

Thomas William Posen, Ph.D.

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Education

- Ph.D. Music Theory** 2022
Schulich School of Music, McGill University
• Dissertation: “[Analyzing Beethoven’s Eroica Sketches: A Form-Functional Perspective on the First-Movement Exposition](#)” advised by William Caplin
- M.M. Dual Concentration Music Theory & Composition, Piano Performance** 2016
The University of New Mexico, *Passed with Distinction*, Cumulative GPA 4.12
• Thesis: “[Modeling Compositional Grammars in Leonard Bernstein’s West Side Story \(1957\)](#)”
• Committee: Richard Hermann (Chair, Theory), Falko Steinbach (Co-Chair, Performance), David Bashwiner, Jack Douthett, Ana Alonso-Minutti, Carmelo de los Santos, Davis Schepps
- B.M. Keyboard Performance (Piano)** 2013
The University of New Mexico, Cumulative GPA: 3.92
• Piano Instructor: Falko Steinbach
- B.A. Physics & Astrophysics, German Minor** 2013
The University of New Mexico, Cumulative GPA: 3.92 *Summa Cum Laude*
- Study Abroad & Transfer Credits**
- Dongguk University, Seoul, South Korea Summer 2013
Karl-Franz Universität & Kunst Universität, Graz, Austria Spring 2012
New Mexico State University, Las Cruces, NM (40 credits, GPA: 4.0) 2006 – 2007

University Teaching History

- The College of Idaho** 2023–
Visiting Assistant Professor of Music
- McGill University**
- Instructor 2020–2021
Teaching Assistant 2017–2019
- The University of New Mexico** 2013–2016
Instructor

Peer-Reviewed Publications

- Posen, Thomas William (2023) “The Interaction of Mode and Psalmody in Glarean’s Circle” *Music Theory & Analysis*. Vol. 10, Issue 2, pp. 95–153. <https://lup.be/collections/series-music-theory-and-analysis/products/228405> (14,830 words)
- Posen, Thomas William (2023) “Windows into Beethoven’s Lessons in Bonn: Kirnberger’s *Die wahren Grundsätze zum Gebrauch der Harmonie* (1773) and Vogler’s *Gründe der Kurbpfälzischen Tonschule in Beyspielen* (1776/1778)” *Music Theory Online*. Vol. 29, Number 4. <https://mtosmt.org/issues/mto.23.29.4/mto.23.29.4.posen.html> (13,935 words)
- Posen, Thomas William (2022) “From ‘Radical Blunders’ to Compositional Solutions: A Form-Functional Perspective on Beethoven’s Early Eroica Continuity-Sketches.” *The Beethoven Journal*: Vol. 35, Article 1. <https://scholarworks.sjsu.edu/beethovenjournal/vol35/iss1/1/> (14,850 words)

Refereed Conference Presentations

- “Harmony and Formal Function in deadmau5” 2024
- Rocky Mountain Society for Music Theory: March 15–16th, 2024. Boise, ID.
- “Windows into Beethoven’s lessons in Bonn: Kirnberger’s *Grundsätze* (1773) and Vogler’s *Gründe der Kubrpfälzischen Tonschule* (1776)” 2022
- Ninth International New Beethoven Research Conference: November 9th, 2022. New Orleans.
- “Becoming Beethoven’s Neighbor: Exploring the *Eroica* Sketches through Reconstruction, Analysis, and Performance”
- Research Alive! Finalist 2021
 - Presentation, March 19th, 2021. McGill University, Montréal, QC. Hour long lecture-performance.
- “Beethoven’s *Eroica* Continuity Sketches: A Form-Functional Perspective.” 2020
- Joint Society of Music Theory & American Musicological Society Conference, November 5-8, 2020. Minneapolis, Minnesota. (<https://www.thomasposen.com/scholarship/beethoven-smt2020/>)
 - Dutch-Flemish Society for Music Theory, Beethoven 2020: Analytical and Performative Perspectives. February 29 – March 1, 2020. Amsterdam, Netherlands. Different title: “The *Eroica* Continuity Sketches: A Form-Functional Perspective”
 - Lightning Talk, Autographs and Archival Documents Interest Group at the Society of Music Theory Conference, November 7-10, 2019. Columbus, Ohio.
- “Double-Tonic Complexes as Bistable Phenomena in Gershwin” 2019
- Society of Music Theory Conference, November 7-10, 2019. Columbus, Ohio.
 - Music Theory Midwest, May 18-19, 2018. London, Ontario (Canada). Revised Title: “Double-Tonic Complexes and Bistable Images in George Gershwin’s *Concerto in F* (1925)”
- “From Mode to Mattheson’s Major and Minor Keys: The Contributions of Johannes Cochlaeus, Heinrich Glarean, and Joannes Litavicus” 2019
- American Musicological Society, October 31 – November 3, 2019. Boston, Massachusetts.
 - Medieval and Renaissance Music Conference (MedRen), July 3-6, 2019. Basel, Switzerland.
- “The Symbiotic Evolution of Modes and Psalm Tones” 2018
- Modes, Church Tones, Tonality: Tonal Spaces, c. 1550–1720, November 8-10, 2018. Ferrara, Italy.
- “Playing it “Cool”: Serialism and Fugue on Broadway” 2017
- Society for Music Theory, November 2-5, 2017. Arlington, Virginia
 - Rocky Mountain Music Theory Society, April 22-23, 2016. University of New Mexico. Albuquerque, New Mexico
 - Music Theory Society of New York State, April 2-3, 2016. Mannes College New School. New York City, New York
 - Graduate Association of Musicologists and Theorists (GAMuT), September 26th, 2015. The University of North Texas. Denton, Texas
- “The Patterns of Grand Opera on Broadway: A Semiotic Approach to Bernstein’s ‘Tonight’ Ensemble” 2016
- Opera and Musical Theater in the United States, Middle Tennessee State University, March 24-25, 2018
 - American Musicology Society – Rocky Mountain Conference, April 22-23, 2016. University of New Mexico, Albuquerque, New Mexico. **Best Student Paper Award**

