

Gavin S. K. Lee, Ph.D.

1. Education

- 2009-2014 Duke University, USA, Doctor of Philosophy, Musicology
- 2004-2005 Nanyang Technological University, National Institute of Education, Singapore, Postgraduate Diploma in Education
- 2001-2002 Oxford University, UK, Master of Studies, Musicology
- 1998-2001 King's College London, UK, Bachelor of Arts, Music (First Class Honors)

2. Professional experience

- 2025- Senior Lecturer, University of Sydney, Sydney Conservatorium of Music, Australia
- 2024 Elizabeth Wood fellow and Honorary Senior Lecturer, University of Adelaide, Elder Conservatorium of Music, Australia
- 2022-2023 Visiting Scholar, Western Sydney University, Institute of Australian and Chinese Arts and Culture, Australia
- 2015-2024 Soochow University, School of Music, China
Associate Professor (2023-2024)
Assistant Professor (2015-2023)
- 2014-2015 Music coordinator, Temasek Academy (high school), Singapore
- 2010-2014 Graduate teaching assistant, Duke University (10-15h/week), USA
- 2005-2009 Music teacher, Saint Andrew's High School (2008-9), Anglo-Chinese High School (Independent branch) (2005-7), Singapore
- 2002-2004 Corporal, Singapore Armed Forces Music & Dance Company

3. Fellowships, Grants, and Awards

- 2024-2025 Elizabeth Wood fellowship, University of Adelaide, Elder Conservatorium of Music, Australia (50000AUD; USD33753). "Music, Ideology, and Alienation in Republican China, 1912-1949."
- 2024 US Society for Music Theory (SMT) Outstanding Multi-Author Collection Award for *Queer Ear: Remaking Music Theory* (Oxford University Press, 2023).
- 2024 Jiangsu Province Education Department Philosophy and Social Sciences Fund research award (CNY10000; USD1376; declined)
- 2024 Research publication excellence award (CNY8000; USD1102), Soochow University School of Music (declined)
- 2024 Jiangsu province "Top 10 Graduate Student Advisors" nominee, Soochow University School of Music.
- 2023 Marie Skłodowska-Curie Actions (MSCA) Postdoctoral Fellowship application received a score (>85%) that would have qualified for the Seal of Excellence; not awarded because the host university, University of Glasgow, was located in the UK and hence the proposal was declared "ineligible"
- 2023 Research publication excellence award (CNY8000; USD1102), Soochow University School of Music

- 2022 SMT Subvention Grant for my edited book *Queer Ear: Remaking Music Theory* (Oxford University Press, 2023).
- 2022 Outstanding Undergraduate Thesis Advisor, Soochow University School of Music
- 2016-2018 Principal investigator, National Arts Council (Singapore) research grant (SGD25000; USD18784), “Global Identities in Transition: Musical Stories from Singapore.”
- 2013 Duke University Graduate School Summer Research Fellowship (USD5000).
- 2009-2014 Duke University Doctoral Fellowship, James B. Duke Fellowship, and Teaching Assistantship (full funding c. USD250000).
- 2007 National Arts Council (Singapore) research grant (SGD4800; USD3607), “Scions of the Musical West: Singapore at Cultural Crossroads.”
- 1998-2001 Singapore government scholarship (full funding c. GBP86000; USD110000) for undergraduate studies at King’s College London

Travel grants

- 2022 SMT International Travel Grant
- 2020 American Musicological Society (AMS) Professional Development Travel Grant
- 2019 AMS Professional Development Travel Grant
- 2019 SMT International Travel Grant
- 2018 AMS Professional Development Travel Grant
- 2018 Capability Development Grant, National Arts Council, Singapore, AMS/SMT conference
- 2018 Capability Development Grant, National Arts Council, Singapore, Society for Ethnomusicology (SEM) conference
- 2017 Capability Development Grant, National Arts Council, Singapore, for SMT conference
- 2016 Capability Development Grant, National Arts Council, Singapore, AMS/SMT conference
- 2016 Capability Development Grant, National Arts Council, Singapore, SEM conference
- 2016 Professional Development Fund, Soochow University, for SEM conference
- 2015 SEM International Travel Award
- 2015 Capability Development Grant. National Arts Council, Singapore, SMT conference
- 2015 Capability Development Grant. National Arts Council, Singapore, SEM conference
- 2015 Professional Development Fund, Soochow University, two awards for SMT and SEM conferences
- 2014 SMT International Travel Grant
- 2012 SMT Minority Travel Grant

