

I stopped updating this Curriculum Vita, or résumé prior to the turn of the century because I had no intention of seeking a different academic position, even though I *remained active* in the field. The activities shown below are representative. I never had a résumé until I was 43 years old. I was too busy working in the music business prior to that!

Publications: History/Technology/Criticism

- Rhea, Thomas L., "Sackbut Blues, by Gayle Young," review and retrospective, *Computer Music Journal*, the MIT Press, Volume 19, Number 4, Winter, 1995.
- Moog, Robert A. and Rhea, Thomas L., "Evolution of the Keyboard Interface: The Bösendorfer 290 SE Recording Piano and the Moog Multiply-Touch-Sensitive Keyboards," *Computer Music Journal*, the MIT Press, Volume 14, Number 2, Summer, 1990.
- Rhea, Thomas L., "Electronic Music Plus 17 Festival, Oberlin Conservatory of Music, Oberlin, Ohio, USA, September 21-23, 1989," review, *Computer Music Journal*, the MIT Press, Volume 14, Number 1, Spring, 1990.
- _____, "Some Random Remarks About Music Synthesis," *Proceedings of the 8th Annual Symposium on Small Computers in the Arts*, Philadelphia, 1989.
- _____, "Clara Rockmore: The Art of the Theremin," review and retrospective of Delos D/CD 1014, *Computer Music Journal*, the MIT Press, Volume 13, Number 1, Spring, 1989.
- _____, "Perspectives on Electronic Musical Instruments: Past, Present, and Future," Videotape 88-03, 1989 SCAN Merchandise Catalog, from *Eighth Annual Small Computers in the Arts Symposium*, Philadelphia, November 11, 1988.
- Rhea, Thomas L. *et al*, "Pioneers Panel," Videotape 88-01, 1989 SCAN Merchandise Catalog, from *Eighth Annual Small Computers in the Arts Symposium*, Philadelphia, November 11, 1988.
- Rhea, Thomas L., "Reynold Weidenaar: The Telharmonium: A History of the First Music Synthesizer, 1893-1918," review and retrospective on Reynold Weidenaar's Ph.D. Dissertation, *Computer Music Journal*, the MIT Press, Volume 12, Number 3, Fall, 1988.
- _____, "Perspectives on Synthesizers," in *Synthesizer Basics*, compiled by the Editors of *Keyboard* magazine, (Cupertino, GPI Publications), Milwaukee, Hal Leonard Publishing Corporation, revised edition, 1988.
- _____, "Perspectives on Synthesizers," in *Synthesizer Basics*, compiled by the Editors of *Keyboard* magazine, (Cupertino, GPI Publications), Milwaukee, Hal Leonard Publishing Corporation, 1984.
- _____, "The History of Electronic Musical Instruments," in *The Art of Electronic Music*, Greg Armbruster, ed., New York, Quill, A Division of William Morrow & Co., 1984.
- _____, "Electronic Perspectives," monthly column in *Contemporary Keyboard* magazine (*Keyboard* magazine), January 1977 through March 1981.
- _____, *The Evolution of Electronic Musical Instruments in the United States*, Ph.D. Dissertation, George Peabody College, Nashville, Tennessee. University Microfilms, Ann Arbor, Michigan, 1972. Cited in *New Harvard Dictionary of Music* under "Electronic Instrument." Cited in *Groves Dictionary of Musical Instruments* in numerous entries on electronic musical instruments.
- _____, "Precursors of the Telharmonium," *Synthesis* magazine, Volume I, No. 2 (1971), 28.
- Rhea, Thomas L. *et al*, "History of Electronic Music, Part I," *Synthesis* magazine, Volume I, No. 1 (1971), 1-24.

