

CURRICULUM VITAE

Marc Perlman

1 January 2010

1. Marc Perlman, Associate Professor, Music.
2. Department of Music, Box 1924, Brown University, Providence, RI, 02912.
3. Education.
 - Ph.D. (Ethnomusicology), Wesleyan University, 1994. Dissertation title: "Unplayed Melodies: Music Theory in Postcolonial Java."
 - Master of Arts (Music), Wesleyan University, 1978. Thesis title: "Toward a Philosophy of Ethnomusicology."
 - Bachelor of Arts (Music), Hampshire College (Amherst, MA), 1974.
4. Professional appointments.
 - 1987-90 Consultant, Ford Foundation (Southeast Asia Office) emplaced at the Ethnomusicology department of North Sumatra University (USU), Medan, Indonesia, with responsibility for curriculum design, teaching courses, producing teaching materials, overseeing and conducting research, and developing the resources of the Archives.
 - 1993-94 Visiting Assistant Professor, Department of Music, Tufts University.
 - 1994-95 Society Fellow, Society for the Humanities, Cornell University.
 - 1995-96 Visiting Assistant Professor, Department of Music, Brown University.
 - 1996-2003 Assistant Professor, Department of Music, Brown University.
 - 2003-date Associate Professor, Department of Music, Brown University.
5. Completed research, scholarship and/or creative work.
 - (a) books/monographs.
 - 2004 *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. Berkeley: University of California Press.

(b) parts of books.

- 2001 "Mode V, 4: South-east Asian *pathet*." *New Grove Dictionary of Music and Musicians*, second edition. Vol. 16, pp. 844-852. This is a revision of part of the entry written by Harold S. Powers for the 1980 edition. It is 7300 words long, of which 2100 are my revision of Powers' original text, and 5200 are newly written.
- 2001 "Indonesia VII: Sumatra." *New Grove Dictionary of Music and Musicians*, second edition, pp. 344-351 (6000 words).
- 2003 "Consuming Audio: An Introduction to Tweak Theory." Pages 346-357 in René T. A. Lysloff and Leslie C. Gay, Jr. (eds.), *Music and Technoculture* (Wesleyan University Press).
- 2008 "Prolegomena to the Computational Modeling of Javanese Gamelan Music." Pages 97-108 in Gerd Grupe (ed.), *Virtual Gamelan Graz: Rules Grammars Modelling*. Aachen: Shaker Verlag.

(c) refereed journal articles.

- 1983 "Notes on 'A Grammar of the Musical Genre, *Srepegan*.'" *Asian Music* 14(1):17-29.
- 1994 "American *Gamelan* in the Garden of Eden: Intonation in a Cross-Cultural Encounter." *Musical Quarterly* 78(3):484-529.
- 1996 "An Experimental Study of Internal Interval Standards in Javanese and Western Musicians." (With second author Carol L. Krumhansl, Department of Psychology, Cornell University.) *Music Perception* 14(2):95-116.
- 1997 "Conflicting Interpretations: Indigenous Analysis and Historical Change in Central Javanese Music." *Asian Music* 28(1):115-140.
- 1998 "The Social Meanings of Modal Practices: Status, Gender, History and *Pathet* in Central Javanese Music." *Ethnomusicology* 42(1):45-80 (Winter 1998).
- 1999 "The Traditional Javanese Performing Arts in the Twilight of the New Order: Two Letters from Solo." *Indonesia* no. 68, pp. 1-37.
- 2003 "Consuming Audio: An Introduction to Tweak Theory." *Tijdschrift voor Mediageschiedenis* 6(2):117-128. (Reprinted from *Music and Technoculture*.)

- 2004 "Golden Ears and Meter Readers: The Contest for Epistemic Authority in Audiophilia." *Social Studies of Science* 34(5):783-807
- (d) non-refereed journal articles (and other publications).
- 1983 "Reflections on the New American Gamelan Music." *Ear* 8(4):4-5.
- 1988 Rahayu Supanggah, "Balungan." Translated by Marc Perlman. *Balungan* 3(2):2-10 (October 1988).
- 1989 "Musik Mana yang Paling `Puncak'?" [Whose Music is "On Top"?] *Mimbar Umum* (Medan) 23-24 October 1989.
- 1990 "Kekecualian Musikal Sebagai Akibat Peminjaman: Suatu Contoh dari Sejarah Karawitan Gaya Surakarta." [Musical Exceptions as the Result of Borrowing: An Example from the History of Surakarta-Style Gamelan Music.] *Seni Pertunjukan Indonesia: Jurnal MMI* [Journal of the Indonesian Musicological Society] 1:137-154.
- 1990 Microfilm targets (abridged) for 14 manuscripts dealing with Javanese music, published in T. E. Behrend (ed.), *Katalog Induk Naskah-naskah Nusantara: Museum Sonobudoyo* (Jakarta: Djambatan).
- 1991 "Asal Usul Notasi Gendhing Jawa di Surakarta: Suatu Rumusan Sejarah *Nut Ranté*" [The Origin of *Gendhing* Notation in Surakarta: A Sketch of the History of *Nut Ranté*.] In *Seni Pertunjukan Indonesia: Jurnal MMI* [Journal of the Indonesian Musicological Society] 2:36-68.
- 1991 "The Term *Karawitan*." *Balungan* 5(1):28.
- 1991 "The Javanese Calendar" and "Surakarta: Introduction" in Eric Oey (ed.), *Java* (Singapore: Periplus).
- 1992 Liner notes for the recording, *Batak Music of North Sumatra* (New Albion Records 046 CD).
- 1993 Liner notes for the recording, *American Works for Balinese Gamelan Orchestra* (New World Records 80430-2).
- 1994 "Sekar Jaya: Balinese Music in America." *Rhythm Music Magazine* 3(4):34-35, 50.
- 1998 "Early-Music Talk Begins to Heat Up Again." *New York Times Arts & Leisure* section, Sunday 14 June 1998, pp. 29, 36. (1815 words)

- 1999 "Ra Ngandel: Martopangrawit's Last 'Experimental' Composition." *Balungan* 6(1-2):12-17.
- 2000 Liner notes for the recording, *Evan Ziporyn/Gamelan Galak Tika*. New World Records 80565-2.
- 2003 "Why File-Sharing Doesn't Feel Like Stealing." *George Street Journal* 28(2):8 (19-25 September 2003).
- 2005 "How a French Baroque Motet Is Like a Melanesian Folk Song." *Andante.com*, August 2005. Available at <http://www.andante.com/article/article.cfm?id=25873>.

(e) book and recording reviews

- 1983 Record Review: "Music for Sale." *Ethnomusicology* vol. 26.
- 1993 Book Review: *Traditions of gamelan music in Java*. *MLA Notes* 50(1):85-88.
- 1993 "The Music of K. R. T. Wasitodiningrat" (record review). *Balungan* 5(2).
- 1993 "Idioculture: De-Massifying the Popular Music Audience" (review-essay). *Postmodern Culture* 4(1). Available electronically as REVIEW-7.993 from LISTSERV@LISTSERV.NCSU.EDU, or on diskette from Oxford University Press.
- 1997 "The Ethnomusicology of Performer Interaction in Improvised Ensemble Music." A review-essay dealing with Benjamin Brinner, *Knowing music, making music* and Ingrid Monson, *Saying something: Jazz improvisation and interaction*. *Music Perception* 15(1):99-112.
- 1998 "Indonesian Traditions on Disc: The Rhetoric of the Ethnomusicological Recording." A review-essay dealing with twelve compact discs, *Music of Indonesia*, vol. 1-12. Smithsonian/Folkways SF 40055-57, 40420-40428. *Ethnomusicology* 42(1):167-174 (Winter 1998).
- 1999 "Trance Gong" (CD review). *Asian Music* 30(1):194-197.
- 2005 "Music of the *Gambuh* Theater" (CD review). *Asian Music* 36(2):120-125.

