

# PAUL STEINBECK

Curriculum Vitae

## ACADEMIC POSITIONS

### Washington University in St. Louis

2012– Assistant Professor of Music Theory, Department of Music.

### Syracuse University

2011–12 Assistant Professor of Musicology, Department of African American Studies.  
Assistant Professor of Music History & Cultures (courtesy), Department of Art & Music Histories.

### University of Chicago

2009–11 Postdoctoral Fellow in Music Theory, Department of Music.

### University of British Columbia

2008–09 Postdoctoral Fellow in Musicology, School of Music.

## EDUCATION

### Columbia University

2008 Ph.D. in Music Theory.  
Dissertation: “Urban Magic: The Art Ensemble of Chicago’s Great Black Music.”  
Committee: George E. Lewis (director), Joseph Dubiel, Christopher J. Washburne.

### University of Chicago

2002 B.A. in Music (with honors).  
Thesis: “Fred Anderson on December 4th.”

## RESEARCH AREAS

Improvisation; intermedia; the Association for the Advancement of Creative Musicians (AACM);  
African American music; experimental music; jazz.

## PUBLICATIONS

### Book

2016 *Message to Our Folks: The Art Ensemble of Chicago* (Chicago: University of Chicago Press).  
\* In production, to be published in December 2016.

### Work in Progress

“Combinatorial Improvisation in Two Performances of Anthony Braxton’s *Composition 76*.”  
\* In progress.

### Articles

- 2016 “Talking Back: Analyzing Performer-Audience Interaction in Roscoe Mitchell’s *Nonaah*,” *Music Theory Online* 22/3 (September): forthcoming. **(refereed)**
- 2014 “Improvisation, Identity, Analysis, Performance,” *American Music Review* 44/1 (Fall): 16–19. **(invited)**
- 2013 “Improvisational Fictions,” *Music Theory Online* 19/2 (June): [1]–[12]. **(invited)**

**PUBLICATIONS, continued****Articles**

- 2013 “The Art Ensemble of Chicago’s ‘Get in Line’: Politics, Theatre, and Play,” *Twentieth-Century Music* 10/1 (March): 3–23. **(refereed)**
- 2011 “Intermusicality, Humor, and Cultural Critique in the Art Ensemble of Chicago’s ‘A Jackson in Your House,’” *Jazz Perspectives* 5/2 (August): 135–154. **(refereed)**  
\* Winner of the Steve Larson Award for Jazz Scholarship from the SMT Jazz Interest Group.
- 2010 “‘Patience, Sincerity, and Consistency’: Fred Anderson’s Musical and Social Practices,” *Critical Studies in Improvisation* 6/2 (December): [1]–[24]. **(refereed)**
- 2008 “‘Area by Area the Machine Unfolds’: The Improvisational Performance Practice of the Art Ensemble of Chicago,” *Journal of the Society for American Music* 2/3 (August): 397–427. **(refereed)**
- 2008 “Analyzing the Music of the Art Ensemble of Chicago,” *Dutch Journal of Music Theory* 13/1 (February): 56–68. **(refereed)**

**Co-Authored Publications**

- 2013 “Introduction: Theorizing Improvisation (Musically),” *Music Theory Online* 19/2 (June): [1]–[9]. **(invited)**  
\* Introduction to special issue of *Music Theory Online*, co-authored with August Sheehy.
- 2010 “Celebrating a Jazz Hero: A Symposium on the Role of Fred Anderson in Chicago’s Jazz Legacy,” *Critical Studies in Improvisation* 6/2 (December): [1]–[103]. **(invited)**  
\* Panel discussion, co-authored with Fred Anderson, et al.
- 2010 “Fred Anderson dans le texte,” *Jazz Hot* 653 (Autumn): 35–37. **(invited)**  
\* Article in French magazine *Jazz Hot*, co-authored with Frank Steiger.
- 2010 *Exercises for the Creative Musician*, rev. ed. (Chicago: Many Weathers Music). First published 2002. 82 pages.  
\* Textbook for improvisers, co-authored with Fred Anderson.

**Book Reviews**

- 2016 Review of *Dreams to Remember: Otis Redding, Stax Records, and the Transformation of Southern Soul* by Mark Ribowsky, *The Common Reader* 5 (Spring): [1]–[9].
- 2014 Review of *The Studio Recordings of the Miles Davis Quintet, 1965–68* by Keith Waters, *Jazz Perspectives* 8/2 (August): 219–222.
- 2007 Review of *A Power Stronger Than Itself: The AACM and American Experimental Music* by George E. Lewis, *Journal of Music Theory* 51/2 (Fall): 333–340.
- 2007 Review of *Blowin’ Hot and Cool: Jazz and its Critics* by John Gennari, *Current Musicology* 84 (Fall): 169–174.