Addresses/Papers: History/Technology

- "Music Technology is Hiding Everywhere: From the Blatant to the Unobtrusive, with Examples in Contemporary Music," **Institute for Electronic Arts, School of Art and Design at Alfred University NYSCC**, financial support from the **Experiments in Science-Technology-Art Residencies (E-STAR)** program from the **Rockefeller Foundation**, with public funds from the **New York State Council on the Arts**, Holmes Auditorium, Alfred University NYSCC, Alfred, New York, December 1, 2000.
- "A History of Electronic Musical Instruments," **Institute for Electronic Arts, School of Art and Design at Alfred University NYSCC**, financial support from the Experiments in Science-Technology-Art Residencies (**E-STAR**) program from the **Rockefeller Foundation**, with public funds from the **New York State Council on the Arts**, Holmes Auditorium, Alfred University NYSCC, Alfred, New York, November 30, 2000.
- "Gliding Pitch Technology in Electronic Musical Instruments: A Retrospective," Invited Speaker, **Audio Engineering Society Fiftieth Anniversary (103rd) Convention**, "Electronic Music Synthesis and Control" session M chaired by Dr. Robert A. Moog, The Jacob K. Javits Convention Center, New York, New York, September 29, 1997.
- "MIDI and the Music Entertainment Industry: Retrospective and Perspective," **National Conference of MEIEA (Music Entertainment Industry Educators Association)**, Conference-wide program at Berklee College of Music, Boston, Massachusetts, March 13, 1992.
- "Antecedents of Electroacoustic Music: Parcours Historique et Projections," **XXI Festival International de Musique Experimentale**, Palais Jacques-Coeur, Bourges, France, June 12, 1991.
- "Historical Development of Electroacoustic Musical Instruments," **A Tribute to the 20th Anniversary of the Bourges International Festival of Electroacoustic Music**, La Maison Française de Washington, Embassy of France, Washington, D. C., November 9-10, 1990. On program with founders Françoise Barrière and Christian Clozier, who were in attendance.
- "Electronic Music and Instruments: A Retrospective/Perspective," **The Ninth Symposium on Small Computers in the Arts**, Philadelphia, Pennsylvania, November 4, 1989. Program coordinator (four sessions) and lecturer (one session).
- "History of Electronic Music," **Electronic Music Plus 17 International Festival**, Oberlin College, Oberlin, Ohio, September 22, 1989.
- "Electronic and Computer Music," (Robert A. Moog and Thomas L. Rhea) on the SCISTAR Interactive Educational Television network series: **On the Shoulders of Giants, Talcott Mountain Science Center for Student Involvement**, Avon, Connecticut, March 13, 1989.
- "Music of the Electron: A Concert/Demonstration," Talcott Mountain Science Center for Student Involvement*, Avon, Connecticut, March 12, 1989.
- "Pioneers Panel," comprising several of the pioneers in the use of electronics in the arts: Max Mathews, Don Slepian, Laurie Spiegel, Robert Moog, Tom Rhea (moderator). **The Eighth Symposium on Small Computers in the Arts** (November 11-13), Philadelphia, Pennsylvania, November 11, 1988.
- "Perspectives on Electronic Musical Instruments: Past, Present, and Future," luncheon address, **The Eighth Symposium on Small Computers in the Arts**, Philadelphia, Pennsylvania, November 11, 1988.

"An Historical, Sociological, Pedagogical, and Financial Perspective on Electronic Technology and Music," from "The Music Synthesis Program at Berklee College," a presentation at **Computing in the Undergraduate Fine Arts: A Practicum, Academic Computing Center, Gettysburg College**, Gettysburg, Pennsylvania, June 22, 1988.

"MIDI and Music Education," Keynote Address for **A Statewide Electronic Music Conference, Brookdale Community College**, Lincroft, New Jersey, April 22, 1988.

"MIDI and Education," address and panel discussion, **First MIDI Expo**, Manhattan, New York, December 6, 1987.

"Technology and Tradition: *Ever* the Twain Shall Meet," **Music in America Conference, Smithsonian Institution**, Washington, D. C. May 4, 1985. (A conference in which some 35 invitees nationally were asked to address the Institution concerning its future policies on American music.)