(g) Invited lectures.

- 1988 "Renungan di Hadapan Para Ahli Waris." [Musing in the Presence of the Inheritors.] Paper delivered at the Commemoration of the Eighth Anniversary of the Death of Lily Suheiry (Medan, Indonesia).
- 1988 "Melacak 'Pathet Keempat' dalam Karawitan Gaya Surakarta." [On the Trail of the 'Fourth *Pathet*' in Surakarta-Style Gamelan Music.] Paper delivered to the Music Department of the Akademi Seni Karawitan Indonesia (Surakarta, Indonesia).
- 1989 "The State of Ethnomusicology in Indonesia." Delivered to the Seminar on Form and Function in Ethnomusicology at Mahidol University, Nakornpathom, Thailand.
- 1989 "Seni Ronggeng Melayu Deli." [The Art of the Deli *Ronggeng Melayu*.] Delivered at the Cultural Center of the Universiti Malaya, Kuala Lumpur, Malaysia.
- 1990 "Pameran KIAS dari Sudut Pandangan Antropologis." [The Festival of Indonesia from an Anthropological Point of View.] Delivered to the Department of Anthropology, Universitas Sumatera Utara, Medan, Sumatra.
- 1990 "Young Niwatakawaca." Delivered to the Department of Sociology, National University of Singapore.
- 1991 "*Wayang Kulit* among the Aristocrats and the Theosophists." Presented at the conference, *Indonesian Music: Twentieth Century Innovation and Tradition*, Berkeley, California.
- 1991 "The Spirits Speak through the Flute: A Toba Batak Spirit Medium in New Order Indonesia." Presented to the Southeast Asia Program, Cornell University.
- 1992 "American *Gamelan* in the Intonational Garden of Eden." Presented to the Music Department, University of California at Berkeley.
- 1994 "Beyond 'The Old Exoticism Trip'? American Composers and Indonesian Music." Presented at the Center for Literary and Cultural Studies, Harvard University.
- 1994 "The Culture of Audiophilia." Presented at the national meeting of the Society for Ethnomusicology, October 19-22, Milwaukee.
- 1995 "Psychology and Ethnomusicology: A Cross-Cultural Experimental Study of Pitch Perception and the Puzzle of Javanese Scales." Presented to the Music Department, Wesleyan University, November 15.

- 1995 "Women's High Frequency Hearing, Simulated Ears, and Alternative Medicine: Further Thoughts on Audiophilia." Presented at the preconference on Music and Technoculture at the national meeting of the Society for Ethnomusicology, October 18, Los Angeles.
- 1996 "Orientalism in Music." Panel discussion with Edward Said, Linda Nochlin, Sumarsam, Carol Oja, and Marc Perlman, presented in conjunction with a concert series by the Brooklyn Philharmonic, 16 February 1996.
- 1998 "Music Technology and Cultural Memory." Presented at the international conference on Performance and Mediatization, held at Leiden University, Leiden, The Netherlands, 1-5 December 1998.
- 1998 "The Psychology and Politics of Music Notation: Writing Down an Oral Tradition." Presented at University College Cork, Cork, Ireland, 14 December 1998.
- 1999 "Two Theories of Implicit Melody: The Role of Intra-Domain Projection in the Genesis of Abstract Musical Concepts." Presented to the conference "Music, Culture, Mind" at the Franke Institute for the Humanities, University of Chicago, 26-27 February 1999.
- 1999 "Talking About Expressive Rhythm." Presented to the Music Department, University of Virginia at Charlottesville, 23 April 1999.
- 1999 "Politics and Traditional Theater in Java: A Debate Over the Role of *Wayang* in Post-New Order Indonesia." Presented to the Music Department, Wesleyan University, 6 May 1999.
- 1999 "Where is the Melody? Unplayed Melodies in Indigenous Javanese Music Theory." Presented to the annual meetings of the Society for Music Theory, Emory University, Atlanta, Georgia, 11-14 November 1999.
- 1999 "Ethnomusicology and Intellectual Property." Presented to the annual meetings of the Society for Ethnomusicology, University of Texas, Austin, 18-21 November 1999.
- 2000 "The Invention of Music Notation in Java (Indonesia): Three Views of the Psychology and Politics of Music Writing." Presented to the School of Music, Ohio State University, Columbus, Ohio, 3 March 2000.
- 2001 "Localizing a Global Technology, c. 1870: The Invention of Music Notation in Central Java." Presented to the School of Oriental and African Studies, University of London, 22 February 2001, London, United Kingdom.

- 2001 “Improvised, But Not Improvisatory? The Nature of Melodic Variation in Central Javanese Gamelan Music.” Presented to the Study Day on Improvisation, convened by John Rink for the Royal Musical Association and the Society for Musical Analysis at Royal Holloway, University of London, 24 February 2001, Egham, United Kingdom.
- 2001 “Cognitive Perspectives on Musical Knowledge: Order, Disorder, and Fluidity.” Presented to the Center for Advanced Study in the Behavioral Sciences, Stanford University, 18 September 2001.
- 2001 “What Makes Improvisation Improvisatory?” Presented to the Department of Music, University of Texas at Austin, 12 November 2001.
- 2001 “Cultural Models of Musical Performance in Bali and the West: Relating Music and Culture After the ‘Demise’ of the Culture Concept.” Presented to the Department of Anthropology, University of Texas at Austin, 14 November 2001.
- 2002 “Cultural Models of Performance in Western Art Music and the Balinese Performing Arts: Relating Music and Culture After the ‘Demise’ of the Culture Concept.” Presented to the Department of Music, University of California, Berkeley, 25 January 2002.
- 2002 “The Balinese Concept of *Taksu*.” Presented to the Wesleyan *Gamelan* Conference, Wesleyan University, 20 April 2002.
- 2002 “Someone Else’s Songs.” Presented to the Stanford Humanities Center, Stanford University. 9 May 2002.
- 2002 “The Analogical Basis of Abstract Musical Concepts: Ethnographic Histories of Music Theory in Indonesia and Western Europe.” Presented to the Department of Music, Stanford University, 20 May 2002.
- 2002 “Golden Ears and Meter Readers: The Contest for Epistemic Authority in Audiophilia.” Presented to the *Sound Matters* international conference at the University of Maastricht, the Netherlands, 15-17 November 2002.
- 2002 “Appropriating Audio: Consumption Theory and the Practice of Tweaking.” Presented to the Department of Music, Vassar College, 4 December 2002.
- 2003 “Gamelans Abroad: The Spread of Gamelan Study Outside of Indonesia.” Contributed to the panel, “Resonance in Indonesia,” commemorating the 40th anniversary of Wesleyan University’s World Music Program, Wesleyan University, 20 February 2003.

