Society for Music Theory</p> <p>American Musicological Society</p> <p>College Music Society</p> <p>International Association for the Study of Popular Music</p>