"*Electronic Music Education, or Electronic Music Education?*," **Seminario I Nuovi Strumenti, Accademia Musicale Chigiana**, Siena, Italy. August 24, 1977.

"The World of Electronic Music," **University of Calgary**, Calgary, Alberta, Canada. March 20, 1975.

"The Synthesizer in Jazz," Hampton Jazz Festival, **Hampton Institute**, Norfolk, Virginia. September 1974.

"The Evolution of Electric Musical Machines," **Philadelphia Musical Academy**, Philadelphia, Pennsylvania. May 8, 1974.

"Electronic Music Composition," **University of Portland**, Portland, Oregon. February 6, 1974.

"The History of Electronic Musical Instruments," **NASM National Convention**, Denver, Colorado. November 1973.

"The New World of Electronic Music," **Delta College (sponsored by Bay Music Foundation)**, Saginaw, Michigan. July 17, 1973.

"Synthesizers in Commercial Music," **NARAS Symposium**, Nashville, Tennessee. 1973.

"An Evening of Electronic Music," **Manatee Jr. College Music-Humanities Series**, Bradenton, Florida. September 1, 1972.

"What is Electronic Music?" **Lee College**, Cleveland, Tennessee. March 14, 1972.

"The New Electronic Keyboard Medium," **AGO, Nashville Chapter**, Nashville, Tennessee. 1972.

Publications: Technical/Pedagogical

Rhea, Thomas L., *Introduction to Music Technology MTEC111 Handbook (Course number change)*, Berklee College of Music, Boston, Massachusetts, 1998.

_____, *Introduction to Music Technology MT010 Handbook (Revised ed.)*, Berklee College of Music, Boston Massachusetts, 1995.

_____, *Introduction to Music Technology MT010 Handbook*, Berklee College of Music, Boston, MA, 1994.

Rhea, Thomas L. *et al*, *Kurzweil 1000 Series Expanders Musician's Guide*, Waltham, Kurzweil Music Systems, 1987.

Rhea, Thomas L., *OxyLights Users Documentation*, Niagara Falls, Occidental Chemical Corporation, 1986.

_____, *Owner's Manual for Moog Song Producer*, Buffalo, Moog Electronics, 1985.

_____, *Prayer Times Clock Owner's Manual*, Revised Edition, Atlanta, GETEX, Lockheed Air Terminal, 1985.

_____, *Prayer Times Clock Owner's Manual*, Atlanta, Lockheed Corporation, 1984.

_____, "Synthesizer Basics," in *Polaris Owner's Manual*, Fullerton, CBS Musical Instruments, 1983.

_____, *Crumar Spirit Owner's Manual*, Castelfidardo, Italy, CRUMAR, s.p.a., 1983.

_____, *Crumar Stratus Owner's Manual*, Castelfidardo, Italy, CRUMAR, s.p.a., 1981.

_____, *Moog Prodigy Owner's Manual*, Trilingual Edition, Buffalo, Moog Music, 1981.

_____, *Steiner Electronic Valve Instrument Owner's Manual*, Garden City Park, Music Technology, 1980.

_____, *Steiner Master's Touch Owner's Manual*, Garden City Park, Music Technology, 1980.

_____, *Moog Prodigy Owner's Manual*, Buffalo, Moog Music, 1979.

_____, *Multimoog Operation Manual*, Buffalo, Moog Music, 1978.

_____, *Micromoog Operation Manual*, Buffalo, Moog Music, 1976.

_____, *Moog Synthesizer Accessory Operation Manual*, Williamsville, Moog Music, 1974.

_____, *Minimoog Sound Charts*, Williamsville, Moog Music, 1974.

_____, *Minimoog Model D Operation Manual*, Williamsville, Moog Music, 1974.

_____, *Meet Moog and Make Music*, school curriculum, Williamsville, Moog Music, 1972.

_____, *Sonic Six Operation Manual*, Williamsville, Moog Music, 1972.

Numerous Music Trade Magazine articles; the following is representative:

Rhea, Thomas L., "Assemble Your Own Sounds," *PTM World of Music*, LXXI, No. 11 (1974), 16-.

