

PAUL STEINBECK

Curriculum Vitae

ACADEMIC POSITIONS

Washington University in St. Louis

- 2018– Associate Professor of Music Theory, Department of Music.
2012–18 Assistant Professor of Music Theory, Department of Music.

Syracuse University

- 2011–12 Assistant Professor of Musicology, Department of African American Studies.

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.

VISITING PROFESSORSHIP

Université Toulouse-Jean Jaurès

- 2022–23 Professeur visiteur, Département musique.
• In residence, October 2022.

EDUCATION

Columbia University

- 2008 Ph.D. in Music Theory.
Dissertation: “Urban Magic: The Art Ensemble of Chicago’s Great Black Music.”

University of Chicago

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

RESEARCH FIELDS

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

PUBLICATIONS

Books

Black Earth: Nicole Mitchell and the Future of Creative Music.

- Biography of AACM composer Nicole Mitchell, in development.

- 2022 *Sound Experiments: The Music of the AACM* (Chicago: University of Chicago Press).

- In production, to be published in July 2022.

- 2021 *The Art Ensemble of Chicago* (Toulouse: Presses universitaires du Midi).

- French edition of *Message to Our Folks*, ed. and trans. Ludovic Florin.
- Reviews: Nicolas Bénéïès, *Le Souffle Bleu* (July 6, 2021); Noël Lopez, *Le Monticule Musique* (March 17, 2021).

PUBLICATIONS, continued**Books**

- 2018 *Grande Musica Nera: Storia dell'Art Ensemble of Chicago* (Macerata: Edizioni Quodlibet).
 • Italian edition of *Message to Our Folks*, ed. Claudio Sessa and trans. Giuseppe Lucchesini.
 • Reviews: Sergio Macedone, *Strumenti e Musica* (June 15, 2020); Sergio Pasquandrea, *Jazzit* (December 2019); Leandro Paradisi, *Chorus* (May 9, 2019); Lorenzo Mari, *Fata Morgana* (January 14, 2019); Antonio Mastrogiacomo, *Quaderni d'Altri Tempi* (January 4, 2019); Gaetano Menna, *Guitar Club Magazine* (January 3, 2019); Enrico Bianda, *RSI Cultura* (November 24, 2018); Alessandro Rigolli, *Gazzetta di Parma* (October 30, 2018); Gildo De Stefano, *Leggere Tutti* (October 25, 2018); Simone Garino, *L'Indice* (October 2018); Riccardo Piaggio, *Il Sole 24 Ore* (August 5, 2018); Vittorio Castelnuovo, *Blow Up* (August 2018); Riccardo De Gennaro, *Alias* (July 29, 2018); Franco Bergoglio, *Magazzino Jazz* (July 25, 2018); Angelo Leonardi, *All About Jazz* (July 25, 2018); Alessandro Nobis, *Il Diapason* (June 23, 2018); Marcello Lorrai, *Il Manifesto* (June 13, 2018); Giuseppe Piacentino, *Musica Jazz* (June 2018); Enrico Bettinello, *Giornale della Musica* (May 17, 2018); Luca Cerchiari, *Giornale del Popolo* (April 28, 2018); Alessio Brunialti, *La Provincia* (March 31, 2018); Helmut Failoni, *Corriere della Sera* (March 29, 2018).
- 2017 *Message to Our Folks: The Art Ensemble of Chicago* (Chicago: University of Chicago Press).
 • Winner of the 2018 Steve Larson Award for Jazz Scholarship from the SMT Jazz Interest Group.
 • Paperback edition published in 2018.
 • Reviews: Brian J. Lefresne, *Journal of the Society for American Music* (February 2020); Jukka Piironen, *Valon Kuvia* (December 3, 2018); Jeremy DeCristo, *The Year's Work in Critical and Cultural Theory* (August 2018); Adam Zanolini, *Jazz and Culture* (Spring 2018); Matt Phillips, *Moving the River* (April 28, 2018); Jan Granlie, *Salt Peanuts* (March 24, 2018); Ettore Garzia, *Percorsi Musicali* (November 11, 2017); Ted Panken, *JazzTimes* (July-August 2017); Matthew Moyer, *Orlando Weekly* (July 19, 2017); Kurt Gottschalk, *Down Beat* (June 2017); Kevin Whitehead, *Fresh Air* (May 15, 2017); Sam Clapp, *South Side Weekly* (May 10, 2017); Daniel Spicer, *Jazzwise* (May 2017); Phil Freeman, *The Wire* (April 2017); Chris Parker, *London Jazz News* (March 17, 2017); Mark Reynolds, *Pop Matters* (March 10, 2017); David Menestres, *Free Jazz Blog* (March 8, 2017).

