

Deirdre Loughridge

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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

Awards

- 2019 Membership, Institute for Advanced Study, Princeton, NJ (noted under fellowships below)
- 2018 CAMD Excellence in Research & Creative Activity Award (awarded to one faculty member in the College of Arts Media & Design at Northeastern University, in recognition of national and international impact)
- 2017 Kenshur Prize from the Center for Eighteenth-Century Studies at Indiana University for *Haydn's Sunrise, Beethoven's Shadow* (noted under book below)
- 2016-2017 American Society for Eighteenth-Century Studies Innovative Course Design competition winner, for course "Eighteenth-Century Origins"

Publications

Books

Under contract *Sounding Human* (University of Chicago Press, anticipated 2022)

- 2016 *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism* (University of Chicago Press, September 2016).
- ❖ 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; *Isis: Journal of the History of Science Society* 108 (2017): 915-16; *Music Reference Services Quarterly* 21 (2018): 101-102; *Music & Letters* 99 (2018): 126-129; *Journal of the Royal Musical Association* 144 (2019): 205-221; *Eighteenth-Century Music* 16 (2019): 169-172.

Refereed Articles

Accepted "On Sounding (Not) Like a Person: Processed Vocals, Gendered Bodies, and Posthumanist Music Criticism," *Musical Quarterly*

2017 "Piano Death and Life," *Keyboard Perspectives* 10 (2017): 1-18.

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

2019 "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, 2019), 175-198.

2018 "Timbre Before Timbre: Listening to the Effects of Organ Stops, Violin Mutes and Piano Pedals ca. 1650-1800," in *The Oxford Handbook of Timbre*, ed. Emily Dolan and Alexander Rehding (Oxford University Press, 2018)

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

- Accepted *Review: "Emily H. Green, Dedicating Music, 1785-1850," Eighteenth-Century Studies* anticipated 53/3 (2020)
- Review: "Ellen Lockhart, Animation, Plasticity and Music in Italy, 1770-1830," Journal of the American Musicological Society* anticipated 73/1 (2020)
- 2019 *Encyclopedia Entry: "Amateurs" in The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sarah Day-O'Connell (Cambridge University Press, 2019), 4-7.
- 2017 *Review: "Review: The Oxford Handbook of Music and Virtuality," Music & Letters* 98/3 (2017): 497-98.
- Essay: "The Semiconductor: As Venezuela crumbles, LA's maestro goes silent," Even Magazine* 8 (Fall 2017): 33-35.
- 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; republished in *Out of Practice*, ed. Jason Farago (2018), 207-14 [anthology collecting the best writing from the first ten years of *Even Magazine*]
- 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.

Invited Boston-Area Presentations & Appearances

- 2019 Moderator for Performance and Q&A with Tara Rodgers, Women, Feminists, and Music: Transforming Tomorrow Today, International Alliance for Women in Music/Feminist Theory and Music Joint Conference, Berklee College, June 6-9
- "Producing the Voice: Discourses of Nature and Technology in EDM-Pop Music," Science & Technology Studies Lunch Seminar, Tufts University, Mar 29

- 2018 "In Search of (Human) Nature" (session leader), Musical Thought and the Scientific Imagination: A Study Day, Harvard University, Nov 16
- "On Sounding (Not) Like a Person: From Dehumanization to Posthumanization in Musical Discourse," Brandeis University musicology colloquium series, Sept 27
- 2017 "Sounding Human," Food for Thought colloquium series, Northeastern University, Apr 4

National/International Presentations

- 2020 "Instrument Bodies in and around Chopin," International Chopinological Congress, Through the Prism of Chopin: Reimagining the 19th Century, Warsaw, to be presented Dec 1-4
- "Sounding Human" colloquium series, Institute for Advanced Study, Princeton, NJ, to be presented Jan 27
- 2019 "Daphne Oram, Cyberneticist?" Recursions – Music and Cybernetics in Historical Perspective, University of Edinburgh, to be presented Oct 24-25
- 2018 "Listening for (Non)human Agency, c.1770/Today," Annual Meeting of the American Musicological Society, San Antonio, Nov 4
- "Synchronization and Dehumanization" for evening panel "Synchronizations," Annual Meeting of the American Musicological Society, San Antonio, Nov 1
- "On Sounding (Not) Like a Person in 2016," Pop Conference, Museum of Pop Culture, Seattle, Apr 28
- 2017 "Haydn's Sunrise, Beethoven's Shadow," Keynote address at Kenshur Prize Symposium, Center for Eighteenth-Century Studies at Indiana University, Bloomington, IN, Dec 1
- "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, July 13-14
- "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 Pattenon, *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 & Fellowships