Concerts/Recordings

Caminantes: 1,500 km de Aventura, riesgo, cultura, emoción y sorpresas a través del México eterno, Una producción de CD-International, Una coproducción del Instituto Nacional de Antropología e Historia, Mexico City, Mexico, 1996. Award winning Hispanic CD-ROM with soundtrack produced by (Berklee) students mentored by Tom Rhea. Also, Tom Rhea, EVI (Electronic Valve Instrument).

Moments and Choices, interactive computer music composition with audience participation. **A French-American Love Affair in Concert**, Baltimore, Maryland, November 13, 1990. Sponsored by Res MusicAmerica and Meet the Composer, on program with Christian Clozier and Françoise Barrière, founders of the Bourges International Electroacoustic Festival.

"New Video/New Audio/NEWCOMP: **An Eclectic Concert of Music and Images for Electronic Media**," Artistic Director and Program Coordinator, Cambridge, Massachusetts, March 17, 1990.

"*Eclectic Electrix*" Program Coordinator. Concert for **The Ninth Symposium on Small Computers in the Arts**, Philadelphia, Pennsylvania, November 3, 1989.

Museum Music 1.0, on Concert for **The Ninth Symposium on Small Computers in the Arts**, Philadelphia, Pennsylvania, November 3, 1989.

Museum Music 1.0, **Electronic Music Plus 17 International Festival**, Oberlin College, Oberlin, Ohio, September 23, 1989.

An Interactive Realtime MIDI Performance," featuring members of the Berklee Music Synthesis Faculty with special guest Gary Lee Nelson, **The Eighth Symposium on Small Computers in the Arts**, Philadelphia, Pennsylvania, November 11, 1988.

"The Second Annual BCS (Boston Computer Society) Music and Computers Conference Concert," **Boston Computer Society**, Boston, Massachusetts, October 29, 1988.

"The World of Electronic Music," compositions by Thomas L. Rhea and Richard Boulanger, Performing Arts Center, **Brookdale Community College**, Lincroft, New Jersey, September 24, 1988.

"Electronic Music Concert," works by Rhea *et al*, **Gettysburg College**, Gettysburg, Pennsylvania, June 22, 1988.

"Music Synthesis Faculty Concert," Berklee Performance Center, **Berklee College of Music**, Boston, Massachusetts, March 23, 1988.

Lecture-Demonstrations

The following are representative of early activities at secondary level of electronic music education:

"Synthesize Your General Music," **Oregon Music Educators Convention**, Portland, Oregon.
November 28-29, 1975.

"Playing the Synthesizer Live," **Tri-State Music Festival**, Enid, Oklahoma, May 1, 1975.

"Taking the Synthesizer to School," **MENC Northwest Division Regional Convention**, Spokane, Washington. February 16, 1975.

"Electronic Music in Education," **MENC Western Division Convention**, San Francisco, California.
February 1975.

"Switched-On Music-Making," **East Aurora Senior High School**, East Aurora, New York. February 14, 1974.

"The Musical Electron in the Classroom," **Dry Hollow Grammar School**, The Dalles, Oregon. February 8, 1974.

"Electronic Music and Synthesizer Demonstration," **Louisiana Music Teachers Association (MTNA) Convention**, University of Southwestern Louisiana, Lafayette, Louisiana. October 28, 1973.

"Discovering the Electronic Music Synthesizer," **South Carolina MENC State Convention**, Charleston, South Carolina. March 30, 1973.

"Demonstration of Moog Synthesizer," **MENC National Convention**, Atlanta, Georgia. 1972.

"Electronic Music Workshop," **MENC Southern Regional Convention**, Daytona, Florida. 1971.