Journal Articles

- 2018 "Improvisation and Collaboration in Anthony Braxton's *Composition 76*," *Journal of Music Theory* 62/2 (Fall): 249–278. **(refereed)**
- 2016 "Talking Back: Analyzing Performer-Audience Interaction in Roscoe Mitchell's *Nonaah*," *Music Theory Online* 22/3 (September): 1–31. **(refereed)**
- 2014 "Improvisation, Identity, Analysis, Performance," *American Music Review* 44/1 (Fall): 16–19.
- 2013 "Improvisational Fictions," *Music Theory Online* 19/2 (June): 1–12. **(refereed)**
- 2013 "The Art Ensemble of Chicago's 'Get in Line': Politics, Theatre, and Play," *Twentieth-Century Music* 10/1 (March): 3–23. **(refereed)**

PUBLICATIONS, continued**Journal Articles**

- 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 2012 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)**

Book Chapters

- 2019 “George Lewis’s *Voyager*,” in *The Routledge Companion to Jazz Studies*, eds. Nicholas Gebhardt, Nichole Rustin-Paschal, and Tony Whyton (New York: Routledge): 261–270.
- 2018 “‘Like a Cake Made from Five Ingredients’: The Art Ensemble of Chicago’s Social and Musical Practices,” in *Free Improvisation: History and Perspectives*, eds. Alessandro Sbordoni and Antonio Rostagno (Lucca: Libreria Musicale Italiana): 3–13.

Co-Authored Publications

- 2013 “Introduction: Theorizing Improvisation (Musically),” *Music Theory Online* 19/2 (June): 1–9.
 • 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.
 • Panel discussion, co-authored with Fred Anderson et al.
- 2010 *Exercises for the Creative Musician*, 2nd ed. (Chicago: Many Weathers Music). First published 2002.
 • Textbook for improvisers, co-authored with Fred Anderson.

Magazine Articles

- 2021 “Present at the Creation,” *Human Ties* (November 1).
- 2021 “Theme for Lester,” *The Common Reader* (October 11).
- 2018 “Listening to *Voyager*,” *CTM Magazine* 5: 44–48.
- 2017 “The Inner Sleeve: *The Third Decade*,” *The Wire* 404 (October): 74.
- 2017 “The South Side Scene,” NPR.org (May).
- 2017 “There’s a Message for You,” TheWire.co.uk (May).
- 2010 “Fred Anderson dans le texte,” *Jazz Hot* 653 (Autumn): 35–37.

PUBLICATIONS, continued

Album Liner Notes

- 2019 George Lewis and Roscoe Mitchell, *Voyage and Homecoming* (Rogue Art, ROG 0086).
- 2015 Fred Anderson Quintessential Birthday Trio, *Volume Two* (Asian Improv Records, AIR 0087).

Book Reviews

- 2017 Review of *Conversations with Charlie Haden* by Josef Woodard and Charlie Haden, *The Common Reader* 7 (Winter): 1-8.
- 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.

FELLOWSHIPS, GRANTS, AND AWARDS

- 2021 Book Subvention Grant, Department of Music, Washington University in St. Louis.
- 2021 Summer Research Seed Grant, Faculty of Arts and Sciences, Washington University in St. Louis.
- 2018 Steve Larson Award, conferred by the SMT Jazz Interest Group for book *Message to Our Folks: The Art Ensemble of Chicago*.
- 2017 Summer Research Seed Grant, Faculty of Arts and Sciences, Washington University in St. Louis.
- 2016 Book Subvention Grant, Faculty of Arts and Sciences, Washington University in St. Louis.
- 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 Fellowship, 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 American Curriculum Grant, College of Arts and Sciences, Syracuse University.
- 2012 Feinstone Grant for Multicultural Initiatives, Office of the Chancellor, Syracuse University.
- 2011 Co-Curricular Fund, Department of African American Studies, Syracuse University.
- 2010 Fellow at the Mannes Institute for Advanced Studies in Music Scholarship, University of Chicago.