4. Publications

- Tbd Monograph. *Music, Ideology, and Alienation in Republican China, 1912-1949* (a study of how tonal and avant-garde composers were alienated by ideology; collection of relevant scores and composers’ writings completed; in preparation)
- Tbd Special journal issue co-editor (with Kunio Hara and Hee-sun Kim). *Countering Coloniality in Music and East Asia* (special issue proposal accepted by *The World of Music*; indexed by AHCI; includes avant-garde composers such as Unsuk Chin).

- Tbd Roundtable editor. "Musicology of East Asia," *Journal of the Royal Musical Association* (roundtable proposal accepted, under peer review; includes contemporary sound art and popular music).
- Tbd Special journal issue editor. "Queer Sinophone Sound" (special issue proposal accepted by *Journal of Musicological Research*; indexed by AHCI; includes concert music by Byron Au Yong)
- Tbd Monograph co-editor (with Joseph Lam and Annie Liu). *Global Musicology and Ethnomusicology in China*, an *Ethnomusicology Translations* monograph containing translations of 11 Chinese articles (proposal accepted; includes translations of articles on Mahler etc.)
- Tbd Article. "Deimperializing Ethnomusicology," *Ethnomusicology* (revise and resubmit; flagship journal of Society for Ethnomusicology).
- Tbd Monograph. *Estrangement from Ethnicity: Music and Sinophone Alienation* (contracted, University of Michigan Press, "A" category press in CERES ranking, a study of contemporary tonal and avant-garde composers).
- 2025 Article. "From Difference to Multiplicity: Undoing Anti-Racist Fallacies in US Music Studies," *Journal of the American Musicological Society* 78.2 (accepted for publication; flagship journal).
- 2025 Chapter. "Phenomenological Disorientation as Heuristic: Music, Race, and Coalition Building," in Jonathan De Souza, Benjamin Steege, and Jessica Wiskus eds., *The Oxford Handbook of the Phenomenology of Music* (accepted for publication, Oxford University Press).
- 2024 Special journal issue editor. "Global Music History Course Design: A Pedagogical Toolbox with Syllabi" special issue. *Journal of Music History Pedagogy* 14.1 (published by American Musicological Society Pedagogy study group; includes global avant-garde composers).
- 2024 Article. "Our Phoenix by Trans Indigenous Mexican Composer Mari Esabel Valverde: Notes for a Trans Music Theory," *Music Theory Spectrum* 46.2 (flagship journal of US Society for Music Theory).
- 2024 Review-essay. "Feminist Music Theory 2.0 [Danielle Schlomit Sofer, *Sex Sounds: Vectors of Difference in Electronic Music*]," *Music Analysis* 43.1 (flagship journal of UK Society for Music Analysis).
- 2023 Monograph editor. *Queer Ear: Remaking Music Theory* (Oxford University Press). Chapter on Schumann's *Dichterliebe*. Coverage includes jazz and 18-20C composers from Beethoven to Hans Werner Henze and Chaya Czernowin.
- 2023 Special journal issue co-editor (with Christopher Miller). "Global Musical Modernisms" special issue. *Twentieth-Century Music* 20.3 (indexed by AHCI).
- 2023 Article. "Global Philosophy of Music: Ji Kang versus Hanslick," *Music Theory Online* 29.4 (flagship journal of US Society for Music Theory).
- 2020 Article. "Queer Music Theory," *Music Theory Spectrum* 40.2: 143-153 (top 10 most downloaded article since publication; flagship journal of US Society for Music Theory).
- 2019 Article. "Postcolonial Bifurcation: On John Sharpley's *Emptiness*," *Music Analysis* 38.3 (2019): 316-357 (flagship journal of UK Society for Music Analysis). Chinese translation in Liang Qing ed., *Eastward Confluence: China in Western Music* [Huiliu dongfang: xifang yinyue zhong de zhongguo], Shanghai: Shanghai Music Publishing House (2023 Fall).
- 2019 Article. "Dialectics of Debate: Reflections on Three Pedagogical Scenes in Chinese Music History," *Current Musicology* 104 (2019): 69-76 (published by Columbia University Libraries).