Curriculum Vitae

- University of Arizona Graduate Student Music Conference, February 26-27, 2016. University of Arizona, Tucson, Arizona

“More than a Tritone: A Set Theoretic Analysis of Leonard Bernstein’s 2015

“The Rumble” from *West Side Story* (1957)”

- New England Conference of Music Theorists, April 24th, 2015. Boston University. Boston, Massachusetts
- Rocky Mountain Society for Music Theory, March 28th, 2015. Colorado State University, Fort Collins, Colorado. **Best Student Paper Award**

“Rhetoric in the Vocal Fugue: A Perspective from Abbé Vogler’s 2015

System für den Fugenbau (1811)”

- Music Theory Society of New York State, April 11th, 2015. Binghamton University. Binghamton, New York
- Graduate Association of Musicologists and Theorists (GAMuT), September 27th, 2015. The University of North Texas. Denton, Texas

Invited Talks

“Distinguishing Between Formal Function and Content in Beethoven’s Eroica Sketches” 2024

- Formenlehre: March 21st, 2024. Graz, Austria.

Courses Taught

The College of Idaho (F = Fall, Sp= Spring W = Winter, S = Summer)

Intro to Music Theory and Sound Studies , Instructor of Record (3 Credits, 3 hours per week)	F 2023
First semester course focused on music fundamentals, tonal harmony, pop harmony, basics of sound design (synthesis and audio manipulation), and history of music theory as it relates to the liberal arts.	
Aural Skills , Instructor of Record (1 Credit, 2.5 hours per week)	F 2023
First semester aural skills course with focus on audio stream segmentation and analysis (pop, hip-hop, electronic, folk, and more), solfeggio, rhythm and meter, sight-singing, basic dictation, and transcription (classical and popular music).	
Diatonic Harmony , Instructor of Record (3 Credits, 3 hours per week)	Sp 2024
Music theory course focused on counterpoint (Fuxian species theory and eighteenth-century techniques), thoroughbass, partimento, schema theory, and rudiments of form.	
Seminar in Chromatic Harmony , Instructor of Record (3 Credit, 3 hours per week)	Sp 2024
Music theory course focused on 19th century western repertoire and advanced chromatic harmonies; seminar style course with readings from music theory scholarship.	
Intro to Music Technology , Instructor of Record (3 Credit, 3 hours per week)	Sp 2024
Introduction to music software (Musescore and Ableton Live) and rudiments of music production (sound synthesis & basics of audio engineering)	
First Year Seminar , Instructor of Record (3 Credits, 3 hours per week)	F 2023
Course for first year students focused on improving students’ writing, sense of belonging, community, and adjustment to college life. The central topic of the course was climate change, but materials varied to achieve the goals of the class.	
Piano Lessons (one-on-one) , Instructor of Record (2 Students, 1 hour per week total)	F 2023
Composition Lessons (one-on-one) , Instructor of Record (3 Students, 2.5 hour per week total)	F 2023
Piano Group Lessons , Instructor of Record (5 Students, 1 hour per week)	F 2023