**Additional Publication**

- 2015 Liner notes for Fred Anderson Quintessential Birthday Trio, *Volume Two* (Asian Improv Records, AIR 0087).

## FELLOWSHIPS, GRANTS, AND AWARDS

- 2015 Bring Your Own Idea Grant, Office of the Provost, Washington University in St. Louis.
- 2015 Summer Faculty Research Grant, Faculty of Arts and Sciences, Washington University in St. Louis.
- 2014 Faculty Fellow for Fall Semester, Center for the Humanities, Washington University in St. Louis.
- 2013 Summer Research Seed Grant, Faculty of Arts and Sciences, Washington University in St. Louis.
- 2012 Steve Larson Award, conferred by the SMT Jazz Interest Group for article “Intermusicality, Humor, and Cultural Critique in the Art Ensemble of Chicago’s ‘A Jackson in Your House.’”
- 2012 Imagining America Grant for curriculum innovation, Syracuse University.
- 2012 Feinstone Grant for multicultural initiatives and community building, Syracuse University.
- 2011 Co-Curricular Fund for out-of-the-classroom educational experiences, Syracuse University.
- 2010 Fellow at the Mannes Institute for Advanced Studies in Music Scholarship, University of Chicago.
- 2008–09 Honorary Postdoctoral Fellowship, *Improvisation, Community, and Social Practice* research project, McGill University. **(declined)**
- 2006 *Encore* grant to support performances of composition “Red Head,” American Composers Forum.
- 2002–03 Humanistic Studies Fellowship for doctoral studies, Andrew W. Mellon Foundation.

## PRESENTATIONS

- 2016 “Modularity, Creativity, and Identity in Anthony Braxton’s *Composition 76*,” paper presented at the University of Colorado, March 14th. **(invited)**
- 2015 “Talking Back: Analyzing Performer-Audience Interaction in Roscoe Mitchell’s *Nonaah*,” paper presented at the annual meeting of the Society for Music Theory, St. Louis, October 30th. **(refereed)** Also presented at the Musicology, Music Theory, and Ethnomusicology Colloquium Series, University of Iowa, October 16th. **(invited)**
- 2015 “Organizing Our Communities,” pre-concert lecture for the annual Fred Anderson memorial concert, held at Constellation, Chicago, March 27th. **(invited)**
- 2014 “Improvisation, Identity, Analysis, Performance,” paper presented at the Mizzou Improvisation Festival, University of Missouri, October 24th. **(invited)**
- 2014 Participant in “Is that Jazz? Jazz and Improvised Music in the 21st Century,” a panel discussion held at the Mizzou Improvisation Festival, University of Missouri, October 23rd. **(invited)**
- 2014 “Hyperinteractivity: George Lewis’s *Voyager*, Improvisation, and the Frontiers of Analysis,” paper presented at “Jazz Beyond Borders,” the Third International Rhythm Changes Conference, held at the Conservatorium van Amsterdam, September 6th. **(refereed)**
- 2013 “Improvisation, Identity, Analysis, Performance,” paper read at the Summit on Improvisation Pedagogy and Community Impact, University of Guelph, May 24th. **(invited)**