- 2018 Monograph editor. *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity* (Routledge, “A” category press in CERES ranking). Review by Kai Arne Hansen in *Popular Music* 38.1 (2019): 174-6.
- 2015 Article. “Postcolonial Affect: Ambiguous Relationality in Robert Casteels” *L’(autre) fille aux cheveux de Bali*,” *Journal of the Royal Musical Association* 140.2 (2015): 417-443 (flagship journal of UK musicology society). Chinese translation in Liang Qing ed., *China in Western Music* [Xifang yinyue zhong de zhongguo] (copyediting, 2023 Fall).

5. Keynotes, guest lecture series, and invited presentations with honoraria

Keynotes

- 2023 “Global Musicology and Epistemic Transculturation: The Sinophone View,” Musicological Society of Australia conference (Nov 29-Dec 2, University of Adelaide).
- 2023 “My Queer Chinese Ear.” “Queer Chinese Voices” forum, Western Sydney University and University of Sydney (Mar 9, online).

Guest lecture series

- 2024 “Global Musicology and Epistemic Transculturation,” Shanghai Conservatory of Music (Nov 11)
- 2024 “Modern Chinese Composer Chiang Wen-yeh: War, Colonialism, and the Cultural Revolution,” Seoul National University (Jun 7).
- 2024 “Global Musicology and Epistemic Transculturation,” Sichuan Conservatory of Music (May 20).
- 2022 “Towards a Sinophone Musicology: 7 Theses and Anti-Theses on Western Knowledge Structures,” National Hsing Hua University (Taiwan), Department of Music (Dec 19, online).
- 2022 “Taruskin in China: A Conversation with Susan McClary,” Shanghai Conservatory of Music, Taruskin series (Dec 2, online).
- 2022 “Self-Alienation in Sinophone Music,” Western Sydney University, Institute of Australian and Chinese Arts and Culture (Oct 7, online).
- 2022 “Alienation and Marginality in Music: Race, Gender, Sexuality,” Ohio State University, School of Music (Mar 7, online).
- 2021 “More Difference! Epistemic Delinking from European-US Discourse,” University of California – Irvine, Department of Music (Jan 14, online).
- 2020 “Provincializing Western Modernism, Ping-Ponging the New Universality,” University of Oregon, School of Music and Dance (Jan 31).

Invited presentations with honoraria

- 2022 “Decolonizing Music Education” undergraduate course, Santa Clara University (May 5, online).
- 2021 “Self-Alienation in Joyce Koh’s *TAI*,” Women in Global Music Network launch symposium (Jun 18, online).

6. Conference presentations

- 2024 “Music, Time, and History in East Asian Modernity: Temporal Disjuncture in He Zhanhao’s *Eternal Regrets at Lin’an*,” AMS national conference (Nov 14-17, Chicago, IL)
- 2024 “The Conflicting Sonic Memories of Mid-Twentieth-Century Wars in East Asia” roundtable, AMS national conference (Nov 14-17, Chicago, IL)

