Paul Sherrill is a music theorist whose research explores how the elements of a musical piece work together and how their overall effect depends on the genre of the piece. He specializes in Italian-language opera from the 1700s, so most of his research studies the ways that musical conventions (such as formulaic melodies and standard musical forms) serve a theatrical or expressive purpose. This work draws together ideas from several interdisciplinary subfields, including music semiotics, topic theory, schema theory, text-music relations, and the new Formenlehre. His dissertation *The Metastasian Da Capo Aria* theorizes the theatrical role of the da capo aria in galant opera seria. His research has been published in the *Journal of Music Theory* and *Music Theory Online* and has received several awards, including the 2017 David Kraehenbuehl Prize and the Society for Music Theory’s 2017 Emerging Scholar Award for an article.

Paul holds a PhD in Music Theory from Indiana University (2016) and a BA in Music from Yale University (2009). Before arriving at the University of Utah, he held visiting positions at Georgia State University and the College of Wooster. He has taught courses that run the gamut of most core theory curricula, as well as courses on special topics such as music cognition, Mozart’s operas, and music & emotion.