- 2003 “Musical Reinterpretations Local and Global: Javanese Gamelan in Indonesia and America.” Presented to the Department of Music, Yale University, 27 February 2003.
- 2003 “Re-Indianizing the Javanese Shadow Theater: Theosophy, Indology, and the ‘Invention’ of Tradition in Late-Colonial Java.” Presented to the Center for Southeast Asian Studies, University of Wisconsin, Madison, 25 April 2003.
- 2004 “The Art of Javanese Gamelan Music.” Illustrated lecture, Juilliard Conservatory, New York City, 25 February 2004.
- 2004 “Music, Virtual Shoplifting, and Participatory Culture: Prolegomenon to the Ethnomusicological Study of Peer-to-peer Music Downloading.” Lecture presented to the Department of Music, Wesleyan University, 6 October 2004.
- 2006 “Constituting Musical Entities: A Cross-cultural Approach.” Presented to the Department of Music, Columbia University, 14 April 2006.
- 2006 “The Continuum of Regularity: Prolegomena to the Computational Modeling of Javanese *Gamelan* Music.” Presented to the symposium “Virtual Gamelan Graz: Rules – Grammars – Modeling,” held at the Institute of Ethnomusicology, Universität für Musik und darstellende Kunst, Graz, Austria, 27-28 October 2006.
- 2006 “File-sharing, Copyright, and Anti-Corporate Activism.” Presented at Skidmore College, Saratoga Springs, NY, 29 November 2006.
- 2007 “Scenes from the Prehistory of Harmonic Analysis: A Cognitive Approach to the History of Music Theory.” Presented to the Department of Music, University of Massachusetts at Amherst, 5 March 2007.
- 2007 “A Cognitive Approach to the History of Music Theory: Patterns of Discovery from Zarlino (1517-1590) to Diz (1917-1993).” Presented to the Department of Music, Yale University, 13 April 2007.
- 2007 “Music, Values, and the Value of Music.” Keynote address to the Five College Ethnomusicology Symposium, Amherst College, 15 April 2007.
- 2007 “Is Copyright Unable to Protect Traditional Cultural Expressions? A Case Study from Taiwan.” Presented to the workshop, “Traditional Arts: A Move Toward Protection in Indonesia.” Cemara Gallery, Jakarta, Indonesia, 16 June 2007.

- 2007 "The Indonesian Traditional Arts as Cultural Products." Presented to the seminar, *Warisan Budaya dan Ekonomi Kreatif* (Cultural Heritage and the Creative Economy), Indonesian Department of Commerce, Jakarta Convention Center, Jakarta, Indonesia, 11 July 2007.
- 2007 "Cultural Models of Performance in Balinese and Western Music." Presented to the Department of Music, University of Maryland at College Park, 9 November 2007.
- 2008 "How Did Performance Reclaim Its Ancient Freedoms? Improvisation's Enigmatic Return to Early Music." University of California at Davis, 3 March 2008
- 2008 "The Paradox of Empowerment: Traditional Music between Stewardship and Ownership in International Intellectual Property Law." University of California at Berkeley, 18 April 2008
- 2008 "Colin McPhee, Balinese Music, and Jazz." Pomona College, 25 April 2008
- 2008 "A Cognitive Approach to the History of Music Theory: Patterns of Discovery from Zarlino (1517-1590) to Diz (1917-1993)." Stanford University, 19 May 2008
- 2008 "Warisan Budaya Indonesia dan Hubungan Internasional dari Sudut Pandangan Sosio-budaya dan Hukum." [Indonesian Cultural Heritage and International Relations: Sociocultural and Legal Perspectives.] Indonesian Department of Foreign Affairs, Jakarta, 11 August 2008
- 2008 "Protecting Traditional Music: Constructing Normative Global Regimes of Ownership." University of Pennsylvania, 23 September 2008
- 2008 "Money Changes Everything: Normative Regimes of Music-Sharing in the Internet Age." Brown Legal Studies Seminar, Brown University, 26 September 2008
- 2008 "The Idea of Remix: An Ethnomusicological Perspective." Students for a Free Culture, University of California at Berkeley, 11 October 2008
- 2008 "An Iron Cage for Culture? Traditional Music between Exploitation and Regulation." University of Washington, Seattle, 20 November 2008
- 2008 "An Iron Cage for Culture? Traditional Music between Exploitation and Regulation." University of British Columbia, Vancouver, Canada, 21 November 2008

- 2009 "Cultural Property and Its Discontents: From Holism to Deconstruction." Presented to the Department of Music, Wesleyan University, 25 February 2009.
- 2009 "Protecting Traditional Culture: Global Regimes of Stewardship and Ownership." Presented to the Centre Asie du Sud-Est, École des Hautes Études en Sciences Sociales and Centre National de la Recherche Scientifique. Paris, 26 March 2009.
- 2009 "The Future of Music: File-Sharing and Beyond." A contribution to "Face the Music: An Open Conversation About File Sharing." A panel discussion sponsored by the Rhode Island School of Design, the Federal Branch/Bar Committee of the Rhode Island Bar Association, and the United States District Court for the District of Rhode Island. Rhode Island School of Design, Providence, RI, 23 April 2009.
- 2009 Discussant for the International Meeting at the Future of Music Coalition Policy Summit, Georgetown University, Washington, DC, 4 October 2009.
- 2009 "The Scandal of Ethnomusicology and the Ethnomusicology of Scandal: Rumors of Exploitation in the Global Circuits of Traditional Music." Presented to the *Journée d'Automne de la Société Française d'Ethnomusicologie*. Université de Paris (Sorbonne), Paris, France, 12 December 2009.
- 2009 "Unplayed Melodies in Javanese *Gamelan* Music: An Ethnographic History of Music Theory." Presented to the Research Center for Ethnomusicology, University of Paris X (*Université Paris Ouest Nanterre La Défense*) Nanterre, 14 December 2009.

(h) Papers read.

- 1987 "Sekelumit Contoh Perubahan Musikal dalam Karawitan Gaya Surakarta." [A Few Examples of Musical Change in Surakarta-Style Gamelan Music.] Paper delivered at the Third Indonesian Ethnomusicology Conference (Medan, Indonesia).
- 1988 "Lagu Ronggeng Melayu Deli: Suatu Catatan Perbandingan." [A Comparative Note on the Melodies of the *Ronggeng Melayu Deli*.] Paper delivered at the Fourth Indonesian Ethnomusicology Conference, held at the Institut Seni Indonesia (Yogyakarta, Indonesia).

- 1989 "Asal Usul Notasi Gendhing Jawa di Surakarta: Suatu Rumusan Sejarah *Nut Ranté*" [The Origin of *Gendhing* Notation in Surakarta: A Sketch of the History of *Nut Ranté*.] Delivered at the First Conference of the Indonesian Musicological Society, 29 October 1989, Jakarta, Indonesia.
- 1991 "Forgetting the Foreign: The King of Siam, Theosophy, and the Central Javanese Performing Arts in a Colonial Context." Presented to the annual meeting of the Society for Ethnomusicology, Chicago, Illinois.
- 1991 "Public Transportation and Traditional Music in West Sumatra." Presented to the annual meeting of the Mid-Atlantic Chapter of the Society for Ethnomusicology, Columbia University, New York.
- 1993 "The Politics of Modality in Central Javanese Music." Paper presented at the annual meeting of the Northeast Chapter, Society for Ethnomusicology, Tufts University.
- 1995 "Music's Power: A Balinese Case Study in Ethno-Performance Theory." Presented at the national meeting of the Society for Ethnomusicology, October 19-22, Los Angeles.
- 1995 "ContempoRitual Art and Mystical Tourism in Indonesia." Presented at the national meeting of the Association for Asian Studies, Washington D.C.
- 1996 "Colonial Domination, Cognition, and the Birth of Indigenous Javanese Notation." Presented to the national meetings of the Society for Ethnomusicology, Toronto.
- 1996 "Pedagogy and Subjectivity: The Origins of the American Music Appreciation Movement, 1888-1932." Presented to the conference, "Managing the Love of Music," Brown University, 21 September.
- 1997 Introduction to the panel, "The Local Uses of Distant Music," at the 42nd annual meeting of the Society for Ethnomusicology, Friday October 24, 1997.
- 1999 "'A Crystal Sound, Aerial and Purely Sensuous': Colin McPhee, Interwar Musical Modernism, Exotic Hedonism, and Bali." Presented to the Annual Meeting of the Association for Asian Studies, Boston, 11-14 March 1999.
- 1999 "Analogy and the Genesis of Abstract Musical Concepts." Presented at the annual meetings of the Society for Ethnomusicology, University of Texas, Austin, November 1999.