- 2024 “China as Dialectical Counterpoint to Euro North American Music Research,” Sounding China in Western Music (Nov 11-12, Shanghai Conservatory of Music)
- 2022 “Ethnomusicology Careers Beyond Universities in North America” roundtable, AMS/SMT/SEM national conference (Nov 10-13, New Orleans, LA).
- 2022 Symposium convened. “Decolonizing East Asia in Music Research and Pedagogy,” AMS/SMT/SEM national conference (Nov 10-13, New Orleans, LA).
- 2022 Peer-reviewed panel convened. “How to Integrate Global Music History in Our Teaching,” American Musicological Society (AMS) panel, at joint national conference with Society for Music Theory (SMT) and Society for Ethnomusicology (SEM) (Nov 10-13, New Orleans, LA).
- 2022 Study group panel convened. “Global Philosophies of Music,” AMS/SMT/SEM national conference (Nov 10-13, New Orleans, LA).
- 2022 Study group panel convened. “To Queer or Not to Queer?,” SMT Queer Resource Group, AMS/SMT/SEM national conference (Nov 10-13, New Orleans, LA).
- 2021 Peer-reviewed panel convened. “Configuring Decolonial and Critical Race Theory for Disciplinary Change: Beyond Conventional Wisdoms in Ethnomusicology,” SEM national conference (Oct 28-31, online).
- 2021 Study group panel convened. “Circulations and Competitions: New Perspectives on Music and Cold War East Asia,” joint panel of American Musicological Society Cold War and Music, and Global East Asian Music Research study groups, with co-chairs Marysol Quevedo and Hannah Hyun Kyong Chang (Nov 11-12, 20-1, online).
- 2020 Peer-reviewed panel convened. “Provincializing Music Theory: Epistemic Frameworks for the New Comparativism,” AMS/SMT national conference (Nov 15-8, Minneapolis, MN).
- 2020 Peer-reviewed panel convened. “Global Musical Modernisms in Ethnomusicology,” SEM national conference (Oct 22-25, online).
- 2020 Study group panel convened. “Counterframing Music Theory: Minorities and Marginalities,” SMT Global Interculturalism and Musical Peripheries & Analysis of World Music interest groups, AMS/SMT national conference (Nov 7-15, online).
- 2020 Study group panel convened; respondent. “Mapping Music and East Asia,” “Posthumanist Musicology and East Asia” segment, AMS/SMT national conference (Nov 7-15, online).
- 2019 “Queer Phenomenology in Music Theory,” SMT national conference (Nov 7-10, Columbus, OH).
- 2019 Peer-reviewed panel convened. “Reassembling the Bird’s Eye View in Musicology,” AMS national conference (Oct 1 – Nov 3, Boston, MA).
- 2019 Study group panel convened. “Global East Asian Musicology,” AMS Global East Asian Music Research study group panel, with co-chairs Kunio Hara and Thomas Irvine (Oct 1 – Nov 3, Boston, MA).
- 2019 Study group panel convened. “Global Musical Modernism,” SMT Global New Music interest group business meeting panel (November 7-10, Columbus, OH).
- 2018 Special panel convened; respondent. “Gestural Politics of Movement: New Perspectives on Music and Current Social Issues,” AMS/SMT conference (Nov 1-4, San Antonio, TX).
- 2018 Panel convened, respondent. “Global East Asian Music Research,” AMS/SMT national conference (Nov 1-4, San Antonio, TX).
- 2018 Peer-reviewed panel convened. “Performing the Local: The Politics of Parody, Fusion, and Tradition in Singapore,” SEM national conference (Nov 12-15, Albuquerque, NM).

- 2018 Study group panel convened. SMT Global New Music interest group business meeting panel, AMS/SMT national conference (November 1-4, San Antonio, TX).
- 2017 Peer-reviewed panel convened. "Western Music and China: A Chapter in Global Music History," AMS national conference (Nov 15-18, Rochester, NY).
- 2017 Peer-reviewed panel convened. "Restructuring Music Historiographies," SEM national conference (Oct 26-29, Denver, CO).
- 2017 Study group panel convened. "Fred Everett Maus and Queer Music Theory, Retrospective and Prospective," SMT Queer Resource Group business meeting panel, SMT national conference (2-5 Nov, Arlington, VA).
- 2017 Study group panel convened. SMT Global New Music interest group business meeting panel, SMT national conference (2-5 Nov, Arlington, VA).
- 2016 Symposium convened. "Race-ing Queer Music Scholarship," SMT Queer Resource Group, AMS LGBTQ Study Group, and SEM Gender and Sexualities Task Force, AMS/SMT national conference (Nov 3-6, Vancouver, BC)
- 2016 Peer-reviewed panel convened. "Rethinking Research on Chinese Music: Perspectives from Within and Outside China," SEM national conference (Nov 10-13, DC).
- 2015 "Analyzing Phenomenological Relationality, Or Music Theory Now," SMT national conference (29 Oct - 1 Nov, St. Louis, MO).
- 2015 "Can Asians Think About Music?" Royal Musical Association Southeast Asia chapter (4 Apr, Singapore).
- 2015 Peer-reviewed panel convened. "Ethnomusicology and Affect Theory: Disciplinary Implications," SEM national conference (Dec 3-6, Austin, TX).
- 2015 Peer-reviewed panel convened. "Queering Musical Form," SMT national conference (Oct 29-Nov 1, St. Louis, MO).
- 2015 Study group panel convened. SMT Queer Resource Group business meeting panel, SMT national conference (29 Oct - 1 Nov, St. Louis, MO).
- 2014 "Postcolonial Affect: The Logic of Ambiguous Relationality," Royal Musical Association (4-6 Sep, Leeds, UK).
- 2014 "Sublime Calligraphic Molecularity," AMS Capital chapter (26 Apr, DC).
- 2014 Peer-reviewed panel convened. "Global Buddhist Syncretism: Tibet, China, Singapore, California," SEM national conference (Nov 13-16, Pittsburg, PA).
- 2014 Peer-reviewed panel convened. "Queer Music Theory: Interrogating Notes of Sexuality," AMS/SMT national conference (Nov 6-9, Milwaukee, MI).
- 2014 Study group panel convened. SMT Queer Resource Group business meeting panel, AMS/SMT national conference (6-9 Nov, Milwaukee, MI).
- 2011 "To Dancing Hermaphrodites: There is No Sexual Relation Between Gay Men and Female Divas," Mid-Atlantic Popular and American Culture Association (3-5 Nov, Philadelphia, PA).
- 2011 "Subject Contra Object: The War Over Musical Knowledge Between Hanslick and the New German School," North American Conference on 19th Century Music (7-9 July, Richmond, VA).
- 2011 "Theorizing Beyond 'East Meets West': An American Case of Intercultural Music in the Postcolony," AMS Southeast chapter (18-19 Mar, Charlotte, NC).

