

PHILLIP MURRAY DINEEN

CURRICULUM VITAE

Address:

Department of Music
University of Ottawa
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Degrees:

Columbia University, Ph.D., Historical Musicology with a Concentration in Theory, 1988
University of Victoria, M.A., Musicology, 1982
University of Alberta, B.Mus., Theory, 1980
Grant McEwan Community College, Diploma in Music, 1976

Employment History:

2005- Full Professor, Université d'Ottawa
1997-2005 Associate Professor, Université d'Ottawa
1991-96 Assistant Professor, Université d'Ottawa
1989-91 Assistant Professor, University of Western Ontario
1988-89 Lecturer, Music Theory, McGill University

1995- Adjunct Professor, Carleton University, School for Studies in Art and Culture

Recent Scholarly and Professional Activities:

2007-10 Editor, Associate Editor, *Intersections: Canadian Journal of Music*, journal of the Canadian University Music Society (SSHRC funded).

2007-9 Member, Adjudication Committee, Social Sciences and Humanities Research Council of Canada.

2007-9 Member of the Board, Canadian Federation for the Humanities and Social Sciences.

2006 Reader, Aid to Scholarly Publications Programme, Canadian Federation for the Humanities.

2005-8 Member, Academic Panel, Selection Board, Canadian Bureau for International Exchange.

- 2005-8 Representative for the Canadian University Music Society, Canadian Federation for the Humanities and Social Sciences.
- 2005-6 Member, Academic Panel, Selection Board, Ontario Graduate Scholarship Programme.
- 2004 External Examiner, review of the Baccalaureate in Music at l'Université de Sherbrooke
- 2003 Organizing Committee for an international conference on the composer Hugo Wolf, SSHRC funding received.

Recent Research Funding:

- 2008-2011 Social Sciences and Humanities Research Council of Canada, Aid to Scholarly Journals Competition, \$54,000, for publication of *Intersections: A Canadian Journal of Music*.
- 2007 The Support Fund for Grant Recipients, Faculty of Arts, University of Ottawa, one course leave, Fall 2007, in support of the SSHRC study noted below.
- 2006-2010 Social Sciences and Humanities Research Council of Canada Fellowship, \$48,730, for a study entitled *Arnold Schoenberg, Theodor Adorno, and the European Left, 1920-1933*. Principal Investigator.
- 2006 The Support Fund for Grant Recipients, Faculty of Arts, University of Ottawa, one course leave, Fall 2006, in support of the above-noted SSHRC study.
- 2006-2010 Social Sciences and Humanities Research Council of Canada Fellowship, \$66,778, for a three year study entitled *New Sounds of Learning: Composing Music for Young Musicians*. Co-Investigator. Principal Investigator: Bernard Andrews, University of Ottawa.
- 2005 University of Ottawa, Faculty of Arts, Research and Publication Committee and the University Research Fund. \$1000. Travel for Research.
- 2003 University of Ottawa, Faculty of Arts, Research and Publication Committee and the University Research Fund. \$350. Travel for Research.

Recent Publications:

Books authored: to be submitted for publication.

Music Criticism after Adorno. 12 chapters, circa 250 pages.

Figured Bass and Harmony. 14 chapters, circa 60,000 words.

Books edited:

'All shook up': Interdisciplinarity in Recent Music Studies. A collection of essays growing out of the Bordercrossings Conference (SSHRC-funded conference at the University of Ottawa

in 1995) and edited by J. Shepherd, J. Guilbault, and M. Dineen. Published as *repercussions*, vols. 7-8 (Spring-Fall, 1999-2002).

Refereed chapters in books:

"Schoenberg's First Chamber Symphony, Formalism, and Adorno's Critique of Twelve-Tone Composition." In a collection of essays, edited by James Wright and Allan Gilmore. New York: Pendragon Press, 2009.

"Form, the Aesthetic of the Aural Tradition, and Vaughan William's Fifth Symphony." In a collection of essays, edited by Robin Wells and Byron Adams. Aldershot: Ashgate, 2003.

"Adorno, Jitterbug, and the Adequate Listener." J. Shepherd, J. Guilbault, and M. Dineen, eds. *repercussions*, vols. 7-8 (Spring-Fall, 1999-2002).