**PRESENTATIONS, continued**

- 2013 “Analytical Identities,” paper presented as part of the “Musical Improvisation and Identity” seminar at the annual meeting of the Society for American Music, Little Rock, March 8th. **(refereed)**
- 2012 Session organizer and panelist for “Improvisation: Object of Study and Critical Paradigm,” an interdisciplinary joint session at the annual meeting of the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory, New Orleans, November 4th. As panelist, presented paper “Improvisational Fictions.” **(refereed)**
- 2012 “Creating Culture,” a concert and lecture (with Mwata Bowden and Thurman Barker) presented at the “Improvisation in Theory and Practice” workshop, Cornell University, April 20th. **(invited)**
- 2012 “Not the Regular Kind of Educator,” pre-concert lecture for the annual Fred Anderson memorial concert, held at the Jazz Showcase, Chicago, March 21st. **(invited)**
- 2012 “Politics, Theater, and Play: The Art Ensemble of Chicago’s ‘Get in Line,’” paper presented at the annual meeting of the Society for American Music, Charlotte, March 16th. **(refereed)**
- 2011 “Improvisation Studies and Music Theory,” paper presented to the SMT Interest Group on Improvisation at the annual meeting of the Society for Music Theory, Minneapolis, October 29th. **(invited)**
- 2011 “Cultural Critique in the Art Ensemble of Chicago’s ‘A Jackson in Your House,’” paper presented at the annual meeting of the Society for American Music, Cincinnati, March 12th. **(refereed)**
- 2010 “Modular Compositions for Improvisers,” paper presented at the Music Theory Midwest annual conference, Miami University, May 15th. Also presented at “This is Your Brain on Music Theory,” the annual Symposium of Research in Music Theory, Indiana University, February 27th. **(refereed)**
- 2010 Participant in “Unscripted: Celebrating Story and Song,” a panel discussion and demonstration concert focusing on the narrative dimensions of African American music, held at Rhodes College, Memphis, March 22nd. **(invited)**
- 2009 “Alternative Models for Improvisation,” paper presented at the Department of Music Colloquium Series, University of Chicago, November 6th. **(invited)**
- 2009 Participant in “Celebrating a Jazz Hero: A Symposium on the Role of Fred Anderson in Chicago’s Jazz Legacy,” a panel discussion held at the Chicago Cultural Center, August 19th. **(invited)**
- 2009 “Contemporary American Jazz,” pre-concert lecture for the Vancouver International Jazz Festival, Vancouver Public Library, June 9th. **(invited)**
- 2009 “Nothing but Net(works): Aspects of Modular Organization in Group Improvisation,” keynote address for “Power Play: Improvisation and Sport,” a conference sponsored by the *Improvisation, Community, and Social Practice* research project, Vancouver, February 6th. **(invited)**
- 2008 “Multimedia Performance as Interpretation,” paper presented at the School of Music Colloquium Series, University of British Columbia, October 30th. **(invited)**

**PRESENTATIONS, continued**

- 2007 “Computer-Interactive Improvisation with OMax,” demonstration concert (with Gérard Assayag) at the First International Conference of the Society for Mathematics and Computation in Music, held at the Staatliches Institut für Musikforschung, Berlin, May 19th. **(invited)**
- 2007 “Parametric Analysis of Post-1965 Jazz,” paper presented at “Improvisation: Analytical, Theoretical, and Critical Approaches,” the annual meeting of the Dutch-Flemish Society for Music Theory, held at the Prins Claus Conservatorium, Groningen, February 24th. **(refereed)**
- 2005 “T3 Spaces in *Parsifal*,” paper presented at “Modeling Musical Systems,” the John Clough Memorial Conference on mathematical music theory, University of Chicago, July 9th. **(invited)**

**COURSES TAUGHT**

**Washington University in St. Louis**

- 521 “History of Theory”: Spring 2016.
- 520 “Transcription and Analysis”: Fall 2013.
- 423 “Analysis I”: Fall 2012.
- 4221 “Introduction to the Analysis of 20th Century Music”: Spring 2013.
- 3023 “Jazz in American Culture”: Spring 2014.  
\* Cross-listed in African and African American Studies, American Culture Studies
- 122C “Classical Theory II”: Spring 2013, Spring 2014, Spring 2016.
- 121C “Classical Theory I”: Fall 2012, Fall 2013, Fall 2015.

**Syracuse University**

- 409 “History of Jazz”: Spring 2012.
- 207 “Survey of African Music”: Fall 2011.
- 206 “Introduction to African American Music”: Spring 2012.

**University of Chicago**

- 438 “Analytical Perspectives on Musical Improvisation”: Winter 2011.
- 436 “Improvisation”: Fall 2009.
- 253 “Analysis of Twentieth-Century Music”: Spring 2010.
- 252 “Analysis of Nineteenth-Century Music”: Spring 2011.
- 153 “Harmony and Voice Leading III”: Spring 2010, Spring 2011.
- 152 “Harmony and Voice Leading II”: Winter 2010, Winter 2011.

**COURSES TAUGHT, continued**

**University of British Columbia**

- 403M “Transcription and Analysis”: Spring 2009.  
358 “History of Jazz”: Spring 2009, Summer 2009.  
120 “History of Music I: Middle Ages and Renaissance”: Fall 2008.

**UNIVERSITY SERVICE**

**Department of Music**

- 2015–16 Head of Theory and Composition.  
Theory representative to the Executive Advisory Committee.  
Theory representative to the Undergraduate Advisory Committee.  
Concert program notes supervisor.
- 2014–15 *On research leave.*
- 2013–14 Composition Search Committee.  
Theory representative to the Undergraduate Advisory Committee.  
Lecture Committee.
- 2012–13 Music Theory Search Committee.  
*Ad hoc* Composition Search Committee.  
Theory representative to the Undergraduate Advisory Committee.  
Lecture Committee.  
Guest lecturer for graduate course “Music Ethnography and Fieldwork Methodologies.”  
Guest lecturer for graduate course “Seminar in Undergraduate Teaching.”