Introduction to piano and basic music fundamentals (for students that do not have prior piano experience)

McGill University

- Theory IV: Expanded Harmonic Resources of the 19th Century**, Instructor of Record W 2021, S 2021
Advanced chromaticism including enharmonic reinterpretation and symmetrical division, analysis of characteristic small and large forms; taught online (MUTH 251).
- Post Tonal Theory for 20th- and 21st-century Music**, Instructor of Record W 2020, S 2020
Intro to pitch-class set theory, twelve-tone theory, minimalism, post-romantic, and spectralism. Summer 2020 course taught online (MUTH 350).
- Post Tonal Theory for 20th- and 21st-century Music**, Teaching Assistant W 2018
Supervised by Robert Hasegawa (MUTH 350).
- Analyzing Classical Form**, Teaching Assistant F 2018, F 2019
Analyzing classical form with form-functional theory. Supervised by William Caplin (F 2018) and Jon Wild (F 2019) (MUTH 250).
- Theory II**, Teaching Assistant W 2019, W 2020
Second semester tonal harmony with a focus on advanced thoroughbass, part-writing, setting chorales, harmonic analysis, and composition from a historical perspective. Supervised by Christoph Neidhöfer (MUTH 151).
- Theory I**, Teaching Assistant F 2017, F 2020
First semester tonal harmony with a focus on thoroughbass, part-writing, and harmonic analysis from a historical perspective. Supervised by Edward Klorman (MUTH 150).

University of New Mexico

- Music for Dancers**, Instructor of Record (3 Credits, 3 hours per week) F 2014
Introduction to aspects of western art music including form, texture, basic tonal and post-tonal syntax, and score reading. Final projects included new choreographed works or final papers.
- Theory II: Lecture and Lab**, Instructor of Record (4 Credits, 6 hours per week) 2013 – 2016
Second semester tonal harmony, introduction to chromatic harmony, more advanced sequences, basic forms. Aural skills lab included.
- Theory I: Lecture and Lab**, Instructor of Record (4 Credits, 6 hours per week) 2013 – 2016
Species counterpoint, four-part choral writing, tonal harmony. Aural skills lab included.

Awards

- Invited Research Explorer at the Research Academy Ruhr, TU Dortmund, Germany 2020
- Dean’s Essay Prize, Second Prize, Schulich School of Music, McGill University 2021
“From Radical Blunders to Compositional Solutions: A Form-Functional Perspective on Beethoven’s Early *Eroica* Continuity Sketches”
- Graduate Award for Innovation in Learning and Teaching in Music, McGill 2020
- Finalist, *Research Alive!* Student Prize 2020/2021, Schulich School of Music, McGill 2020
- Best Student Paper Award, *American Musicological Society–Rocky Mountain Conference* 2018
- Best Student Paper Award, *Rocky Mountain Society for Music Theory* 2016

Employment

Substitute Teacher, Montreal English School Board	Present
Research Assistant to William Caplin, McGill University, Montréal, Québec Social Sciences and Humanities Research Council of Canada Grant: Analyzing Beethoven's Piano Sonatas: A Form-Functional Approach	2019 – Present
Course Lecturer, McGill University, Montréal, Québec	2020 – 2021
Teaching Assistant, McGill University, Montréal, Québec	2017 – 2020
Course Lecturer, University of New Mexico, Albuquerque, New Mexico	2013 – 2016
Student Intern, Stockpile Surveillance (Classified, Top Secret Q Security Clearance) Sandia National Laboratories, Albuquerque, New Mexico	2007 – 2010

Language Skills

German: Translating ability, intermediate fluency
French: Translating ability, basic fluency

Music Production and Technology

Digital Audio Workstations: Ableton Live Suite, Logic Pro

Notation Software: Sibelius, MuseScore

Audio Plugins:

- Serum (wavetable synthesizer)
- Pigments 3 (advanced multi-engine synthesizer)
- Arturia V Collection 7 (realistic digital recreations of famous analog synthesizers such as the Mini Moog, DX7, CZ V, Melotron and more)
- Fabfilter FX Suite (Pro-Q 3 Equalizer, Pro-L 2 Limiter, Pro-C 2 Compressor, Pro-MB Multiband Compressor, Saturn 2 Multiband-Distortion, Pro-DS De-Esser, Pro-G Gate/Expander, etc.)
- Software emulations (VST/AU) of classic vintage hardware (1176 FET Compressor, LA-2A/3A Tube Compressor, Pultec EQ, and so forth)
- Logic Pro X and Ableton Live Suite 10 & 11 Native Plugins

Music Theory Conference Workshops

Improvisation and Partimento

- Lead by John Andrew Slominski (Eastman School of Music), April 1, 2016. Music Theory Society of New York State. New York, New York.