"Moses in Tongues." In a collection entitled *Schoenberg and Words*, R. Berman and C. Cross, eds. New York: Garland Publishing, 2000.

"Schoenberg's Old Hat: The Contrapuntal Combination." In *Music Theory and the Exploration of the Past*, edited by Christopher Hatch and David Bernstein. Chicago: University of Chicago Press, 1994, 435-448.

Papers in refereed journals:

"The 'Cellist's Predicament, or Imagination, Ethics, and Musical Performance.'" *International Review of the Aesthetics and Sociology of Music* 40, no. 2 (December 2009).

"Schoenberg and the Radical Economies of *Harmonielehre*." *Culture Unbound*. Volume 1, Article 8, 2009: 105-35. URL: <http://www.cultureunbound.ep.liu.se/v1/a08/>

"Schoenberg's Modulatory Calculations: Wn Fonds 21 Berg 6/III/66, and Tonality." *Music Theory Spectrum* 25, no. 1 (Spring 2005): 97-112.

"Fugue and Form." *International Studies in Philosophy* 36, no. 1 (2004):39-60.

"Figured Bass and Modulation: The *Wiener-Tonschule* of Joseph Preindl (1756-1823)." In digital format, *Music Theory Online*, 8, no. 3, October 2002.

"Schoenberg's *Logic* and *Motor*: Harmony and Motive in the 'Capriccio,' no. 1 of *Fantasien* op. 116, by Johannes Brahms," *GAMUT* 10 (2001): 3-26.

"Leonora Unbound: Tonality as Allegory," *Canadian University Music Review*, vol. 20, no. 1 (1999): 22-40.

"Schoenberg's 'Vergangenes,' op. 16, no. 2: Social Critique and Analysis," *Ex tempore: A Journal of Compositional and Theoretical Research in Music* 8, no. 1 (Summer 1996): 132-50.

"Still Life with Insects: Adorno Defended Against his Devotees," *Criticus Musicus*, vol. 1, no. 1 (1994): 23-35.

"Whither the Core Curriculum in Music Theory?" *Canadian University Music Review*, vol. 14 (1994): 146-59.

"Schoenberg on the Modes: The Antecedents of Extended Tonality," *College Music Symposium*, vols. 33-34 (1993-94): 140-154.

"Adorno and Schoenberg's Unanswered Question," *Musical Quarterly*, vol. 77, no. 3 (Fall 1993): 415-27.

"From the Gerald Strang Bequest in the Arnold Schoenberg Institute: Documents of a Learning," *Theory and Practice*, vol. 18 (1993): 109-125.

Papers in refereed conference proceedings:

"Schoenberg, Adorno, Adler, and Dahlhaus: Musicology and Globalization." In the proceedings of a congress of the International Musicological Society of Japan entitled *Musicology and Globalization*, Shizuoka, Japan. 2005.

"Das 'tonal problem'. Zu einem historisch-systematischen Analysemodell," in the *Kongressbericht* to the first meeting of the German Society for Music Theory, Dresden, October 2001. 2005.

"Gerald Strang's Manuscript Notes to Arnold Schoenberg's Classes (1935-1937): Construction and the Two Learnings," in the *Journal of the Arnold Schoenberg Center*, Vienna, vol. 4 (2002).

"Schoenberg's Viennese Tuition, Viennese Students, and the Musical Idea," in the *Journal of the Arnold Schoenberg Center*, Vienna, vol 2 (2000).

Major invited contributions and/or technical reports:

"The Tonal Problem as a Method of Analysis," *Theory and Practice* 30 (2005): 69-96.

"Tonal Problem, Carpenter Narrative, and Carpenter Motive in Schubert's Impromptu, Op. 90, No. 3," *Theory and Practice* 30 (2005): 97-120.

Abstracts and/or papers read:

A paper entitled "*Mediation in Adorno's Toward a Theory of Music Reproduction*," given at an international conference on Adorno, Royal Northern Conservatory of Music, Manchester, UK, September 2008.

A paper entitled "Schoenberg's First Chamber Symphony, Formalism, and Adorno's Critique of Twelve-Tone Composition," at a special symposium on Schoenberg, at Carleton University, Ottawa, July 2007.

