

Deirdre Loughridge

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365 Ryder Hall
Department of Music
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Employment

- 2016-present Assistant Professor, Department of Music
Northeastern University
- 2015-2016 Lecturer, Department of Music
University of California, Berkeley
- 2013-2015 ACLS New Faculty Fellow, Department of Music
University of California, Berkeley
- 2011-2013 Mellon Postdoctoral Fellow in the Humanities
Visiting Assistant Professor, Department of Music
University of California, Berkeley

Education

- 2011 PhD, Music History, University of Pennsylvania
- 2004 BA, Music with Honors, and Biology with a specialization in Neuroscience
University of Chicago

Publications

Books

- 2016 *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism* (University of Chicago Press, September 2016).
- ❖ Recipient of a publication subvention from the American Musicological Society 75 PAYS endowment
 - ❖ Winner of the 2017 Kenshur Prize for outstanding monograph in 18th-century studies from the Center for Eighteenth-Century Studies at Indiana University
 - ❖ Reviewed in: *The Beethoven Journal* 32 (2017): 39.

Refereed Articles

- Forthcoming "Piano Death and Life," *Keyboard Perspectives*
- 2016 "Muted Violins from Lully to Haydn," *Early Music* 44/3 (Aug 2016): 427-447.

"Making, Collecting and Reading Music Facsimiles Before Photography," *Journal of the Royal Musical Association* 141/1 (May 2016): 27-59.

2013 "Magnified Vision, Mediated Listening and the 'Point of Audition' of Early Romanticism," *Eighteenth-Century Music* 10/2 (2013): 179-211.

2010 "Haydn's Creation as an Optical Entertainment," *Journal of Musicology* 27/1 (2010): 9-54.

Book Chapters

Forthcoming "Tone-Modifying Devices and the History of Timbral Perception," for *Oxford Handbook on Timbre*, ed. Emily Dolan and Alexander Rehding (Oxford University Press, forthcoming 2017)

"Science, Technology, and Love in Late Eighteenth-Century Opera," in *Nineteenth-Century Opera and the Scientific Imagination*, ed. David Trippett and Benjamin Walton (Cambridge University Press, forthcoming 2017)

2017 "Celestial Mechanisms: Adam Walker's Eidouranion, Celestina and the Advancement of Knowledge," in *Sound Knowledge: Music and Science in London, 1789-1851*, ed. Ellen Lockhart and James Davies (University of Chicago Press, 2017), 47-76.

Other Publications

Forthcoming *Encyclopedia Entry: "Amateurs"* in *The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sarah Day-O'Connell (Cambridge University Press, forthcoming 2017)

Review: Oxford Handbook of Music and Virtuality, Music & Letters (forthcoming 2017)

2017 *Essay: "The Semiconductor: As Venezuela crumbles, LA's maestro goes silent," Even Magazine* 8 (Fall 2017)

Review: "Score review [two Chopin facsimiles]," Nineteenth-Century Music Review 14/2 (2017): 283-286.

2016 *Essay: "The Robot's Mixtape," Even Magazine* 3 (February 2016): 74-88.

2015 *Essay: "Cat Pianos, Sound-Houses, and Other Imaginary Musical Instruments,"* coauthored with Thomas Patteson, *Public Domain Review* (July 15 2015). Selected for inclusion in *The Public Domain Review: Selected Essays, Vol III* (Cambridge: PDR Press, 2016)

2014 *Essay: "Marvelous Illusions: Visual and Musical Beauty from the Renaissance through the 18th Century"* in *Art or Sound*, ed. Germano Celant (Milan: Progetto Prada Arte, 2014), 30-32; excerpt published in Italian translation as "Art or Sound: strumenti di bellezza," *Amadeus* No. 295 (June 2014): 68-71.

Review: "When Media Meet," *Cambridge Opera Journal* 26/2 (2014): 203-213.

2013 *Invited Contribution: "Who Measured the Wind and Made the Fingers Move" [Rousseau Colloquy], Journal of the American Musicological Society* 66/1 (2013): 270-275.

