

Thomas Patteson

Curriculum Vitae

November 2018

EDUCATION

- 2013 PhD, History of Music, University of Pennsylvania
- 2004 BA, Music and German Studies, New College of Florida

PROFESSIONAL APPOINTMENTS

- 2013– Musical Studies Faculty, Curtis Institute of Music

AWARDS AND HONORS

- 2017 Lewis Lockwood Award, American Musicological Society
- 2015 American Musicological Society PAYS 75 Subvention
- 2012 Mellon/ACLS Dissertation Completion Fellowship
- 2005 Fulbright Scholarship, University of Cologne

PUBLICATIONS

Books

Instruments for New Music: Sound, Technology, and Modernism. Oakland: University of California Press, 2016. Reviewed by Tim Boon, *British Journal for the History of Science* 50 (3):560–562 (2017); Erica Scheinberg, *Twentieth-Century Music* 15 (2): 301–307 (2018); Alexander Rehding, *Journal of the Royal Musical Association* 144 (1): 205–221 (2019).

Refereed Articles

“Player Piano.” *Oxford Handbooks Online*, 2014.
<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-16>

Articles in Edited Volumes

“Ethereal Instruments.” With Emily I. Dolan. In *The Oxford Handbook of Timbre*, edited by Emily I. Dolan and Alexander Rehding. Forthcoming.

“Cat Pianos, Sound-Houses, and Other Imaginary Musical Instruments.” With Deirdre Loughridge. In *The Public Domain Review, Selected Essays Volume III*, 53-66. Cambridge: PDR Press, 2016.

“The Time of Roland Kayn's Cybernetic Music.” In *Travelling Time, Sonic Acts XIV*, edited by Arie Altena and Sonic Acts, 46–66. Amsterdam: Sonic Acts Press/Paradiso, 2012.

“Iannis Xenakis’ *Kottos*.” In *Topographien der Kompositionsgeschichte seit 1950*, edited by Tobias Hühnermann and Christoph von Blumröder, 146–156. Vienna: Verlag der Apfel, 2011.

Book Reviews

Sound in Z: Experiments in Sound and Electronic Music in Early 20th-Century Russia, by Andrew Smirnov. *Current Musicology* 101 (2017): 139–143.

Translations

Theodor W. Adorno, “The Function of Timbre in Music.” In *The Oxford Handbook of Timbre*, edited by Emily I. Dolan and Alexander Rehding. Forthcoming.

Carl Dahlhaus, “On the Theory of Instrumentation.” In *The Oxford Handbook of Timbre*, edited by Emily I. Dolan and Alexander Rehding. Forthcoming.

Web-Based Writings

“Cat Pianos, Sound-Houses, and Other Imaginary Musical Instruments,” with Deirdre Loughridge. *The Public Domain Review*, 15 July 2015.
<https://publicdomainreview.org/2015/07/15/cat-pianos-sound-houses-and-other-imaginary-musical-instruments/>

Museum of Imaginary Musical Instruments (2013–). <http://www.imaginaryinstruments.org/>

Acousmata music blog (2009–2013). <https://www.acousmata.com>

Editorial Assistance

Le monde sonore de François Bayle. Edited by Marcus Erbe and Christoph von Blumröder. Vienna: Verlag der Apfel, 2012.

CONFERENCE PRESENTATIONS

Papers Presented

2019 “Music, Models, and the Nonhuman”
 Recursions: Music and Cybernetics, Edinburgh, 24–25 October

- 2019 “Voltage Control and Cybernetic Subjectivity”
Sonologia: International Conference on Sound Studies, São Paulo, 9–12 April
- 2018 “Abstract Machines in Experimental Music”
Philadelphia Avant-Garde Studies Consortium, Philadelphia, 7 December
- 2016 “Organic Instruments: Early Electrophones and the Valorization of Technology in the Weimar Republic”
Alternative Histories of Electronic Music, London, 15 April
- 2016 “Composing Machine: The Triadex Muse”
Expressive Engines: Musical Technologies from Automata to Robots, New Brunswick, 15 February
- 2015 “The Trautonium: Electro-Music and Steel Romanticism”
American Musicological Society Annual Meeting, Louisville, 14 November
- 2015 “Public Musicology and New Music”
The Past, Present, and Future of Public Musicology, Princeton, 31 January
- 2014 “The Museum of Imaginary Musical Instruments” (with Deirdre Loughridge)
Bone Flute to Auto-Tune: Music and Technology in History, Theory, and Practice, Berkeley, 24 April
- 2012 “The Time of Roland Kayn’s Cybernetic Music”
Sonic Acts XIV: Travelling Time, Amsterdam, 23-26 February
- 2011 “Jörg Mager’s Electric Music of the Spheres”
American Musicological Society Annual Meeting, San Francisco, 12 November
- 2011 “Music, Technology, Utopia: The Legacy of Pietro Grossi”
conTemplum Graduate Student Symposium, Philadelphia, 22 October
- 2010 “The Cybernetic Music of Roland Kayn”
Beyond the Centres: Musical Avant Gardes since 1950, Thessaloniki, 2 July
- 2008 “Herder’s Influence on the Musical Aesthetics of Christian Friedrich Michaelis”
Herder, Music, and Enlightenment, Philadelphia, 11 April
- 2004 “System, Lifeworld, and Experimental Music”
Social Theory, Politics, and the Art, Washington D.C., 9 October

Discussant

- 2013 “Critical Organology” roundtable discussion, moderated by Emily Dolan
American Musicological Society Annual Meeting, Pittsburgh, 7 November

2012 Panel discussion with Kenneth Goldsmith, David Behrman, Chris Madak, and
 Andrew Raffo Dewar
 Sonic Arts Union Retrospective, Philadelphia, 21 January

TEACHING EXPERIENCE

Curtis Institute of Music

Music History II: Classical Music from 1850 to 2000 (Fall 2013–)
Sound (Fall 2019)
Exploring Electronic Music (Spring 2017)
Music of the Medieval Period (Fall 2016)
History of American Popular Music (Fall 2015)
The Music of Karlheinz Stockhausen (Independent study, Fall 2015)

University of Pennsylvania

Experimental Music in Theory and Practice (Fall 2014)
1000 Years of Musical Listening (Instructor, Spring 2010; Teaching Assistant, Fall 2008)
Introduction to World Musics and Cultures (Teaching Assistant, Fall 2011, Spring 2008)
Music Theory I (Fall 2009)

DEPARTMENTAL SERVICE

Curtis Institute of Music

Faculty committee, Middle States Commission on Higher Education (2016–18)
Academic advising (2015–)
AMS Mid-Atlantic host institution liaison, Spring 2018 meeting
AMS Mid-Atlantic host institution liaison, Fall 2015 meeting

LANGUAGES

English: Native speaker
German: Advanced (speaking, reading, writing)
French: Intermediate (reading)
Spanish: Intermediate (reading)

PROFESSIONAL AFFILIATIONS

American Federation of Teachers, Local 09608 – United Academics of Philadelphia
American Musicological Society

ADDITIONAL ACTIVITIES

Board of Directors, <fidget> (2019–)
Associate Curator, Bowerbird (2011–)
Grant Review Panelist, American Composers Forum, Philadelphia Chapter (2010–)
Artistic Co-Director, Arcana New Music Ensemble (2016–18)