- 2000 "Sensuous Impersonality: Aural Orientalism, Jazz, and Colin McPhee's Theory of Polyrythm." Presented to the Oxford Music Analysis Conference (OxMAC 2000), 22-24 September, Oxford University.
- 2000 "Making Connections with Past Times and Distant Cultures." Response to the panel, "Crossing Over: Intersecting Cultures in 20th Century Indonesian Performance." New England Conference of the Association for Asian Studies Annual Meeting, Brown University, 30 September 2000.
- 2000 "Remembrance of Music Media Past." Opening lecture in the Music Department Colloquium Series, 2000-2001. 17 October 2000.
- 2005 "Empowerment, Theft, Democracy, Greed, and Social Protest: The Moral Imagination of File-Sharing." Presented to the annual meeting of the Society for Ethnomusicology, Atlanta, 20 November 2005.
- 2006 "Social Creativity versus Secrecy: What Is To Be Done?" Presented to the conference "Con/Texts of Invention," as discussant's remarks for the panel "Traditional Knowledges" (Case Western Reserve University, 22 April 2006).
- 2006 "Intense Joy and Intense Shame: Dealing with the Ambivalence of File-Sharing." Accepted for presentation at the conference "Ain't It A Shame," Experience Music Project (Seattle, WA, 29 April 2006). *Declined*.
- 2006 "Music and Intellectual-Property Activism: The Case of Internet File-Sharing." Presented at the conference, "Music and the Public Sphere" (University of California at Los Angeles, 12-13 May 2006).
- 2006 "Variability's Destabilizing Potential: A Comparative Approach." Presented at the 51st annual conference of the Society for Ethnomusicology, Honolulu, 16-19 November 2006.
- 2007 "The Global Empowerment of Intangible Cultural Heritage: Between Stewardship and Ownership." Presented to the annual meetings of the American Folklore Society, Quebec, Canada, 20 October 2007.
- 2007 "The Value of Music: Regimes of Worth in the Webcasting Royalty Debates." Presented to the annual meetings of the Society for Ethnomusicology, Columbus, Ohio, 26 October 2007.
- 2008 "Toward the Global Governance of Traditional Music: Paradoxes of Stewardship and Ownership." Presented to the annual meeting of the Society for Ethnomusicology, Wesleyan University, 25-28 October 2008

2009 “Rumors of Exploitation: The Symbolic Economy of Traditional Music Recordings.” Contributed to the panel, “Traditional Music Recordings as Sites of Contestation: Issues of Ownership and Representation,” at the annual meetings of the Society for Ethnomusicology, Mexico City, 19-22 November 2009.

(i) Work in review.

(j) Work in progress.

Someone Else's Songs: Identity and the Varieties of Musical Mobility. During my fellowship year at the Stanford Humanities Center I resumed work on a topic that has concerned me since 1997, when I organized a panel, “The Local Uses of Distant Music,” at the annual meeting of the Society for Ethnomusicology. This project concerns musical border-crossers, people who fervently embrace music to which they have no “primordial” claim of birthright. I ask what such border-crossing can teach us about the relationship between music and identity more generally.

At present I expect two publications to result from this research: a book, and an edited collection. In the book I will distinguish types of border-crossing, relate them to the existing literature on syncretism and revivals, consider moral and legal aspects of the question of cultural appropriation, and discuss musical border-crossing as a form of cosmopolitanism. (The University of California Press has expressed interest in this book project.) In the edited collection I will unite the papers first presented at the 1997 panel with papers contributed to the “Music and Identity” lecture series I organized at Stanford, and papers presented at a conference I convened at Brown on 7 February 2004. I have approached the editor of the journal *Ethnomusicology* about the possibility of publishing these papers as a special issue.

Models of Performance. My article in the *New York Times*, “Early-Music Talk Begins to Heat Up Again,” is the by-product of a much larger project concerning cultural models of performance. I compare ideas about the act of performance in two very different traditions: Western art music, and the Balinese performing arts. In the Western case I examine how performance decisions are justified and legitimated, and how performers are evaluated. For this purpose, it is helpful to look at disputes over performance, where culture-carriers are more likely to articulate their (normally taken-for-granted) assumptions and expectations. I focus on two debates: the so-called “authenticity” debate in the Historical Performance (“original instruments”) movement, and the controversy over the pianist Vladimir Horowitz. In the Balinese case I examine the concept of *taksu*, a notion of performative power that has clear religious associations, but is interpreted in varying ways by different performers.

Inaudible Rhythms: Micro-Rhythmic Variation in Javanese Gendèr-Playing. Continuing my efforts to bring a cross-cultural dimension to the psychology of music, I

am studying the Javanese equivalent to what psychologists call “expressive rhythm” in Western art music. Western performers do not play notated rhythms with metronomic precision, but introduce millisecond deviations which, though not perceived as such, give the music life. Although there is no written score in Javanese music, Javanese performers too vary their rhythms on the millisecond level. I have recorded ten musicians performing the same composition on the *gendèr barung* in order to compare their use of micro-rhythmic variation. At present there is virtually no published research on micro-rhythmic variability in any non-Western tradition. This project is thus important in opening up the question of the possible universality of micro-rhythmic variation.

Aural Orientalism. It is well-known that representations of the Other often tell us more about those doing the representing than about the ones ostensibly represented. In the study of musical exoticism this has usually been demonstrated through analyses of the devices used to represent the Other in Western musical texts. But in the case of composers who engaged in ethnomusicological fieldwork we can also study their attitudes toward the music they researched. To date, the most intense scrutiny of this sort has been directed at Bartók’s changing conceptions of Hungarian peasant and Gypsy music, and their role in his attempts to forge a sense of musical self-identity. I focus on Colin McPhee (1900-1964), whose fascination with Balinese music was not so obviously tied to a search for musical roots, but was an expression of the anti-Romantic aesthetics common in his youth. McPhee rejected (what was then felt to be) the grandiloquent, egotistical, hyper-emotionality of Romanticism, but not in the name of cerebral musical intellectualism—rather, he championed a *sensuous* impersonality, one that celebrated the body and its corporeal pleasures. McPhee thought he heard this sensual objectivity in Balinese music, and he elaborated a theory of kinesthetic rhythm to explain what he considered to be the anti-expressive character of both Balinese gamelan and jazz.