A paper entitled "Adorno's Critical Community: Typologies of Human Conduct in Adorno's Thought," given at the annual meeting of the Canadian Comparative Literature Association, at Congress, Saskatoon, June, 2007.

- A paper entitled "Adorno's Critical Community: Typologies of Human Conduct in Adorno's Thought," given at the annual meeting of the Canadian Comparative Literature Association, at Congress, Saskatoon, June, 2007.
- A paper entitled "Please Hang Up and Don't Try Your Call Again: Adorno's Negative Dialectic of Communication," given at the annual meeting of the Canadian Communications Association, at Congress, Saskatoon, June 2007.
- A paper entitled "The Tonal Problem: A Model for Analysis," given at an international conference on musical analysis, Trinity College, Dublin, June, 2005.
- A paper entitled "Genre and Gesture: Adorno and Schoenberg," given at an international conference *Music and Gesture*, University of East Anglia, Norwich, UK, 28-31 August, 2003.
- A paper entitled "Schoenberg, Adorno, Adler, and Dahlhaus: Musicology and Globalization," given at a special congress of the International Musicological Society of Japan entitled *Musicology and Globalization*, Shizuoka, Japan, November 2002.
- A paper entitled "Schoenberg's Developing Polemic: *Harmonielehre* as Evolving *Streitschrift* (1904-1922/23)," given at a joint meeting of the Society for Music Theory and the American Musicological Society in Cleveland, October 2002.
- A paper entitled "The Tonal Problem: A Historical and Systematic Model for Analysis," given at the first meeting of the German Society for Music Theory, Dresden, October 2001.
- A paper entitled "*Ferne Geliebte*": Distance, Passion, and Music Scholarship," given at the Annual Meeting of the Canadian University Music Society at the Learned Societies Conference, Laval University, May 2001.
- A paper entitled "Gerald Strang's Manuscript Notes to Arnold Schoenberg's Classes (1935-1937): *Construction* and the Two Learnings," read at the conference *Arnold Schoenberg in America* in Vienna, Austria, May 2001.
- A paper entitled "Musical Performance and Ethics," read at the Annual Meeting of the Canadian University Music Society, Toronto, November 2000.
- A paper entitled "Musical Performance, Ethics, and Musical Scholarship," read at a conference entitled "Performance 2000" under the auspices of the Royal Musicological Association, at the University of Southampton, Southampton, UK, April 2000.
- A paper entitled "Schoenberg's Viennese Tuition, Viennese Students, and the Musical Idea," read at the conference *Schoenbergs Wiener Kreis* in Vienna, Austria, September 1999.
- A paper entitled "Regions, Cycles, and Arrays: On the Pedagogy of Schoenberg's Early Music," read at the 1999 meeting of the Music Theory Society of New York State, Ithaca College, Ithaca, New York, April 1999.
- A paper entitled "The Equilibrium of Genre: On the Future of Generic Studies in Music," read at the fall 1996 meeting of the Northeast Chapter of the American Musicological Society, Cornell University, Ithaca, New York, October 1996.

A paper entitled "Fugue, Form, Space, and Noise," given at the Annual Meeting of the Canadian University Music Society at the Learned Societies Conference, Brock University, May 1996.

A paper entitled "On the Practice and Aesthetics of Conducting," as part of the round table entitled "Excellence in Performance: The Coaches and Conductors Project," with Dr. John Salmela, School of Human Kinetics (University of Ottawa), and Dr. John Partington, Department of Psychology (Carleton University), given at the Annual Meeting of the Canadian University Music Society at the Learned Societies Conference, Brock University, May 1996.

A paper entitled "Hauer and Schoenberg: German Idealism in Atonal Music," given at an international conference on the music of Joseph Hauer in Wiener Neustadt, Austria, November 1994.

Reviews:

Review of Michael Spitzer, *Music as Philosophy: Adorno and Beethoven's Late Style*, 2006. In *Music Theory Spectrum* 31, no. 2 (2009):368-71.

Review of William Thomson, *Tonality in Music: A Generative Theory*, 1999. In *Music Theory Spectrum* 23, no. 2 (2001):248-50.

Reviews of books, audio recordings, and video recordings in *MLA Notes*, *Canadian University Music Review*, *Opera Today*, *Ottawa Citizen*.