

Thomas William Posen

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www.thomasposen.com

Education

- Ph.D. Candidate, Music Theory (ABD)** Expected April, 2022
Schulich School of Music, McGill University
- Dissertation: Formal Functions and Beethoven's Sketches:
A Phrase-Structural Analysis of the "Eroica" Sketches
 - Thesis Advisor: William Caplin
- M.M. Dual Concentration Music Theory & Composition, Piano Performance** 2016
The University of New Mexico, *Passed with Distinction*, Cumulative GPA 4.12
- Thesis: "Modeling Compositional Grammars in Leonard Bernstein's *West Side Story* (1957)"
https://digitalrepository.unm.edu/mus_etds/1
 - Committee: Richard Hermann (Chair, Theory), Falko Steinbach (Co-Chair, Performance), David Bashwiner, Jack Douthett, Ana Alonso-Minutti, Carmelo de los Santos, Davis Schepps
- B.M. Keyboard Performance (Piano)** 2013
The University of New Mexico, Cumulative GPA: 3.92
- Piano Instructor: Falko Steinbach
- B.A. Physics & Astrophysics, German Minor** 2013
The University of New Mexico, Cumulative GPA: 3.92 *Summa Cum Laude*
- Study Abroad & Transfer Credits**
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| Dongguk University, Seoul, South Korea | Summer 2013 |
| Karl-Franz Universität & Kunst Universität, Graz, Austria | Spring 2012 |
| New Mexico State University, Las Cruces, NM (40 credits, GPA: 4.0) | 2006 – 2007 |

Awards

- Dean's Essay Prize, Second Prize, Schulich School of Music, McGill University 2021
"From Radical Blunders to Compositional Solutions: A Form-Functional Perspective on Beethoven's Early *Eroica* Continuity Sketches"
- Graduate Award for Innovation in Learning and Teaching in Music, McGill 2020
- Finalist, *Research Alive!* Student Prize 2020/2021, Schulich School of Music, McGill 2020
- Best Student Paper Award, *American Musicological Society—Rocky Mountain Conference* 2018
- Best Student Paper Award, *Rocky Mountain Society for Music Theory* 2016

Refereed Publications

- Posen, Thomas (2022) "From 'Radical Blunders' to Compositional Solutions: A Form-Functional Perspective on Beethoven's Early *Eroica* Continuity-Sketches." *The Beethoven Journal*: Vol. 35, Article 1.
<https://scholarworks.sjsu.edu/beethovenjournal/vol35/iss1/1/> (14,850 words)

Refereed Conference Presentations

- "Becoming Beethoven's Neighbor: Exploring the *Eroica* Sketches through Reconstruction, Analysis, and Performance"
- Research Alive! Finalist 2021
Presentation, March 19th, 2021. McGill University, Montréal, QC. Hour long lecture-performance.

- “Beethoven’s *Eroica* Continuity Sketches: A Form-Functional Perspective.” 2020
- Joint Society of Music Theory & American Musicological Society Conference, November 5-8, 2020. Minneapolis, Minnesota. (<https://www.thomasposen.com/scholarship/beethoven-smt2020/>)
 - Dutch-Flemish Society for Music Theory, Beethoven 2020: Analytical and Performative Perspectives. February 29 – March 1, 2020. Amsterdam, Netherlands. Different title: “The *Eroica* Continuity Sketches: A Form-Functional Perspective”
 - Lightning Talk, Autographs and Archival Documents Interest Group at the Society of Music Theory Conference, November 7-10, 2019. Columbus, Ohio.
- “Double-Tonic Complexes as Bistable Phenomena in Gershwin” 2019
- Society of Music Theory Conference, November 7-10, 2019. Columbus, Ohio.
 - Music Theory Midwest, May 18-19, 2018. London, Ontario (Canada). Revised Title: “Double-Tonic Complexes and Bistable Images in George Gershwin’s *Concerto in F* (1925)”
- “From Mode to Mattheson’s Major and Minor Keys: The Contributions of Johannes Cochlaeus, Heinrich Glarean, and Joannes Litavicus” 2019
- American Musicological Society, October 31 – November 3, 2019. Boston, Massachusetts.
 - Medieval and Renaissance Music Conference (MedRen), July 3-6, 2019. Basel, Switzerland.
- “The Symbiotic Evolution of Modes and Psalm Tones” 2018
- Modes, Church Tones, Tonality: Tonal Spaces, c. 1550–1720, November 8-10, 2018. Ferrara, Italy.
- “Playing it “Cool”: Serialism and Fugue on Broadway” 2017
- Society for Music Theory, November 2-5, 2017. Arlington, Virginia
 - Rocky Mountain Music Theory Society, April 22-23, 2016. University of New Mexico. Albuquerque, New Mexico
 - Music Theory Society of New York State, April 2-3, 2016. Mannes College New School. New York City, New York
 - Graduate Association of Musicologists and Theorists (GAMuT), September 26th, 2015. The University of North Texas. Denton, Texas
- “The Patterns of Grand Opera on Broadway: A Semiotic Approach to Bernstein’s ‘Tonight’ Ensemble” 2016
- Opera and Musical Theater in the United States, Middle Tennessee State University, March 24-25, 2018
 - American Musicology Society – Rocky Mountain Conference, April 22-23, 2016. University of New Mexico, Albuquerque, New Mexico. **Best Student Paper Award**
 - University of Arizona Graduate Student Music Conference, February 26-27, 2016. University of Arizona, Tucson, Arizona
- “More than a Tritone: A Set Theoretic Analysis of Leonard Bernstein’s ‘The Rumble’ from *West Side Story* (1957)” 2015
- New England Conference of Music Theorists, April 24th, 2015. Boston University. Boston, Massachusetts
 - Rocky Mountain Society for Music Theory, March 28th, 2015. Colorado State University, Fort Collins, Colorado. **Best Student Paper Award**
- “Rhetoric in the Vocal Fugue: A Perspective from Abbé Vogler’s *System für den Eugeubau* (1811)” 2015
- Music Theory Society of New York State, April 11th, 2015. Binghamton University. Binghamton, New York