Improvisation in Javanese Music. Ethnomusicologists have long felt uncertain how to describe the melodic variability of Javanese music: in some respects it seems to represent what we are used to calling improvisation, but the term seems not completely appropriate. However, the classic methodology for studying improvisation—the comparison of multiple renditions of a single item by a single performer—has only occasionally been applied to Javanese music, and then only with recordings made in artificial, isolated contexts. I have recorded seven performances of a single composition by a single musician in a naturalistic setting (with full gamelan) over a three-year period. I have transcribed these renditions and will analyze them to provide a rounded portrait, more complete than anything now available, of the techniques of variation in Javanese performance.

The Birth of Javanese Music Notation. Ethnomusicologists have written relatively little about notation, and much of the existing literature concerns the extent of notation’s negative effects on oral traditions. We have largely neglected the processes whereby musicians in unwritten traditions adopt or adapt notation. The history of Javanese gamelan since 1870 presents an ideal opportunity to study these processes, as musicians developed several notation systems over a period of decades, many of them indebted to a greater or lesser degree to Western notation systems. However, a close

analysis reveals that the graphic devices borrowed from the West were radically reinterpreted, and that the development of Javanese notation was the result of struggles between professional musicians, aristocratic amateurs, and Western experts.

Gendhing of Central Java. I am engaged in a long-term project to produce a computer-searchable, annotated variorum edition of the traditional repertoire of the Javanese *gamelan* (as practiced in Surakarta). My aim is to bring together all known variants of Surakarta-style compositions, providing historical and cultural background, and notes on performance practice (including the uses of compositions in dance and drama, as well as ceremonial occasions). I have already assembled a large collection of published and unpublished sources of *gamelan* notation, including 15 major manuscript sources (many of which I found in the possession of private individuals and arranged to have microfilmed for Indonesia's National Library). Over the past several years, my research assistants have helped me transcribe the manuscript and typescript sources into computer-readable form. With David Huron of Ohio State University I am exploring the possibility of encoding these into the HUMDRUM music-analysis software format. In 2004 I installed the Unix-based OS X operating system on my computer, and started learning to program in Unix and HUMDRUM.

The Origins of the Music Appreciation Movement in America. Music education in the Western art music tradition was for most of its history a type of vocational training for practitioners; only in the 19th century did pedagogues address themselves specifically to audiences, instructing them how to *listen* to music. Around the turn of the 20th century, American public high schools began offering courses in a similar spirit, courses later described as "music appreciation." In subsequent decades teachers used mechanical devices in this work: first the player piano, then the phonograph. Orchestras began presenting educational concerts; the growth of radio broadcasting after 1922 brought "music appreciation" programs to millions. This movement has been criticized for substituting passive cultural consumption for active involvement, and for diluting high culture for mass consumption. A close historical analysis shows, however, that the music appreciation movement was not simply an early stage in the commodification of music, a brake on active amateur participation and an advertisement for musical consumerism. It was a by-product of the solidification of a canon of recognized musical masterworks in Western society, a body of work considered to monopolize every musical value.

During my fellowship at the Stanford Humanities Center I was able to discuss my findings with Larry Cuban, the prominent historian of education, and I am currently revising my work in light of his suggestions.

(k) other (performances, compositions, recordings)

Compositions

Learning By Ear. For ensemble of pitched instruments. First performance: 28 February 1977, Middletown, CT.

Gendhing *Pamitran* kethuk 2 kerep minggah ladrang *Surung Dhayung* (or ladrang *Candra-upa*), sléndro pathet sanga. Traditional Surakarta-style composition for Central Javanese gamelan ensemble. (Only the *mérong*, or first movement, is newly composed; the ladrang sections are taken from the traditional repertoire.) First performance: 29 October 1987, by the gamelan group "Pertala" for Radio Konservatori, Surakarta, Central Java, Indonesia.

Recordings

Bang on a Can Meets Kyaw Kyaw Naing. Compact disc recording. Canteloupe Music CA21023. Burmese music arranged for Western instruments. Performed by Kyaw Kyaw Naing, the Bang on a Can All-Stars, and Marc Perlman. 2004.

Performances of Indonesian Musics

(N.B. Performances with American ensembles are too numerous to list here; only performances with professional Indonesian ensembles and recent performances with American ensembles are listed below.)

Performed on *gendèr barung* with the musicians of the Mangkunegaran Palace gamelan orchestra for various regularly-scheduled live radio broadcasts from the Mangkunegaran; Surakarta, Central Java, 1986.

Performed on *gendèr barung* (Javanese metallophone) with the musicians of the gamelan ensemble of Radio Republik Indonesia Surabaya, for a regularly-scheduled live radio broadcast; Surabaya, East Java, 1 July 1987.

Performed on *tataganing* (Toba Batak drum-chime) with the Sarma ensemble; Medan, North Sumatra, 30 December 1987.

Performed as *gérong* (singer) with Javanese *gamelan* in a concert of the Brooklyn Philharmonic Orchestra at the Brooklyn Academy of Music, 14-15 February 1996.

Performed with the New York Indonesian Consulate Gamelan Ensemble at the Yogyakarta Gamelan Festival in Yogyakarta, Indonesia as a special guest artist, at the invitation of the ensemble. I played *kendhang* (drum) and *rebab* (two-stringed bowed lute). 3 July 1997.

Performed with the New York Indonesian Consulate Gamelan Ensemble at Symphony Space, New York City. I played *kendhang* (drum), *suling* (flute) and *rebab* (two-stringed bowed lute), and sang. 8 May 1999.

Performed with the Boston Village Gamelan at Tufts University, 8 September 1999.

Performed with the Boston Village Gamelan at the Cambridge Public Library, 22 October 1999.

- Performed with the University of Texas Gamelan Ensemble, Austin, 20 November 1999. I played *rebab*, *gendèr* (metallophone), and sang.
- Performed with the University of California (Berkeley) Gamelan Ensemble, Berkeley, 9 March 2002. I played *rebab* and *gambang*.
- Performed with the University of Wisconsin (Madison) Gamelan Ensemble, 25 April 2003. I played *rebab*.
- Performed at a reception for the Honorable H. Wirayuda, Foreign Minister of the Republic of Indonesia. United Nations, New York City, 27 September 2004.
- Performed to accompany a *wayang kulit* (shadow-puppet play) by Joko Santoso. Symphony Space, New York City, 5 December 2004.
- Performed Javanese gamelan music at a reception for the President of Indonesia, Susilo Bambang Yudoyono. Hotel Pierre, New York City, 15 September 2005.
- Performed Javanese gamelan music to accompany *wayang kulit* (shadow-puppet play) performances by Ki Purbo Asmoro at Symphony Space, New York City (18 June 2006); Wesleyan University (30 June 2006), and the Freer Gallery of the Smithsonian Institution, Washington, D.C. (6 July 2006).