7. Conferences and symposia organized

International conference

2019 International Musicological Society – East Asia regional association conference, Local Organizing Committee member, Soochow University, China (Oct 18-20)

International symposia

2023 “Queer Sinophone Sounds: Music and Voice,” Western Sydney University (Apr 15, online).

2017 “Is There Such as Thing as Singaporean Performance?” (co-organized with Sarah Weiss), Yale-NUS College, Singapore (Sep 23)

Regional symposia

2019 “Vocal Music Across Cultures,” Soochow University, China (May 2)

2017 “Global Connections in Music and China,” Soochow University, China (Oct 14)

2016 “Rethinking Chinese Music Research,” Soochow University, China (Nov 21)

8. Teaching experience

Soochow University, China

Graduate seminars:

Proseminar in Music Studies I-II (2022-3)
Analysis of Chinese Piano Works (2021)
Posthumanist Musicology (2020)
Chou Wen-chung and His Circle (2020)
The Birth of Musical Modernity: Temporality in the 18th-Century (2019)
Death, Desire, and Difference in the Romantic Song Cycle (2016)
Historiography of Chinese Music (2016)
Research Methods and Thesis Writing (2015 ff.)

Undergraduate courses:

Eighteenth-Century Music (2022-4)
World Music (2021, 2023)
Aesthetics of Music (2018)
Form and Analysis (2017, 2018)
Chinese Folk Music (2018)
Chinese Music History 1 (2015-2022)
Chinese Music History 2 (2016-2023)

Masters advisees:

Min Linggang (2023, misinterpretation of minority Nuosu composer Zhang Chao’s music using Han pentatonic modes)
Mao Mengdan (2023, Buddhist philosophy and works of Tibetan composer Jokar)
Rao Ying (2020, Berlioz’s *Les nuits d’été*)
Wang Ping (2020, Heitor Villas-Lobos’s *12 Etudes* for guitar)
Dai Yue (2019, John Cage’s influence in China)
Liu Danning (2019, Chinese folk song *hua”er*)
Xie Zhangmin (2019, Queer musicology and Tchaikovsky)
Zhu Huanqing (2019, Japanese influence on avant-garde Chinese music)
Dong Xiao (2018, Tchaikovsky’s *Souvenir d’un lieu cher*)

Undergraduate advisees:

Cao Lanfang (2024, Joseph Bologne’s violin sonatas no. 1-3)
Yan Qiucheng (2024, Wang Liansan’s cello etudes)

Jiang Mingxi (2023, Otto Luening's *Rorschach Symphonic Sonata*)
 Lin Jiahao (2021, John Cage's *Four*⁶)
 Fan Yiwen (2020, Tan Dun's *Paper Concerto*)
 Tang Xiaowen (2019, Adolf Míšek's Sonata in E minor for double bass)
 Zhang Xiaoyu (2019, Debussy's String Quartet in G minor)

Duke University

Undergraduate course:

Musicianship Lab, Theory and Practice of Tonal Music III (2013)