**Dissertation Advisee**

- 2014–16 Darren LaCour, Department of Music, Washington University in St. Louis.

**Dissertation Committees**

- 2014–16 Kelsey Klotz, Department of Music, Washington University in St. Louis.  
2013–16 Jennifer Psujek, Department of Music, Washington University in St. Louis.  
2012–13 David Chapman, Department of Music, Washington University in St. Louis.

**Honors Thesis Committees**

- 2013–14 Lauren Becker, Department of Music, Washington University in St. Louis.  
2012–13 Christopher Izzo, Department of Music, Washington University in St. Louis.

**UNIVERSITY SERVICE, continued**

**College of Arts and Sciences**

- 2016 Performance (with Thurman Barker) for *Sonic Visions: Experimental Film + Live Jazz*, an intermedia event sponsored by the Program in Film and Media Studies and the Center for the Humanities.
- 2016 Performance (with STL Free Jazz Collective) for the “Jazz at Holmes” concert series.
- 2015–16 Co-convenor for “‘All I Need Is One Mic’: Youth, Music, and Memory in the Era of Social Change,” a cross-school gathering sponsored by the Office of the Provost.
- 2015 Guest lecturer for “Making a World: African American Art and Art-Making from 1945 to 1985,” a summer seminar for high school teachers sponsored by the African and African American Studies Program.
- 2014– Member of the Race and Popular Music initiative, an interdisciplinary faculty seminar sponsored by the American Culture Studies Program.
- 2014 Performance (with Mwata Bowden) for the “Jazz at Holmes” concert series.

**PROFESSIONAL SERVICE**

Manuscript reviewer for *Music Theory Online*: 2013, 2014, 2014, 2015, 2016.

Manuscript reviewer for the University of Chicago Press: 2013.

**SELECTED PERFORMANCES**

- 2014 *Four Spaces*, a graphic score for improvising ensemble, performed by conductor David Witter at the Mizzou Improvisation Festival, University of Missouri.
- 2012 *Four Spaces*, a graphic score for improvising ensemble, premiered by conductor Mwata Bowden at the opening festival of the Logan Center for the Arts, University of Chicago.
- 2011–12 Performances for the “Journey through the Music of the African Diaspora” concert series, Community Folk Art Center, Syracuse University.
- 2011 Performance at “Remembering Fred—Celebrating a Legacy” concert in tribute to Fred Anderson, held at the DuSable Museum of African American History, Chicago.
- 2010 Premiere of “Thump” ensemble at the Velvet Lounge, Chicago.
- 2008 American debut of “Meeting” (French/American jazz quintet) at the French Embassy and the Duke Ellington Jazz Festival, Washington D.C.
- 2007 Premiere of “Low End” ensemble (co-led with Mwata Bowden) at the Velvet Lounge, Chicago.
- 2006–07 Performances with saxophonist Pierrick Menuau and pianist Cédric Piromalli at concert halls, nightclubs, and music conservatories in France and Iceland.
- 2004 Concert appearance with the Fred Anderson Trio at Tonic, New York City.

### SELECTED RECORDINGS

- 2015 STL Free Jazz Collective, *Live at the Sheldon Concert Hall* (self-released).
- 2015 STL Free Jazz Collective, *Live at Tavern of Fine Arts* (self-released).
- 2013 James Hegarty, Paul Steinbeck, and Shane Robles, *Time Space* (Kvist Records, 007).
- 2007 Paul Steinbeck Quartet, *Sun Set* (Engine Studios, e022).
- 2005 Paul Steinbeck Quintet, *Three Fifths* (Engine Studios, e015).
- 2004 Paul Steinbeck Quartet, *Nine Ways* (Engine Studios, e008).
- 2002 Damian Espinosa Trio, *The End of the New* (Players Step Outside, 1001).

### PROFESSIONAL AFFILIATIONS

- 2011– Founder, SMT Interest Group on Improvisation (within the Society for Music Theory).
- 2011– Board of directors, The Birdhouse Inc. (Illinois non-profit music presenting organization).
- 2011– Member, Society for American Music (SAM).
- 2001– Member, Society for Music Theory (SMT).
- 2001– Member, Broadcast Music International (BMI).