Presentations

2017 "Soul and Voice, Fingers and Strings: Rousseau and Diderot on Musical (Non)Humans," Royal Musical Association Music and Philosophy Study Group Conference, King's College London, UK, upcoming July 13-14

"Sounding Human," Food for Thought colloquium series, Northeastern University, Apr 4

"Rousseau's Singing Savage, Diderot's Human Harpsichord: Listening to (Non)Human Agency in the French Enlightenment," American Society for Eighteenth-Century Studies, Minneapolis, MN, Apr 1

"Eighteenth-Century Origins" [Innovative Course Design Competition Winner], American Society for Eighteenth-Century Studies, Minneapolis, MN, Mar 31

2016 "Breakthroughs in Neuroscience, or, Back to the Eighteenth Century," Society for Music Theory Music Cognition Interest Group, Annual Meeting of the American Musicological Society/Society for Music Theory, Vancouver, BC, Nov 5

"The Sentient Harpsichord," *Cembalophilia*, Westfield Center/Berkeley Early Music Festival, Berkeley, CA, June 7

"How Do Keyboards Network?" Keynote address at *Keyboard Networks*, Westfield Center/Cornell University, Ithaca, NY, Mar 2

2015 "Timbre Talk," *Making Sense of Timbre*, Radcliffe Institute, Cambridge, MA, May 15

2014 "Bouchon's Loom," *Quirk Historicism: On the End(s) of Art History*, UC Berkeley, Nov 2

"The Museum of Imaginary Musical Instruments," co-authored with Thomas Patteson, Bone Flute to Auto-Tune: A Conference on Music and Technology in History, Theory and Practice, UC Berkeley, Apr 24

2013 "Audiovisual Culture from Haydn to Beethoven," Ron Alexander Memorial Series in Musicology, Stanford University, May 13

"Beethoven's Phantasmagoria," American Musicological Society Annual Meeting, Pittsburgh, PA, Nov 9

“Bone Flute to Auto-Tune: On the Long History of Music and Technology,” alternative format session “Critical Organology,” at American Musicological Society Annual Meeting, Pittsburgh, PA, Nov 7

“Instruments of Popular Astronomy: Adam Walker’s Eidouranon and Celestina,” Sound Knowledge: Music and Science in London, 1800-1850, King’s College London, Oct 19

2012 “Close Listening at a Distance, or, Outside Beethoven’s Room,” Music Studies Colloquium Series, UC Berkeley, Feb 17

“What a Facsimile Reproduces: The Case of Rossini’s Waltz (1841),” Consuming Music, Commodifying Sound, 1750-1850, Yale University, Oct 5

“Musical Charlatanism and the Origins of the Art/Pop Divide,” Annual Meeting of the American Society for Eighteenth-Century Studies, San Antonio, TX, Mar 25

2011 “Kant’s Telescope, Beethoven’s Telephone,” Center for Science, Technology, Medicine and Society Brownbag, UC Berkeley, Nov 30

“Music, Science, and Metaphysical Empiricism in the Age of Beethoven,” Brown Bag Lecture Series, Beckman Center at the Chemical Heritage Foundation, Philadelphia PA, April 12

2010 “Magnifying Instruments, Scopic Looking, and Early Romantic Listening,” American Musicological Society/Society of Music Theory Annual Meeting, Indianapolis, IN, Nov 5

“Thunderous Ghosts: The Media Origins of a Supernatural Phenomenon,” North American Society for the Study of Romanticism Annual Meeting, Vancouver, Aug 22

“Muted Sounds and Optical Images: Haydn’s Telescopic Music,” American Society for Eighteenth-Century Studies, Albuquerque, NM, Mar 19

2009 “Haydn’s *Creation* as a Visual Entertainment,” Haydn Society of North America Conference, Cambridge, MA, May 29

Grants

External

2015 AMS 75 PAYS publication subvention for my book, *Haydn’s Sunrise, Beethoven’s Shadow* (University of Chicago Press, 2016) from the American Musicological Society \$3,500

Internal (including at other institutions)

- 2017 Faculty Innovations Grants in Diversity and Academic Excellence \$9,560
- 2015 Cal Performances/Mellon Foundation Grant for new course "Music Travels" at UC Berkeley \$18,700
- 2013 Conference Grant for "Bone Flute to Auto-Tune," Townsend Humanities Center, UC-Berkeley \$1,500
- 2010-2011 Mellon Graduate Research Fellowship, Penn Humanities Forum (Year's Theme: Virtuality), University of Pennsylvania, \$1,000
- 2009-2010 Mellon Graduate Research Fellowship, Penn Humanities Forum (Year's Theme: Connections), University of Pennsylvania, \$1,000
- Dissertation Research Fellowship, School of Arts and Sciences, University of Pennsylvania \$5,000

