

Deirdre Loughridge

365 Ryder Hall, Department of Music

Northeastern University

Email: d.loughridge@northeastern.edu

Employment

- 2020-present Associate Professor, Department of Music
2016-2020 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

- 2019-20 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)

In Press co-edited with Elizabeth Margulis and Psyche Loui, *The Science-Music Borderlands: Reckoning with the Past and Imagining the Future* (MIT Press)

- 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* 108/4 (2017): 915-16; *Music Reference Services Quarterly* 21/2 (2018): 101-102; *Music & Letters* 99/1 (2018): 126-129; *Journal of the Royal Musical Association* 144/1 (2019): 205-221; *Eighteenth-Century Music* 16/2 (2019): 169-172.

Refereed Articles

2021 "Daphne Oram, Cyberneticist?" *Resonance: The Journal of Sound and Culture* 2/4 (2021): 503-522.

"Metamorphosis and the Taxonomy of Musical Instruments," *Journal of Musicological Research* 40/3

"'Always Already Technological': New Views of Music and the Human in Musicology and the Cognitive Sciences," *Music Research Annual* 2 (2021): 1-22.

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

Under review "Oram's Sound Houses," *Sonic Circulations 1900-1950*, ed. Emily MacGregor, Arman Schwartz and Emily Dolan

- 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.
 ❖ Reviewed in: *Music & Letters* 101/1 (2020): 163-65; *Cambridge Opera Journal* 32/2-3 (2020): 253-258.
- 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 online/2021 print): DOI: 10.1093/oxfordhb/9780190637224.013.16
- 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.
 ❖ Reviewed in: *The Wordsworth Circle* 48/4 (2017): 206-07; *The British Journal for the History of Science* 51/3 (2018): 525-27; *Context: Journal of Music Research* 43 (2018): 81-83; *Isis* 109/1 (2018): 186-87; *Nineteenth-Century Music Review* 16/3 (2019): 446-448.

Other Publications

- 2021 *Review: "Rebecca Cypess and Nancy Sinkoff, eds., Sara Levy's World," Women & Music* 25 (2021)
- 2020 *Opinion Essay: "COVID-19: Music in Times of Pestilence," Naxos Musicology International* (April 29 2020): <https://www.naxosmusicology.com/opinion/covid-19-music-in-times-of-pestilence/>
- Review: "Ellen Lockhart, Animation, Plasticity and Music in Italy, 1770-1830," Journal of the American Musicological Society* 73/1 (2020): 177-182.
- Review: "Emily H. Green, Dedicating Music, 1785-1850," Eighteenth-Century Studies* 53/2 (2020): 334-336.
- 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 Research Talks

- 2021 "Revisiting the Museum of Imaginary Musical Instruments," co-presented with Thomas Patteson, Rhythmic Music Conservatory, Copenhagen, Nov 2
- "Sounding Human and/or Machine?" Music and Science from Pythagoras to the Synthesizer series, Hamilton College, Oct 5
- "Automaton Encounters: Vaucanson's Flute-Player, Graffigny's Letters, and the Pleasure before Anxiety," Sound and Technology Working Group, Consortium for History of Science, Technology, and Medicine, Sept 10
- "Why did Oram want to Humanize the Machine?" Columbia University music colloquium series, Feb 26
- 2020 Musicology Colloquium Series, Princeton University, Apr 24 [COVID-canceled]
- "Listening for the (Non) Human, in the 18th Century and Today," Historical Studies colloquium, Institute for Advanced Study, Princeton, NJ, Jan 27
- "Man Alone Sings," Early Modern Europe seminar, Institute for Advanced Study, Princeton, NJ, Jan 16
- 2019 "Producing the Voice: Discourses of Nature and Technology in EDM-Pop Music," Science & Technology Studies Lunch Seminar, Tufts University, Mar 29

- 2018 "On Sounding (Not) Like a Person: From Dehumanization to Posthumanization in Musical Discourse," Brandeis University musicology colloquium series, Sept 27
- 2017 "Haydn's Sunrise, Beethoven's Shadow," Kenshur Prize Symposium, Center for Eighteenth-Century Studies at Indiana University, Bloomington, IN, Dec 1
- "Sounding Human," Food for Thought colloquium series, Northeastern University, Apr 4
- 2016 "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
- 2013 "Audiovisual Culture from Haydn to Beethoven," Ron Alexander Memorial Series in Musicology, Stanford University, May 13
- 2012 "Close Listening at a Distance, or, Outside Beethoven's Room," Music Studies Colloquium Series, UC Berkeley, Feb 17
- 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

National/International Conference Presentations

- 2021 "Music and Cybernetics" (roundtable convened by Clara Latham and Chris Hayworth), American Musicological Society Annual Meeting, Nov 21
- 2019 "Daphne Oram, Cyberneticist?" Recursions - Music and Cybernetics in Historical Perspective, University of Edinburgh, Oct 24
- 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 "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

2014 "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 "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 "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

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

Invited Facilitator/Participant

2021 Co-moderator, Center for Design Conversations 06, Musical Thinking: The Design of Sonic Experience, Northeastern University, Oct 29

Speaker, Kenshur Prize Symposium on Vincent Brown's *Tacky's Revolt*, Center for Eighteenth-Century Studies, Indiana University, Oct 28

Symposium participant and session chair: “Attention, Cognition, and the Auditory Self, 1770-1920,” organized by Carmel Rax and Francesca Brittan, Max-Planck-Institut für empirische Ästhetik, Aug 5-6

Co-Organizer: Music-Science Borderlands, 1-day workshop convened virtually with 25 researchers from various disciplines. Co-organized with Elizabeth Margulis (Princeton Univ) and Psyche Loui (Northeastern Univ), May 21

2020 Guest: Timbre at the Crossroads graduate seminar, Harvard University, Sept 29

Guest: Music and Narrative graduate seminar, Princeton University, Apr 7

Discussant, Book Workshop for Nicholas Mathew, *Haydn and the Political Economy of Eighteenth-Century Music*, University of California-Berkeley, Mar 6

Discussant, Book Workshop for Nick Seaver, *Computing Taste: The Making of Algorithmic Music Recommendation*, Tufts University, Feb 28

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

2018 “In Search of (Human) Nature” (session leader), Musical Thought and the Scientific Imagination: A Study Day, Harvard University, Nov 16

2014 Symposium Participant, *What is Music Technology For?* Microsoft Research New England, organized by Nancy Baym and Jonathan Sterne, Mar 24

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 1001 "Music in Everyday Life"

MUSC 1144 "Music and Technology: Stone Age to Digital Age" (online course)

MUSC 2320 "40,000 Years of Music Technology"

MUSC 2340 "Divas, DJs, and Double Standards"

MUSC 3337 "Writing About Music"

MUSC 3352 "Sounding Human"

MUSC 4651 "Music Research Capstone"

2011-2016 **University of California, Berkeley**

"Music & Technology: Bone Flute to Auto-tune"

"Film Music"

“Eighteenth-Century Origins”
“Looking at Music, 1750-1850”
“Music Travels”
“The Symphony”
“Music and Technology: Historical and Critical Approaches” (graduate seminar)
“Audiovisual Histories” (graduate seminar)
Independent Study and Research (supervisor)
Special Study for Honors Candidates in Music (supervisor)

University of Pennsylvania

“Introduction to the History of Music,”
Teaching Assistant for “Technology and Society,” History and Sociology
of Science Department

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.