

# Gabrielle Suzanne Choma

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## Education

### **BACHELOR OF ARTS | MAY 2019 | TEXAS A&M UNIVERSITY CORPUS CHRISTI**

- Major: Music
  - Instrument: Viola
- Related coursework: Strong emphasis in theory work including Directed Independent Studies in 20<sup>th</sup>-century Music, Russian Music History and Analysis, and Aural Training Pedagogy. Coursework also included a graduate-level study abroad in Paris Summer 2018 with Robert Hasegawa of the Eastman School of Music for the study and analysis of contemporary music.

### **MASTERS OF ARTS IN MUSIC THEORY | MARCH 2022 | UNIVERSITY OF OREGON**

- Specialization: Post-Tonal and Contemporary Concert Music
  - Thesis: Musical Themes of Distance in Kaija Saariaho's *L'amour de Loin* (2000)
- Related Coursework and Research: Early 20<sup>th</sup> century post-tonal instrumental music, late 20<sup>th</sup> century post-tonal instrumental music, applications of timbral analysis, modern video game music

## Publications

### **2<sup>ND</sup> INTERNATIONAL CONFERENCE ON TIMBRE | SEPTEMBER 2020 | HOSTED ONLINE FROM THESSALONIKI, GREECE**

- "How Periodicity in Timbre Alters our Perception of Time: An Analysis of 'Prologue' by Gérard Grisey"
  - This poster presentation explored Grisey's unique concept of periodicity and chaos by applying his own concepts of time, particularly from his earlier career and from his 1987 article "Tempus Ex Machina: A Composer's Reflection on Time," to the first movement—"Prologue," of one of his most celebrated works "Les Espaces Acoustiques."
  - In addition to the poster presentation, the proceedings from this conference were published, and you can find this publication here: <http://timbre2020.mus.auth.gr/assets/papers/11.Choma.pdf>

## Experience & Work

### **TUTOR FOR AURAL TRAINING III | TAMUCC MUSIC DEPARTMENT | FALL 2018**

- Part of my responsibilities for my Aural Training Pedagogy directed independent study involved holding group study sessions intensely focused on the specifics of ear training pedagogy.

### **SUPPLEMENTAL INSTRUCTION LEADER | TAMUCC CENTER FOR ACADEMIC STUDENT ACHIEVEMENT | FALL 2017 – MAY 2019**

- My job as a Supplemental Instruction (SI) leader involved holding group study sessions for the classes to which I was assigned: Fundamentals of Music (Fall 2017), Musicianship (Music Theory) II (Spring 2018), and Understanding and Appreciating Music (Fall 2018).
- The one-hour sessions (three times weekly) were organized utilizing the Socratic method of teaching. This included asking strategic open-ended questions that encouraged the students to seek the answers

on their own. These sessions were not lectures, but guided discussions where I observed and interjected only when necessary.

- In my second year in this position, I was promoted to a Senior SI leader. As such, I created presentations on several job responsibilities for the new employees. I also aided new employees in taking care of their numerous responsibilities.

### **STUDENT TEACHER | LICHTENSTEIN FOUNDATION OUTREACH PROGRAM| FALL 2016 – MAY 2019**

Upon being accepted by audition into the Lichtenstein Foundation String Quartet, my responsibilities included performing a full-length concert every semester and teaching grade-school aged students how to play stringed instruments in underdeveloped areas of Corpus Christi.

### **GRADUATE EMPLOYEE – TEACHING ASSISTANT | UNIVERSITY OF OREGON| FALL 2019 – CURRENT**

- Since Fall 2019, I have been a teaching assistant for several undergraduate level theory courses at UO: Music Theory 4-6 (Fall 2019-Spring 2020), Aural Skills 4-5 (Fall 2020-Winter 2021), Aural Skills 3 (Spring 2021), and Aural Skills 1-3 (Fall 2021-Spring 2022).

### **GRADUATE EMPLOYEE – PROFESSOR | UNIVERSITY OF OREGON| SPRING 2023, SPRING 2024**

- In Spring 2023, I was appointed the professor on record for the University of Oregon's Fundamentals of Music course. This course is the precursor to Music Theory 1/Aural Skills 1 and introduces students to basic musical concepts such as reading music, constructing major and minor scales, and basic proficiency with intervals and triads. For this course, I designed all of the material, including the syllabus, the lesson plans, the assignments and quizzes, as well as the class's final project.
- In Spring 2024, I will be teaching the University of Oregon's Open-topic undergraduate seminar course. The topic I've chosen for this course is Post-Tonal analysis. I will be working with students on set class theory and analyzing atonal music. Similarly for this class, I will be designing all of the coursework myself.