FELLOWSHIPS, GRANTS, AND AWARDS, continued

- 2008–09 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 Andrew W. Mellon Fellowship in Humanistic Studies, Columbia University.

PRESENTATIONS

- 2022 “Braxton the Theorist,” keynote address for “50+ Years of Creative Music: Anthony Braxton’s Music, Philosophy and Legacy,” a conference held at the deSingel International Arts Campus, Antwerp, June [TBD].
- 2019 “Free Together: The Art Ensemble in Paris,” paper presented at “Paris/Algiers 1969: Declarations of Freedom by the Black American Avant-Garde,” a symposium held at the Centre Louis Marin, Johns Hopkins University, November 15.
- 2017 “‘Like a Cake Made from Five Ingredients’: The Art Ensemble of Chicago’s Social and Musical Practices,” paper presented at “Building on a Shared Vision,” an international conference held at the Associazione Nuova Consonanza, Rome, December 15. Also presented to the Comparing Domains of Improvisation Discussion Group, Columbia University, March 27.
- 2017 Panelist for “The AACM: Musical Dissent and Pedagogies of Possibility,” a session at the annual meeting of the American Studies Association, Chicago, November 10. **(refereed)**
- 2017 “Peace Be Unto You,” pre-concert lecture for the annual Fred Anderson memorial concert, held at the Jazz Showcase, Chicago, March 29.
- 2017 “Message to Our Folks,” paper presented to the Music Program, Bard College, March 28.
- 2016 Session chair for “Analysis of Improvisation,” a panel sponsored by the SMT Improvisation Interest Group at the annual meeting of the Society for Music Theory, Vancouver, November 4.
- 2016 “‘Music Is Seen as Well as Heard’: Visible Interaction and Jazz Analysis,” paper presented to the SMT Jazz Interest Group at the annual meeting of the Society for Music Theory, Vancouver, November 4.
- 2016 “Modularity, Creativity, and Identity in Anthony Braxton’s *Composition 76*,” paper presented at the University of Colorado, March 14.
- 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 30. **(refereed)** Also presented at the Musicology, Music Theory, and Ethnomusicology Colloquium Series, University of Iowa, October 16.
- 2015 “Organizing Our Communities,” pre-concert lecture for the annual Fred Anderson memorial concert, held at Constellation, Chicago, March 27.
- 2014 “Improvisation, Identity, Analysis, Performance,” paper presented at the Mizzou Improvisation Festival, University of Missouri, October 24.

PRESENTATIONS, continued

- 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 23.
- 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 6. **(refereed)**
- 2013 “Improvisation, Identity, Analysis, Performance,” paper read at the Summit on Improvisation Pedagogy and Community Impact, University of Guelph, May 24.
- 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 8. **(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, the Society for Ethnomusicology, and the Society for Music Theory, New Orleans, November 4. 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 20.
- 2012 “Not the Regular Kind of Educator,” pre-concert lecture for the annual Fred Anderson memorial concert, held at the Jazz Showcase, Chicago, March 21.
- 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 16. **(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 29.
- 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 12. **(refereed)**
- 2010 “Modular Compositions for Improvisers,” paper presented at the Music Theory Midwest annual conference, Miami University, May 15. Also presented at “This is Your Brain on Music Theory,” the annual Symposium of Research in Music Theory, Indiana University, February 27. **(refereed)**
- 2010 Participant in “Unscripted: Celebrating Story and Song,” a panel discussion and demonstration concert sponsored by the Africana Studies Program, Rhodes College, Memphis, March 22.
- 2009 “Alternative Models for Improvisation,” paper presented at the Department of Music Colloquium Series, University of Chicago, November 6.
- 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 19.
- 2009 “Contemporary American Jazz,” pre-concert lecture for the Vancouver International Jazz Festival, Vancouver Public Library, June 9.