Analytical Approaches to Nineteenth-Century Sonata Form

- Lead by Robert Hatten (University of Texas at Austin) and Boyd Pomeroy (University of Arizona), February 26, 2016. University of Arizona Graduate Student Music Conference. Tucson, Arizona.

Sonata Theory and the “new *Formenlehre*”

- Lead by James Hepokoski (Yale University), April 24, 2015. New England Conference of Music Theorists, Boston University. Boston, Massachusetts.

Schubert's Modulatory Practice and the History of Tonal Coherence

- Lead by Suzzannah Clark (Harvard University), October 30, 2015. Society of Music Theorists Conference. St. Louis, Missouri.

Leadership

Founder, MTL Electronic Music (www.mtlelectronicmusic.com)	2021 – Present
Lab Organizer, Cumming-Schubert Research, McGill University	2018 – 2021
Vice President, Music Graduate Student Society (MGSS) Responsible for coordinating events for all McGill music graduate students	2017 – 2018
Music Theory Representative, MGSS, McGill University	Winter 2017
Abstract and Proposal Selection Committee Member, MGSS, McGill University	Winter 2017
President, Institute for Electronic and Electrical Engineers (IEEE), University of New Mexico	2008–2009
Vice President, IEEE, New Mexico State University	2006
Student Ambassador for Electrical Engineering, New Mexico State University	2006

Honors

Dean's List, University of New Mexico	2007–2013
Dean's List, New Mexico State University	2006–2007

Scholarships

Piano Performance

2015	Lindlar Private Donor Scholarship (350 Euros), International Klavierfestival 2015 in Lindlar, Germany
2015	College of Fine Arts Travel Grant (\$1,562.18) for International Klavierfestival 2015 in Lindlar, Germany.
2015	Regents Travel Grant (\$500) for International Klavierfestival 2015 in Lindlar, Germany. University of New Mexico, Study Abroad Office
2013	OIPS Regents Travel Grant (\$350), for International Klavierfestival 2013 in Lindlar, Germany. University of New Mexico, Study Abroad Office
2013	College of Fine Arts Dean's Student Travel Grant Award (\$500), University of New Mexico
2012–2013	Robert Brown Fine Arts Scholarship, (\$986), University of New Mexico
2012	Robert Brown Piano Prize Scholarship (\$600), University of New Mexico

Physics and Astrophysics & Electrical Engineering

2014–2015	Graduate Success Scholarship (\$2,000 Fall and Spring), University of New Mexico
2014–2015	Student Fee Review Board Scholarship (\$500), University of New Mexico
2014	UNM Graduate Student Spotlight (http://grad.unm.edu/current-students/student-spotlight.html), November 2014, University of New Mexico
2008	School of Engineering Scholarship, University of New Mexico
2008	Transcore Scholarship (\$2,000), Electrical Engineering, University of New Mexico
2008	Arnold H. Koschmannl Scholarship, Electrical Engineering, University of New Mexico
2006	Paul W. L. Valerie Klipsch Freshman Scholarship, New Mexico State University

Additional Employment

2010 - Current	Private Piano Instructor, www.thomasposen.com
2013 - 2016	Popejoy Preshow Piano Performer. Popejoy Hall, Albuquerque, NM
2014	Piano Instructor, Interplay School of Music. Albuquerque, NM

Curriculum Vitae

2013 Piano Technique Workshop Instructor, German Instruction. International Klavierfestival 2013, Lindlar, Germany

Volunteer Work

2019 Reviewer for *Music Theory and Analysis*
2019 Final Exam Review for Music Theory 250, Analyzing Classical Form, McGill University
2013 - 2016 Final Exam Review Sessions for Music Theory 1 & 2, University of New Mexico.
2014, 2015 Piano Performance, Dogwood Estates Retirement Community. Denton, TX. July
2014 Piano Student Studio Performance (a performance featuring myself and my private piano students), Gracious Retirement Living, Rio Rancho, NM. October 25

References upon request