9. Service

Editor/editorial board

2023-2025 International Musicological Society *Musicological Brainfood*, editor

2021-2024 *Indiana Theory Review*, editorial board

Committees in academic music societies

2022-2025 SEM Council member

2020-2023 SMT LGBTQ+ Standing Committee

2020-2021 Women in Global Music Network, advisor

2019-2022 AMS Global East Asian Music Research study group, founding co-chair

2018-2019 SMT Task Force on Diversity, ad hoc committee member

2017-2018 SMT 2018 Meeting Response ad hoc committee member (response to 2018 conference location in San Antonio, Texas, which has passed anti-LGBTQ legislation)

2017-2020 SMT Global New Music interest group, founding co-chair

2017-2019 AMS LGBTQ study group, member at large

2013-2017 SMT Queer Resource Group, chair

2014-2016 SEM Gender and Sexualities Task Force, co-chair

2011-2013 AMS Southeast chapter, student representative

Peer reviewer for research fellowships and grants

2016 Austrian Science Fund

2016 Social Science and Humanities Research Council of Canada

Peer reviewer for publications and conferences

2024 *Journal of Music Research Online*

2024 *Indiana Theory Review*

2023 SEM 2023 conference program committee member

2022 Oxford University Press

2022 *Indiana Theory Review*

2021 *Music Theory Online*, journal of the US Society for Music Theory

2019 *Music Analysis*, journal of the UK Society for Music Analysis

2019 "Musicology or Ethnomusicology? Discussing Disciplinary Boundaries in Non-Western Art Music" workshop program committee, University of Cambridge (Mar 22)

2019 Springer, Switzerland

- 2019 *ASAP*, Association for the Study of the Arts of the Present journal
- 2019 *Musika* journal
- 2018 Analytical Approaches to World Music conference (July 3-6, Thessaloniki, Greece)
- 2017 Philip Brett Award, awarded by American Musicological Society LGBTQ study group
- 2016 “Racing Queer Music Scholarship” symposium (Nov 3-4, AMS/SMT joint conference, Vancouver, BC)
- 2015 *Ethnomusicology*, journal of the US Society for Ethnomusicology

Service to Soochow University, China

- 2023-4 Consults with other faculty (Ma Xiaoting, Clement Himbert), sharing experience with research and grant applications, assists with development of project and article ideas.
- 2016-2024 Masters Thesis Proposal, Mid-Term Review, and Oral Defense Committees member
- 2016-2024 Senior Thesis Proposal and Oral Defense Committees member
- 2017 Accreditation Committee member
- 2015-2018 Graduate Studies Committee member
- 2015 Search Committees for musicology and music theory
- 2016-2017 Chou’s Commission Award composition prize committee member
- 2016 Translator. “Live Performance in a Virtual World,” guest lecture by Nicholas Cook (Dec 7)

Annex - Pedagogical achievements

Curriculum Design:

Created innovative lesson plans, based on the approach known as Understanding by Design, to guide students to achieve the understanding that in different ways, 20th century composers took apart and reconstructed musical elements. For example, in Aesthetics of Music, the lesson on chance music incorporated a live performance that served to illustrate the framing of an artwork as an artwork, and the lesson on neoromantic music focused on the concept of beauty, leading students to rethink how the scope of musical beauty is expanded in the 20th century through the introduction of post-tonal dissonance within Romantic harmonies.

Integrated periodization into the course structure for Chinese Music History 1-2 in 2020, presenting each era as a historical unit, whereas previously the course had focused on individual histories of particular musical genres (vocal, instrumental etc.).

Curriculum Delivery:

Utilizes student-centered teaching in the classroom with a focus on student participation, paying heed to varied abilities and learning styles. Student activities address both factual recall and higher-level analytical skills (such as student debates). 18th-Century Music course received 99.3% (2022 Fall).

Research supervision, research training and mentoring:

Masters student advisees have given 11 presentations at global (mainly North American) conferences. Dong Xiao went on to pursue a doctorate at Western University in Canada.

Education, culture and leadership:

One of the most sought-after supervisors of research masters student theses. Actively mentors and guides future scholars toward successful completion of their academic pursuits. Fosters a positive collegial culture, serving as an exemplar of mentorship in his dedication to students, guiding them in academic matters, career pathways, as well as character development.