PRESENTATIONS, continued

- 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 6.
- 2008 “Multimedia Performance as Interpretation,” paper presented at the School of Music Colloquium Series, University of British Columbia, October 30.
- 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 19.
- 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 24. (**refereed**)

MEDIA APPEARANCES

- 2021 “Jazz Session,” Radio UNAL (Colombia) broadcast about *Message to Our Folks*, November [TBD].
- 2018 “Libri: *Grande Musica Nera*,” Radio Popolare (Italy) broadcast about *Grande Musica Nera*, April 9.
- 2017 “Battiti,” Rai Radio 3 (Italy) broadcast about *Message to Our Folks*, June 22.
- 2017 “Thursday Night Feature,” WXYC-FM broadcast about *Message to Our Folks*, June 1.
- 2017 *Fresh Air* review of *Message to Our Folks*, NPR, May 15.
- 2017 “Paul Steinbeck: *Message to Our Folks*,” *Jazz on the Tube* webcast about *Message to Our Folks*, April 6.
- 2017 “The Wu-Tang of Jazz,” *Off the T.* podcast about *Message to Our Folks*, February 27.
- 2017 “Double Bummer #68,” KXRY-FM broadcast about *Message to Our Folks*, February 11.

PROFESSIONAL SERVICE

- 2021– Manuscript reviewer for *American Music*: 2021.
- 2021– Manuscript reviewer for the *Journal of Music Theory*: 2021.
- 2020– Manuscript reviewer for Oxford University Press: 2020 (×2).
- 2019– Manuscript reviewer for the *Journal of Musicology*: 2019.
- 2019 Dissertation committee member for Marc Hannaford, Columbia University.
- 2018 Dissertation committee member for Valentina Bertolani, University of Calgary.
- 2017 Dissertation committee member for Andrew Gander, University of Sydney.
- 2014– Manuscript reviewer for the University of Chicago Press: 2014, 2019.
- 2013– Manuscript reviewer for *Music Theory Online*: 2013, 2014 (×2), 2015, 2016 (×3), 2017 (×2).

PROFESSIONAL AFFILIATIONS

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

UNIVERSITY SERVICE

Department of Music

- 2021–22 Director of Graduate Studies.
Chair of *ad hoc* Graduate Exam Committee.
- 2020–21 Director of Graduate Studies.
Ad hoc Instruction Committee.
Classroom Technology Committee.
Concert program notes supervisor.
Lecture Committee.
- 2019–20 Head of Theory and Composition.
Classroom Technology Committee.
Lecture Committee.
- 2018–19 Head of Theory and Composition.
Ad hoc Musicology Search Committee.
Concert program notes supervisor.
Undergraduate Advisory Committee.
- 2017–18 Head of Theory and Composition.
Ad hoc Musicology Search Committee.
Classroom Technology Committee.
Concert Committee.
Concert program notes supervisor.
Lecture Committee.
Undergraduate Advisory Committee.
- 2016–17 Head of Theory and Composition.
Chair of *ad hoc* Composition Search Committee.
Concert Committee.
Lecture Committee.
- 2015–16 Head of Theory and Composition.
Concert program notes supervisor.
Undergraduate Advisory Committee.
- 2014–15 *On research leave.*

UNIVERSITY SERVICE, continued

Department of Music

2013–14 Composition Search Committee.
Lecture Committee.
Undergraduate Advisory Committee.

2012–13 Music Theory Search Committee.
Ad hoc Composition Search Committee.
Lecture Committee.
Undergraduate Advisory Committee.

Ph.D. Students

2021– Varun Chandrasekhar, Department of Music, Washington University in St. Louis.
2016–19 Joseph Jakubowski, Department of Music, Washington University in St. Louis.
• Current position: Lecturer, Department of Music, Harvard University.
2014–16 Darren LaCour, Department of Music, Washington University in St. Louis.
• Current position: Music Theory Coordinator, Department of Music, Lindenwood University.