Performances of Burmese Music

- Performed traditional Burmese music on *sandaya* (Burmese piano), with Kyaw Kyaw Naing and Mar Mar Aye. Kyaw Kyaw Naing, a leading performer on the *pa' waing* drum-chime, was Director of the National Burmese Traditional Music Ensemble, 1978-1989. Mar Mar Aye, one of Burma's leading vocalists, has performed on Burmese national radio since the age of 8. I performed a duet with Kyaw Kyaw Naing and accompanied Mar Mar Aye's singing. First Parish Unitarian Church, Brookline, 30 October 1999.
- Performed traditional Burmese music (a repeat of the Brookline performance, at the Pierce School, New York City, on 11 December 1999).
- Performed Burmese music on *sandaya* (piano) in concert with Burmese musicians Kyaw Kyaw Naing and Mar Mar Aye. 100 Hester St., New York City, 16 December 2000.
- Performed Burmese music (arranged for Burmese and Western instruments) with Kyaw Kyaw Naing, Maung Maung Myint Swe, and the Bang On A Can All-Stars, at the Bang On A Can Music Marathon 2001, Brooklyn Academy of Music, 28 October 2001. This performance was broadcast by WNYC on the program New Sounds (Monday, 29 October 2001, program #1965). It can be heard on the station's Web site,
<http://www.wnyc.org/new/music/NewSoundsLive/BOACnsSched102901.html>
- Performed Burmese music (arranged for Burmese and Western instruments) with Kyaw Kyaw Naing, Mar Mar Aye, Don Byron, and the Bang On A Can All-Stars, at Alice Tully Hall, Lincoln Center, New York, 9 February 2002.
- Performed traditional Burmese music with an ensemble of prominent musicians from Rangoon, Myanmar, led by Kyaw Kyaw Naing; Asia Society, New York City, 13 December 2003. I played *maung hsaing*.

Directed Performances

Directed performances of Banaspati, the Brown University Balinese Gamelan Angklung Ensemble, as follows:

- December 11, 1995, with guest dancers Nyoman Catra and Desak Made Suarti Laksmi
- April 24, 1996, at the Massachusetts Institute of Technology's Kresge Auditorium, with Gamelan Galak Tika
- April 30, 1996, at Brown University, with Gamelan Galak Tika
- December 9, 1996, at Brown, with guest dancers Nyoman Cerita, Putu Wulantari, Kadek Puriartha, and Miranti Kisdarjono
- December 10, 1996, at the College of the Holy Cross, Worcester, MA.
- April 28, 1997, at Brown University, with guest dancers Nyoman Cerita, Putu Wulantari, and Kadek Puriartha.
- April 29, 1997, at the College of the Holy Cross, Worcester, MA.
- December 11, 1997, at Brown University, for Convocation.
- April 25, 1998, at Brown University, with MIT's Gamelan Galak Tika.
- May 8, 1998, at the Massachusetts Institute of Technology's Kresge Auditorium, with Gamelan Galak Tika.
- November 23, 1998, at Brown University, with guest dancers Bettina Kimpton and Miranti Kisdarjono, and members of the Boston Village Gamelan and MIT's Gamelan Galak Tika.
- May 14, 1999, at the Massachusetts Institute of Technology's Kresge Auditorium, with Gamelan Galak Tika.

Directed performances of Sekar Setaman, Brown University's Javanese Gamelan, as follows:

- Grant Recital Hall, 7 December 1999, with guest artist Sukarji Sriman, dancer.
- Grant Recital Hall, 9 May 2000.
- Grant Recital Hall, 5 December 2000, with guest artists Sukarji Sriman and Wakidi.
- Grant Recital Hall, 18 April 2001. Javanese shadow theater (*wayang kulit*) performed by Tristuti Rachmadi Suryosaputro, accompanied by Sekar Setaman, with guest artists B. Subono and Sri Harjutri.
- Grant Recital Hall, 29 April 2003. World premiers of four compositions: three newly-discovered pieces by R. T. Warsodiningrat (1887-1979), and a new composition by I. M. Harjito, inspired by tap dance.
- Grant Recital Hall, 23 November 2003. Directed Sekar Setaman in a program of traditional and modern Javanese music, featuring a collaboration with guest artist Royal Hartigan (drum set).
- Grant Recital Hall, 12 December 2004. Directed Sekar Setaman, with guest artists Lantip Kuswala Daya (dance) and Anna Falkenau (violin).
- Grant Recital Hall, 24 April 2005. A program of traditional Javanese music and dance, featuring a collaboration with guest artists Wasi Bantolo and Olivia Retno Widyastuti.
- Grant Recital Hall, 10 December 2005. A program of traditional Javanese music, with guest artist Katherine Bergeron.

Sayles Hall, 11 February 2006. (This performance was a contribution to a fund-raising event organized by Prof. J. V. Henderson to benefit Indonesian tsunami victims.)

Rhode Island School of Design, 18 March 2006. A program of traditional Javanese music.

Fulton Rehearsal Hall, 10 December 2006. A program of traditional Javanese music, with guest artist Darsono.

6. Research Grants

a. Current grants.

b. Completed grants.

Fulbright-Hays Dissertation Research Grant (United States Department of Education), 1983.

Southeast Asia Council (Association of Asian Studies) Isolated Scholar Research Award, 1993.

Asian Cultural Council grant in support of the project, "Documentation of the Oral Traditions of Javanese Music," declined; 1995.

Brown University Undergraduate Teaching and Research Assistantship (UTRA) award in support of the research project, "Variation and Expression in Central Javanese *Gamelan* Music" (with Emily Schiff-Glenn), 1999.

Brown University Undergraduate Teaching and Research Assistantship award (UTRA) in support of the research project, "Variation and Expression in Central Javanese *Gamelan* Music" (with Michelle Wong), 2000.

American Philosophical Society grant in support of the project "The Invention of Music Notation in Java," 2001 (declined).

National Humanities Center Fellowship (declined).

University of Texas (Austin) Harrington Faculty Fellowship (declined).

Stanford Humanities Center Fellowship, "Someone Else's Songs: Identity, Appropriation, and Musical Border-Crossing," 2001-02, Principle Investigator.

Brown University Henry Merritt Wriston Fellowship, 2001, Principle Investigator.

Brown University Salomon Research Award in support of the project "The Invention of Music Notation in Java," 2000-2006, Principle Investigator.

Mellon New Directions Fellowship for the project, "The Cultural Imagination of Musical Ownership: Appropriation, Digital Technology, and the Bounds of Property," 2007-2009.

Awards

- 2005 Received the Deems Taylor Award of the American Society of Composers, Authors, and Publishers (ASCAP) for the book *Unplayed Melodies*.
- 2005 Received the Lewis Lockwood Award of the American Musicological Society for the book *Unplayed Melodies*. (This Award recognizes “a musicological book of exceptional merit published during the previous year in any language and in any country by a scholar in the early stages of his or her career.”)
- 2005 Received the Wallace Berry Award of the Society for Music Theory for the book *Unplayed Melodies*. (This Award is given for “a distinguished book in music theory by an author of any age or career stage.”)
- 2005 Received the Alan Merriam Prize of the Society for Ethnomusicology for the book *Unplayed Melodies*. (This Award recognizes “the most distinguished, published English-language monograph in the field of ethnomusicology.”)
- 2009 Received a Wayland Collegium Course Development Grant (with Prof. Jeff Titon) for the new course “Music and Cultural Policy,” to be taught Spring 2010. \$4000.

7. Service

(i) to the University

- 1995-date Director of Applied Music (*tabla*)
- 1996-1999,
2000-2001,
2004-date Director of Graduate Admissions, Music Department.
- 1996 Sponsored lectures by Robert Walser (UCLA) and Michael P. Steinberg (Cornell University); April 12, 1996.