Teaching and Advising

- 2016-present **Northeastern University**
 MUSC 2340 "Divas, DJs, and Double Standards" *new course*
 Fall 2017 (30 students)
 MUSC 2320: "40,000 Years of Music Technology" *new course*
 Spring 2017 (24 students)
 MUSC 1001: "Music in Everyday Life" *new course*
 Fall 2016 (73 students), Spring 2017 (48 students), Fall 2017 (100 students)
- 2016-2017 Award: American Society for Eighteenth-Century Studies Innovative Course Design competition winner, for course "Eighteenth-Century Origins"
- 2011-2016 **University of California, Berkeley**
 "Music & Technology: Bone Flute to Auto-tune"
 Fall 2012, Spring 2014, Spring 2016 (50-60 students per semester)
 "Film Music"
 Fall 2014 (8 students), Spring 2016 (21 students)
 "Music Travels"
 Fall 2015 (20 students)
 "Music and Technology: Historical and Critical Approaches" (graduate seminar)
 Fall 2013 (5 students), Fall 2015 (8 students)
 "The Symphony"
 Fall 2011, Spring 2015 (50 students per semester)
 "Eighteenth-Century Origins"
 Spring 2015 (8 students)
 "Music and Visual Media"
 Spring 2014 (16 students)
 "Looking at Music, 1750-1850"
 Spring 2012 (12 students)

“Audiovisual Histories” (graduate seminar)
Fall 2012 (3 students)

Independent Study and Research

Fall 2014: “Adventures in Patchblocks”

Special Study for Honors Candidates in Music

Spring 2013: “Orchestra Marketing: How Marketing Can Influence Young Adult Audience Attendance”

University of Pennsylvania

“Introduction to the History of Music,”

Fall 2006-Spring 2008 (20 students per semester)

Teaching Assistant for “Technology and Society,” History and Sociology of Science Department, Spring 2009 (60 students)

Service and Professional Development

Service to the Institution

2017-2018 Search Committee member (Ethno), Music Department
Search Committee member (Music Tech), Music Department
BA in Music Program Director, Music Department
Curriculum Committee member, Music Department

2016-2017 Search Committee member, Music Department
BA in Music Program Director, Music Department
Academic Affairs Committee member, CAMD
Commencement faculty marshal, CAMD and University

Service to the Discipline

2017 Peer Reviewer, *Organised Sound*
Peer Reviewer, University of Chicago Press
Peer Reviewer, *Journal of the American Musicological Society*
Peer Reviewer, Oxford University Press (*Oxford Handbook* series)
Peer Reviewer, *Gli spazi della musica*
Innovative Course Design Competition Selection Committee member, American Society for Eighteenth-Century Studies
Session chair, American Musicological Society annual meeting

2015-2016 Peer Reviewer, *Music Theory Online*

2014 Application Reviewer, Austrian Science Fund (FWF)
Conference Organizer: Bone Flute to Auto-Tune: A Conference on Music and Technology in History, Theory and Practice, UC Berkeley (April 24-26 2014); Funded by Berkeley Center for New Media; Center for Science, Technology, Medicine and Society; Department of Music; Meyer Sound; Townsend Humanities Center <<http://boneflutetoautotune.wordpress.com/conference-2014>>

Service to the Public: Public Musicology

- ongoing Museum of Imaginary Musical Instruments <<http://imaginaryinstruments.org>>
Curated collection of imaginary musical instruments from antiquity to present,
coauthored with Thomas Patteson; featured on WBEZ Chicago Public Radio
(March 2016)
- ongoing Spooky & the Metronome <<http://spookyandthemetronome.wordpress.com>>
Blog on historical dimensions of music and technology. Posts have been cited by
Alex Ross ("The Anxious Ease of Apple Music," *The New Yorker*, July 6 2015), and
syndicated by The Browser and The Next Web.

Professional Development

- 2014 Symposium Participant, *What is Music Technology For?* Microsoft Research New
England, organized by Nancy Baym and Jonathan Sterne, Mar 24
- 2012 Invited Speaker, Faculty Approaches to Teaching Excellence & Innovation,
University of California, Berkeley, Sept 21
- 2011 Invited Speaker, Spring Technology Orientation: Faculty as Learners, University
of California, Berkeley, Jan 12
- Participant, Awakening the Digital Imagination, Faculty/Staff Seminar on
New Media, University of California, Berkeley, Fall 2011
- Certificate in College and University Teaching, University of Pennsylvania,
Spring 2011