- Graduate Association of Musicologists and Theorists (GAMuT), September 27th, 2015. The University of North Texas. Denton, Texas

Courses Taught

McGill University (F = Fall, W = Winter, S = Summer)

- Theory IV: Expanded Harmonic Resources of the 19th Century**, Instructor of Record W 2021, S 2021
Advanced chromaticism including enharmonic reinterpretation and symmetrical division, analysis of characteristic small and large forms; taught online (MUTH 251).
- Post Tonal Theory for 20th- and 21st-century Music**, Instructor of Record W 2020, S 2020
Intro to pitch-class set theory, twelve-tone theory, minimalism, post-romantic, and spectralism. Summer 2020 course taught online (MUTH 350).
- Post Tonal Theory for 20th- and 21st-century Music**, Teaching Assistant W 2018
Supervised by Robert Hasegawa (MUTH 350).
- Analyzing Classical Form**, Teaching Assistant F 2018, F 2019
Analyzing classical form with form-functional theory. Supervised by William Caplin (F 2018) and Jon Wild (F 2019) (MUTH 250).
- Theory II**, Teaching Assistant W 2019, W 2020
Second semester tonal harmony with a focus on advanced thoroughbass, part-writing, setting chorales, harmonic analysis, and composition from a historical perspective. Supervised by Christoph Neidhöfer (MUTH 151).
- Theory I**, Teaching Assistant F 2017, F 2020
First semester tonal harmony with a focus on thoroughbass, part-writing, and harmonic analysis from a historical perspective. Supervised by Edward Klorman (MUTH 150).

University of New Mexico

- Music for Dancers**, Instructor of Record (3 Credits, 3 hours per week) F 2014
Introduction to aspects of western art music including form, texture, basic tonal and post-tonal syntax, and score reading. Final projects included new choreographed works or final papers.
- Theory II: Lecture and Lab**, Instructor of Record (4 Credits, 6 hours per week) 2013 – 2016
Second semester tonal harmony, introduction to chromatic harmony, more advanced sequences, basic forms. Aural skills lab included.
- Theory I: Lecture and Lab**, Instructor of Record (4 Credits, 6 hours per week) 2013 – 2016
Species counterpoint, part writing, tonal harmony. Aural skills lab included.

Employment

- Research Assistant to William Caplin, McGill University, Montréal, Québec 2019 – Present
Social Sciences and Humanities Research Council of Canada Grant:
Analyzing Beethoven's Piano Sonatas: A Form-Functional Approach
- Course Lecturer, McGill University, Montréal, Québec 2020 – 2021
- Teaching Assistant, McGill University, Montréal, Québec 2017 – 2020
- Course Lecturer, University of New Mexico, Albuquerque, New Mexico 2013 – 2016
- Student Intern, Stockpile Surveillance (Classified, Top Secret Q Security Clearance) 2007 – 2010
Sandia National Laboratories, Albuquerque, New Mexico

Language Skills

German: Translating ability, basic fluency

French: Translating ability, basic fluency

Music Production and Technology

Digital Audio Workstations: Ableton Live Suite, Logic Pro

Notation Software: Sibelius, MuseScore

Audio Plugins:

- Serum (wavetable synthesizer)
- Pigments 3 (wavetable and analogue modeling synthesizer)
- Arturia V Collection 7 (realistic digital recreations of famous analog synthesizers such as the Mini Moog, DX7, CZ V, Melotron and more)
- Fabfilter FX Suite (Pro-Q 3 Equalizer, Pro-L 2 Limiter, Pro-C 2 Compressor, Pro-MB Multiband Compressor, Saturn 2 Multiband-Distortion, Pro-DS De-Esser, Pro-G Gate/Expander, etc.)
- Software emulations (VST/AU) of classic vintage hardware (1176 FET Compressor, LA-2A/3A Tube Compressor, Pultec EQ, and so forth)
- Logic Pro X and Ableton Live Suite 10 & 11 Native Plugins

Music Theory Conference Workshops

Improvisation and Partimento

- Lead by Johnandrew Slominski (Eastman School of Music), April 1, 2016. Music Theory Society of New York State. New York, New York.