- 1996 “Managing the Love of Music: The Role of Institutions in Music Reception.” Conference convened by Marc Perlman at Brown University, 21 September. Presenters included William Weber (California State University at Long Beach), Sanna Pederson, Scott Burnham (Princeton University), Jeff Todd Titon (Brown University), Meabh Ni Fhuarthain (Brown University), David Brackett (SUNY Binghamton), Fredrick Lieberman (University of California at Santa Cruz), and Mark Slobin (Wesleyan University).
- 1997 Served as member of faculty search committee, Music Department.
- 1997 “The Local Uses of Distant Music: Managing the Love of Music, Part 2.” Symposium convened by Marc Perlman at Brown University, March 1, 1997. Presenters included Timothy Rice (University of California, Los Angeles), Theodore Levin (Dartmouth College), Evan Ziporyn (MIT), and Mirjana Lausevic (Wesleyan University). The audience consisted largely of Brown students and faculty. Attendance at Prof. Levin’s lecture was required for students of MU6. Prof. Rice afterwards met with graduate students and Ethnomusicology concentrators to discuss informally issues facing the discipline.
- 1997 Symposium on Musical Virtuosity, 22 November 1997; convened by Marc Perlman. Presenters included Dana Gooley (Princeton), “Virtuosity and the Maintenance of Musical Prestige: The Concerto in Early Orchestral Societies,” with a response by Susan Bernstein (Comparative Literature); Matthew Allen (University of Oklahoma), “Devotion, Improvisation, Nation: The Birthing of a ‘Classical’ South Indian Music in the 1920s,” with a response by Donna Wulff (Religious Studies).
- 1997 Lecture-demonstration of Shona *Mbira*. 10 October 1997. I arranged for the Music Department to sponsor a visit by the Zimbabwean virtuoso, Forward Kwenda. Mr. Kwenda demonstrated traditional and modern styles of *mbira* (thumb-piano) music.
- 1997 Sponsored a lecture by Robert Provine (University of Durham, England): “Authenticity in Korean Traditional Music.” October 27, 1997.
- 1998 Presented a Convocation address, “Gamelan: A World Music from Bali,” with live musical illustrations performed by Banaspati, Brown’s Balinese Gamelan Angklung. December 11, 1997.
- 1998 Sponsored a lecture by Deborah Wong (University of California, Riverside): “ImproviseAsians: Free Improvisation as Asian American Resistance.” April 2, 1998.

- 1998 Organized a lecture by Susan McClary (University of California, Los Angeles): "Second-Hand Emotions." Cosponsored by the Department of Modern Culture and Media and the Pembroke Center, April 20, 1998. On the morning before her lecture, Prof. McClary met informally with graduate and undergraduate students, including the members of Prof. Subotnik's seminar on the New Musicology, to discuss their work.
- 1997-98 Graduate Representative, Music Department.
- 1998 Lecture-demonstration of Shona *Mbira*. 12 November 1998. I sponsored a visit by the senior Zimbabwean composer and performer, Tute Chigamba. Mr. Chigamba performed, spoke on the relation of *mbira* music to spirit mediumship, and taught undergraduate and graduate students to perform an *mbira* composition.
- 2004 Sponsored a lecture by Dra. Maria Ulfah and Anne Rasmussen, "The Role of the Female Koranic Reciter in Indonesia." 15 November 1999. Co-sponsored by the Department of Comparative Literature and the Muslim Students's Association.
- 1999 Sponsored a lecture by Prof. David Huron, "Is Music an Evolutionary Adaptation?" 16 November 1999.
- 2000 Led a Freshman Orientation seminar, "The Power of Popular Culture," for *Points on the Compass: Choosing Academic Directions at Brown*. With Mary Gluck (History). 31 August 2000.
- 2000 Faculty Coordinator of the Music Department Colloquium Series.
- 2000 Sponsored a lecture by Siva Vaidhyanathan (New York University), "Napster and the End of Copyright." Salomon 001. 19 November 2000.
- 2001 Sponsored a lecture-demonstration on traditional Burmese music and dance by Kyaw Kyaw Naing and Maung Maung Myint Swe, 19 April 2001.
- 2002 Coordinated a collaboration between Burmese musician Kyaw Kyaw Naing and the Brown University Wind Symphony for the Parent's Day Weekend concert, 26 October 2002.
- 2003 Sponsored a residency by Cosmas Magaya and Paul Berliner on the music of Zimbabwe, 9-11 November 2003. (Co-sponsored with the Departments of Comparative Literature and Creative Writing, and the Creative Arts Council.) Magaya and Berliner offered a workshop in *mbira* performance, a lecture-demonstration on the oral literature of the *mbira*, and visited classes taught by Prof. Jeff Titon (Music) and Prof. Clarice

Laverne Thompson (Africana Studies). The residency also featured Prof. Berliner's performance piece, "The Heart That Remembers: A Tale of Musicians in a Time of War," Grant Recital Hall, 9 November 2003.

- 2004 Organized a conference, *Music and Identity*. Smith-Buonanno Hall, 7 February 2004. Presenters: David Samuels (University of Massachusetts, Amherst); Maureen Mahon (UCLA); Jeffrey Summit (Tufts University); Ian Condry (MIT); Mirjana Lausevic (University of Minnesota); Joanna Bosse (Bowdoin College).
- 2004 Member, Curriculum Committee, Department of Music.
- 2005 Board member, Cogut Humanities Institute.
- 2006 Chair of the Ethnomusicology Search Committee, Department of Music.
- 2008 Acting Director of Graduate Studies, Ethnomusicology Graduate Program.
- 2009- Director of Graduate Studies, Ethnomusicology Graduate Program.
- 2009 Organized the symposium, "Culture in an Iron Cage: Cultural Appropriation and the Governance of Indigenous Heritage." A lecture by Michael F. Brown, with responses from Carol M. Rose, Jane E. Anderson, and Kay Warren. Co-sponsored by the Department of Music, the Brown Legal Studies Seminar, and the Public Humanities Program. 24 April 2009.

(ii) to the profession

- 1992-94 MC-Ethno@Eagle.Wesleyan.EDU, an electronic conference on Ethnomusicology and Multiculturalism, convened by Marc Perlman. The roughly ninety participants in five countries included ethnomusicologists, musicologists, anthropologists, folklorists, composers, and scholars of performance studies.
- 1992 "Ethnomusicology and Multiculturalism." Round Table at the 1992 meeting of the Society for Ethnomusicology in Bellevue, Washington. Convened and chaired by Marc Perlman in conjunction with the MC-Ethno electronic conference. Panelists: Fredrick Lieberman, Lois Wilcken, Ricardo Trimillos.
- 1995-97 Elected Member, Council of the Society for Ethnomusicology.
- 1997 "The Local Uses of Distant Music." Panel convened and chaired by Marc Perlman at the 42nd annual meeting of the Society for Ethnomusicology,

on Friday October 24, 1997. Panelists: Hankus Netsky, Mirjana Lausevic, Timothy Cooley, Timothy Rice.