External

2019-20 Institute for Advanced Study, Princeton, NJ

Society for the Humanities Fellowship, Cornell University [declined]

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

Internal (including at other institutions)

2019 CAMD Summer Support Grant

2018-2019 Dean's Fellow, Design for Human Experience (four-member team)

2018 CAMD Research, Scholarship and Creative Activity Dissemination Grant for "On Sounding (Not) Like a Person in 2016

2017 Faculty Innovations Grant in Diversity and Academic Excellence for "More Voices, Smarter Innovation: Diversity in Music Industry and Sonic Arts"

2015 Cal Performances/Mellon Foundation Grant for new course "Music Travels" at UC Berkeley

2013 Conference Grant for "Bone Flute to Auto-Tune," Townsend Humanities Center, UC-Berkeley

2010-2011 Mellon Graduate Research Fellowship, Penn Humanities Forum (Year's Theme: Virtuality), University of Pennsylvania

2009-2010 Mellon Graduate Research Fellowship, Penn Humanities Forum (Year's Theme: Connections), University of Pennsylvania

Dissertation Research Fellowship, School of Arts and Sciences, University of Pennsylvania

Teaching and Advising

2016-present **Northeastern University**

MUSC 1144 "Music and Technology: Stone Age to Digital Age" *new course*
Online development Spring 2019; delivery Summer 2019 (24 students)

MUSC 3352 "Sounding Human" *new course*
Fall 2018 (19 students)

MUSC 2340 "Divas, DJs, and Double Standards" *new course*
Fall 2017 (31 students)

MUSC 2320: "40,000 Years of Music Technology"
Spring 2017 (24 students), Fall 2018 (19 students)

MUSC 1001: "Music in Everyday Life" *new course*
Fall 2016 (73 students), Spring 2017 (48 students), Fall 2017 (96 students)

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

- 2019-2020 hiring interview participant (Director, Center for the Arts), CAMD
- 2018-2019 BA in Music Program Director, Music Department
Chair, Search Committee (one-year replacements), Music Department
Search Committee member (Music Tech), Music Department
FTNTT Promotion Committee member, Music Department
Curriculum Committee member, Music Department
Merit Review Committee member, Music Department
Liaison to library, Music Department
Creator and organizer: Leading Voices speaker series
Review Committee for Faculty Innovations in Diversity & Academic Excellence
member, University
- 2017-2018 BA in Music Program Director, Music Department
Search Committee member (Ethno), Music Department
Search Committee member (Music Tech), Music Department
Curriculum Committee member, Music Department
Workload Policy Committee member, Music Department
Event Organizer and Host:
 Oct 11: A Conversation with Ann Powers (NPR music critic)
 Oct 18: A Conversation & Performance with Tara Rogers (electronic musician)
 Nov 21: A Conversation with Matt Brennan (music industry researcher)
 Mar 24: Full Spectrum Symposium (day-long event on diversifying
 music industry and technology)
Creator, Full Spectrum initiative and website (diversifying music industry and
technology): <https://dloughridge8.wixsite.com/fullspectrum>
Review Committee for Faculty Innovations in Diversity & Academic Excellence
member, University
- 2016-2017 BA in Music Program Director, Music Department
Search Committee member (Music Industry), Music Department
Judith Tick Prize for Excellence in Research selection, Music Department
Academic Affairs Committee member, CAMD
Commencement faculty marshal, CAMD and University

Service to the Discipline

- 2019-20 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee member,

- American Musicological Society (term: 2020-23)
 Editorial Board Member, *Journal of the Royal Musical Association* (term: 2019-2021)
 Editorial Board Member, *Eighteenth Century Music* (term: 2019-2021)
 Editorial Board Member, *Naxos Musicology International*
 Peer Reviewer, Oxford University Press
 Session chair, American Musicological Society annual meeting
- 2018-19 Chair, Innovative Course Design Competition Selection Committee, American Society for Eighteenth-Century Studies
 Peer Reviewer, abstracts for the Society for Eighteenth-Century Music panel for the American Society for Eighteenth-Century Studies annual meeting
- 2017-18 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.