Analytical Approaches to Nineteenth-Century Sonata Form

- Lead by Robert Hatten (University of Texas at Austin) and Boyd Pomeroy (University of Arizona), February 26, 2016. University of Arizona Graduate Student Music Conference. Tuscon, Arizona.

Sonata Theory and the “new *Formenlehre*”

- Lead by James Hepokoski (Yale University), April 24, 2015. New England Conference of Music Theorists, Boston University. Boston, Massachusetts.

Schubert’s Modulatory Practice and the History of Tonal Coherence

- Lead by Suzzannah Clark (Harvard University), October 30, 2015. Society of Music Theorists Conference. St. Louis, Missouri.

Invited Lectures

Form and Process: Perspectives on Beethoven’s Tempest Sonata

Lecture and performance of Beethoven’s Op 31. No 2, I based on Hepokoski and Darcy’s *Elements of Sonata Theory* and Janet Schmalfeldt’s *In the Process of Becoming*. The University of New Mexico. 120 mins, Music Theory 4 Guest Lecture. David Bashwiner, Spring 2014.

The Rise of Virtuosity in 19th-Century Piano Music

Guest lecture and performance in Music History 361 taught by Ana Alonso-Minutti, February 18th, 2016. University of New Mexico

18th-Century Counterpoint Guest Lectures

Substitute for Richard Hermann, February 9th and 11th, March 10th 2016

Leadership

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| Founder, MTL Electronic Music (www.mtlelectronicmusic.com) | 2021 – Present |
| Lab Organizer, Cumming-Schubert Research, McGill University | 2018 – 2021 |
| Vice President, Music Graduate Student Society (MGSS) Responsible for coordinating events for all McGill music graduate students | 2017 – 2018 |
| Music Theory Representative, MGSS, McGill University | Winter 2017 |
| Abstract and Proposal Selection Committee Member, MGSS, McGill University | Winter 2017 |
| President, Institute for Electronic and Electrical Engineers (IEEE), University of New Mexico | 2008–2009 |
| Vice President, IEEE, New Mexico State University | 2006 |
| Student Ambassador for Electrical Engineering, New Mexico State University | 2006 |

Honors

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| Dean's List, University of New Mexico | 2007–2013 |
| Dean's List, New Mexico State University | 2006–2007 |

Scholarships

Piano Performance

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| 2015 | Lindlar Private Donor Scholarship (350 Euros), International Klavierfestival 2015 in Lindlar, Germany |
| 2015 | College of Fine Arts Travel Grant (\$1,562.18) for International Klavierfestival 2015 in Lindlar, Germany. |
| 2015 | Regents Travel Grant (\$500) for International Klavierfestival 2015 in Lindlar, Germany. University of New Mexico, Study Abroad Office |
| 2013 | OIPS Regents Travel Grant (\$350), for International Klavierfestival 2013 in Lindlar, Germany. University of New Mexico, Study Abroad Office |
| 2013 | College of Fine Arts Dean's Student Travel Grant Award (\$500), University of New Mexico |
| 2012–2013 | Robert Brown Fine Arts Scholarship, (\$986), University of New Mexico |
| 2012 | Robert Brown Piano Prize Scholarship (\$600), University of New Mexico |

Physics and Astrophysics & Electrical Engineering

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| 2014–2015 | Graduate Success Scholarship (\$2,000 Fall and Spring), University of New Mexico |
| 2014–2015 | Student Fee Review Board Scholarship (\$500), University of New Mexico |
| 2014 | UNM Graduate Student Spotlight (http://grad.unm.edu/current-students/student-spotlight.html), November 2014, University of New Mexico |
| 2008 | School of Engineering Scholarship, University of New Mexico |
| 2008 | Transcore Scholarship (\$2,000), Electrical Engineering, University of New Mexico |
| 2008 | Arnold H. Koschmannl Scholarship, Electrical Engineering, University of New Mexico |
| 2006 | Paul W. L. Valerie Klipsch Freshman Scholarship, New Mexico State University |

Additional Employment

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| 2010 - Current | Private Piano Instructor, www.thomasposen.com |
| 2013 - 2016 | Popejoy Preshow Piano Performer. Popejoy Hall, Albuquerque, NM |
| 2014 | Piano Instructor, Interplay School of Music. Albuquerque, NM |
| 2013 | Piano Technique Workshop Instructor, German Instruction. International Klavierfestival 2013, Lindlar, Germany |

Volunteer Work

- 2019 Reviewer for *Music Theory and Analysis*
- 2019 Final Exam Review for Music Theory 250, Analyzing Classical Form, McGill University
- 2013 - 2016 Final Exam Review Sessions for Music Theory 1 & 2, University of New Mexico.
- 2014, 2015 Piano Performance, Dogwood Estates Retirement Community. Denton, TX. July
- 2014 Piano Student Studio Performance (a performance featuring myself and my private piano students), Gracious Retirement Living, Rio Rancho, NM. October 25

References upon request