M.A. Student

2021– Jacob Cupps, Department of Music, Washington University in St. Louis.

Dissertation Committees

2021– Felipe Guz Tinoco, Department of Music, Washington University in St. Louis.
2020– Daniel Fister, Department of Music, Washington University in St. Louis.
2016–19 Katie Kinney, Department of Music, Washington University in St. Louis.
2016–19 Dan Viggers, Department of Music, Washington University in St. Louis.
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

2020–21 Jake Zelikovsky, Department of Music, Washington University in St. Louis.
2020–21 Cameron Perrin, Department of Music, Washington University in St. Louis.
2019–20 Ethan Lee, Department of Music, Washington University in St. Louis.
2018–19 Andrew Hawkins, Department of Music, Washington University in St. Louis.
2017–18 Ben Klawson, Department of Music, Washington University in St. Louis.
2016–17 Logan Busch, Department of Music, Washington University in St. Louis.

UNIVERSITY SERVICE, continued

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.

College of Arts and Sciences

2019 Performance (with Mwata Bowden) for the “Jazz at Holmes” concert series.

2017 Performance (with Myles Tate III) for the “Jazz at Holmes” concert series.

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 Thurman Barker) for the “Jazz at Holmes” concert series.

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.

2014–15 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.

COURSES TAUGHT

Washington University in St. Louis

521 “History of Theory”: Spring 2016.

520 “Transcription and Analysis”: Fall 2013, Fall 2016, Spring 2019, Spring 2021.

4311 “Black Experimental Music”: Spring 2022.
• Cross-listed in African and African American Studies, American Culture Studies.

423 “Analysis I”: Fall 2012, Fall 2017.

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, Spring 2017, Spring 2018, Spring 2019, Spring 2020, Spring 2021, Spring 2022.

121C “Classical Theory I”: Fall 2012, Fall 2013, Fall 2015, Fall 2016, Fall 2017, Fall 2019, Fall 2020, Fall 2021.

COURSES TAUGHT, continued

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.

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.

SELECTED PERFORMANCES

- 2019 Performance with Raymond Boni, Paul Rogers, and Mai Sugimoto at the 560 Music Center, St. Louis.
- 2019 Performance with Mwata Bowden at Constellation, Chicago.
- 2019 Performance with James Hegarty and Shane Del Robles at Elastic Arts, Chicago.
- 2017 Performance with Douglas R. Ewart at the 14th Street Artist Community, St. Louis.
- 2017 *Magg Zelma*, a composition for big band, premiered by conductor Mwata Bowden at the University of Chicago.
- 2016 *Baba Fred*, a composition for big band, premiered by conductor Mwata Bowden at the University of Chicago.
- 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.

SELECTED PERFORMANCES, continued

- 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 Debut of “Thump” ensemble at the Velvet Lounge, Chicago.
- 2008 American debut of international ensemble “Meeting” at the Duke Ellington Jazz Festival and the French Embassy, Washington D.C.
- 2007 Debut of “Low End Theory” ensemble (co-led with Mwata Bowden) at the Velvet Lounge, Chicago.
- 2007 French debut of international ensemble “Meeting” at the Conservatoire à rayonnement régional, Angers.
- 2004 Performance with the Fred Anderson Trio at Tonic, New York.

SELECTED RECORDINGS

- 2018 STL Free Jazz Collective, *Live at the 14th Street Artist Community 2018*.
- 2018 James Hegarty, Paul Steinbeck, and Shane Del Robles, *Soundtrack for a Subliminal Film*.
- 2018 James Hegarty, Paul Steinbeck, and Shane Del Robles, *HSR Live*.
- 2017 STL Free Jazz Collective, *STL Free Jazz Collective with Douglas R. Ewart*.
- 2017 STL Free Jazz Collective, *Live at the 14th Street Artist Community 2017*.
- 2017 STL Free Jazz Collective, *Live at the Ozark Theatre*.
- 2015 STL Free Jazz Collective, *Live at the Sheldon Concert Hall*.
- 2015 STL Free Jazz Collective, *Live at Tavern of Fine Arts*.
- 2013 James Hegarty, Paul Steinbeck, and Shane Del 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*.