- 1995-date Reviewer for articles submitted to the journals *American Music*, *Asian Music*, *Ethnomusicology*, *Musical Quarterly*, *Echo*, *American Anthropologist*, and *Cultural Anthropology*.
- 1996-98 President, Northeast Chapter, Society for Ethnomusicology.
- 1999 External Member, Dissertation Committee, Department of Performance Studies, New York University. Degree candidate: Deena Burton. Defense date: 10 September 1999.
- 2000 External Member, Dissertation Committee, Department of Music, Wesleyan University. Degree candidate: Marzanna Poplowska.
- 2000 External Member, Dissertation Committee, Department of Music, Wesleyan University. Degree candidate: Andrew McGraw.
- 2000 Member, Copyright Subcommittee of the Popular Music Section of the Society for Ethnomusicology.
- 2002 Sponsored a lecture series, "Music and Identity," at the Stanford Humanities Center, Stanford University. The series consisted of five events:
- 30 January 2002 Maureen Mahon (Anthropology, UCLA): "This Is Not White Boy Music: The Politics and Poetics of Black Rock."
- 15 February 2002 David Samuels (Anthropology, University of Massachusetts Amherst): "Whose Otherness? Native Americans, Popular Music, and the Performance of Identity."
- 1 March 2002 Ian Condry (Reischauer Institute of Japanese Studies, Harvard University): "Japanese Hip-Hop and the Cultural Politics of Race."
- 12 April 2002 Mirjana Lausevic (Music, University of Minnesota): "Choosing a Heritage: Why Americans Sing Balkan Tunes."
- 17 April 2002 Keila Diehl (Fellow in the Humanities, Stanford University): "Music and the Imagination of Freedom: Rock & Roll and Hindi Film Song in the Tibetan Refugee Soundscape."
- 2003 Directed a workshop in traditional Burmese music (with Kyaw Kyaw Naing and Alfred Aung Lwin, translator) at the Asia Society, New York City, 14 December 2003.

- 2002-date Reviewer of book manuscripts submitted to Wesleyan University Press.
- 2002-date External reviewer for fellowship applications, Stanford Humanities Center.
- 2004 External reader for tenure promotion cases (Ohio University, Earlham College)
- 2005 Organized a panel, "Music in Cyberspace: Exploration, Ownership, Community, and Social Protest on the Internet" at the annual meeting of the Society for Ethnomusicology, Atlanta, 20 November 2005.
- 2006-date Member, Editorial Board, Musicology Series, Ashgate/University of London School of Oriental and African Studies.
- 2006 Organized and chaired a panel, "The Cultural Meanings of Musical Variability," at the 51st annual conference of the Society for Ethnomusicology, Honolulu, 16-19 November 2006.
- 2009- Editorial Board Member, *Ethnomusicology Forum* (Routledge)
- 2009 Organized the panel, "Traditional Music Recordings as Sites of Contestation: Issues of Ownership and Representation," at the annual meetings of the Society for Ethnomusicology, Mexico City, 19-22 November 2009.

(iii) to the community.

- 1991 Workshop on the music and dance of Aceh and West Sumatra, sponsored by the New York Department of Education and the Joyce Theater (New York City).
- 1995-1998 Opened Banaspati, the Brown Balinese Gamelan Angklung Ensemble, to participation by interested members of the Providence community.
- 2000 Performed Burmese music on *sandaya* (piano) at a commemorative event held by Amnesty International USA (Group 49, Providence) to mark the anniversary of the arrest of U Mya Thaug, Burmese democracy activist. 29 October 2000.
- 2002 Performed Javanese *gamelan* music for the opening of the Multinational Gallery of the International House of Rhode Island, 27 October 2002.

2006 Directed Sekar Setaman, Brown's Javanese Gamelan Ensemble, in concerts at the Rhode Island School of Design (18 March 2006) and Sayles Hall, Brown University (11 February 2006). The latter performance was part of a fund-raiser for Indonesian tsunami victims.

8. Academic honors, fellowships, honorary societies.

Brown University Faculty Development Grant for summer travel to Indonesia, 1998.

Brown University Faculty Development Grant in support of publication of the manuscript, *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*.

Brown University Henry Merritt Wriston Fellowship for Excellence in Teaching (see under item 6b, above).

National Humanities Center Fellowship (declined).

University of Texas (Austin) Harrington Faculty Fellowship (declined).

Stanford Humanities Center Fellowship (see under item 6b, above).

Mellon New Directions Fellowship (see under item 6b, above).

9. Teaching (chronologically, for the past eight years)

Spring 1998	MU6	World Music Cultures (29)
Spring 1998	MU70	Balinese Gamelan Angklung (9)
Spring 1998	MU292	Special Topics (1)
Spring 1998	Ph.D. committee member,	F. von Rosen
Spring 1998	Third Reader,	Honors Thesis (C. Cramer)
Spring 1998	Supervisor,	Honors Thesis (D. Kulash)
Fall 1998	MU126	Music in Modern Life (20)
Fall 1998	MU169	Music of Indonesia (8)
Fall 1998	MU291	Special Topics (1)
Fall 1998	MU69	Balinese Gamelan Angklung (14)
Spring 1999	MU002	Introduction to Popular Music in Society (75)
Spring 1999	MU229	Seminar in Critical Theory: Modernizing Music (5)
Spring 1999	MU192	Special Topics (1)
Spring 1999	MU291	Special Topics (1)
Spring 1999	MU70	Balinese Gamelan Angklung (9)
Fall 1999	MU126	Music and Modern Life (15)
Fall 1999	MU69	Javanese Gamelan (15)
Fall 1999	MU291	Special Topics (1)
Fall 1999	In conjunction with GISP 005,	"Music, Mind, and Healing," I sponsored a lecture by Prof. David Huron, "Is Music an Evolutionary Adaptation?" 16 November 1999.
Spring 2000	Advisor,	Ph.D. dissertation (Rebecca Miller).
Fall 2000	MU169	Music of Indonesia (13)
Fall 2000	MU126	Music in Modern Life (20)

Fall 2000	MU69	Javanese Gamelan (20)
Spring 2001	MU006	World Music Cultures: Asia and the Middle East (31)
Spring 2001	MU226	Seminar in Ethnomusicology: Musical Thinking (13)
Spring 2001	MU70	Javanese Gamelan (20)
Spring 2001	MU192	Special Topics (1): Ari Johnson
Spring 2001	MU292	Special Topics (1): Anne Elise Thomas
Spring 2001	MU292	Special Topics (1): Alan Williams (MA thesis)
Fall 2002	MU69	Javanese Gamelan (20)
Fall 2002	MU169	Music of Indonesia (3)
Fall 2002	MU126	Music in Modern Life (20)
Spring 2003	MU70	Javanese Gamelan (10)
Spring 2003	MU006	World Music Cultures: Asia and the Middle East (20)
Spring 2003	PY105	Music and Mind (25) — <i>with Prof. Laurie Heller</i>
Spring 2003	MU292	Special Topics (1): Birgit Berg
Fall 2003	MU126	Music in Modern Life (20)
Fall 2003	MU225	Seminar in Ethnomusicology: Musical Thinking (4)
Fall 2003	MU69	Javanese Gamelan (12)
Fall 2004	MU69	Javanese Gamelan (10)
Fall 2004	MU126	Music in Modern Life (20)
Fall 2004	MU169	Music of Indonesia (10)
Spring 2005	MU226	“Music and Identity” (8)
Spring 2005	MU123/PY105	“Music and Mind” (25)
Spring 2005	MU70	“Javanese Gamelan” (8)
Fall 2005	MU225	“Modernizing Traditional Music” (10)
Fall 2005	MU126	“Music in Modern Life” (20)
Fall 2005	MU69	“Javanese Gamelan” (10)
Fall 2006	MU126	“Music in Modern Life” (20)
Fall 2006	CG105/PY105/MU123	“Music and Mind” (17)
Fall 2006	MU69	“Javanese Gamelan”
Spring 2006	MU006	“Music of Asia”
Spring 2006	MU226	“Current Directions in Ethnomusicological Thinking”
Spring 2006	MU70	“Javanese Gamelan”

N.B. These figures do not take into account the private instrumental lessons I provide to students of MU69-70.

10. Date: 1 January 2010.