

Jann C. Pasler

jpasler@ucsd.edu

Musicologist, pianist and documentary filmmaker; Pasler has published widely on contemporary American music, French music, modernism, postmodernism, and cultural life in Paris in the 20th century. Her article, "The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France," Journal of the Royal Musical Association Vol. 129, No. 1 (Spring 2004), won the Colin Slim award from the American Musicological Society for the best article in 2005 by a senior scholar. Recently she published Writing through Music (Oxford University Press, November 2007) and her book, Composing the Citizen: Music as Public Utility in Third Republic France (University of California Press, May 2009). As the Frank H. Kenan Fellow at the National Humanities Center (2006-07), she worked on a new book, Music, Race, and Colonialism in Fin-de siècle France.

Pasler has presented her work at international conferences in England, France, Germany, Italy, Australia, and Japan. It has been honored by three NEH fellowships, a UC President's Fellowship, and a Senior Fellowship at the Stanford Humanities Center. In 2003-2004 she was the Flora Stone Mather Visiting Professor at Case Western Reserve University and, in winter 2008, Visiting Professor at UCLA. In 2010 she will be a fellow at the Institut d'études avancées in Nantes, France.

Her video documentaries have been shown at the Smithsonian, national meetings of the Association for Asian Studies and the American Anthropological Society. They have won film festival awards. Berkeley Media distributes them nationally and internationally.

Among numerous professional activities, at UCSD in 1982 she organized the International Stravinsky Symposium; in Paris at the CNRS in 1983-84, she helped found the Centre d'information et de documentation "Recherche Musicale;" in Paris in fall 1989, 1990, 1991, she taught in a 20th-century music doctoral program sponsored by the CNRS, IRCAM and Ecole des hautes études; and in fall 1994, with Philip Brett, she ran a resident research group at the UC Humanities Research Center called "Rethorizing Music." In 1995 she was Program Committee Chair of the Feminist Theory and Music III international conference and from 1995-1997 served on the Program Committee of the 16th International Congress of the International Musicological Society (London, August 1997). In 2001-2004 she served on the Program Committee of the national meeting of the American Musicological Society, chairing this committee in 2003-2004. She has also served as a founding member of the Editorial Board for Women and Music (1995-present), a member of the Advisory Board of 19th-Century Music, on various committees of AMS and SEM and the Board of Directors of the Pauline Oliveros Foundation. She reviews regularly for academic presses and scholarly journals such as JAMS and the Journal of the Royal Musical Association.

Currently Pasler is participating in two research groups, "French Music Criticism, 1789-1914" funded by the Arts and Humanities Research Council Network, Great Britain, and a French project to publish the repertoire of the Opéra, directed by Michel Noiray.

Jann C. Pasler

EDUCATION

Ph.D. University of Chicago (Musicology and Theory), 1981
 Dissertation: "Debussy, Stravinsky, and the Ballets Russes: The Emergence of a New Musical Logic"
 M.A. University of Chicago (General Studies in the Humanities), 1974
 Thesis: "Music as Harmony in the Thought and Poetry of Paul Valéry"
 B.A. Vanderbilt University, magna cum laude (double major: French and Mathematics), 1973

Ecole pratique des hautes études, Paris, France (musicology), 1976-78
 Universität München, Munich, Germany (German), summer 1975
 Académie internationale de musique, Nice, France (piano), summer 1972
 Conservatoire de musique, Aix-en-Provence, France (piano), 1971-72

EMPLOYMENT

Professor, University of California, San Diego, 1981-present
 Visiting Professor, Department of Musicology, UCLA, winter 2008
 Flora Stone Mather Visiting Professor, Case Western Reserve University, 2003-04
 Lecturer, "Musique et musicologie du XXe siècle," doctoral program, IRCAM-CNRS-Ecole Normale Supérieure-Ecole des Hautes Etudes, Paris, fall 1989, Dec 1990, Dec 1991
 Chercheur associé, Centre national de la recherche scientifique, Paris, France, 1983-84
 Acting Assistant Professor, College-Conservatory, University of Cincinnati, Jan-June 1980
 Visiting Assistant Professor, University of Virginia, 1978-80

MAJOR AWARDS AND EXTERNAL GRANTS

Fellow, Institut d'études avancées, Nantes, France, 2010
 Frank H. Kenan Fellow, National Humanities Center, \$45,000, 2006-07
 American Musicological Society, Colin Slim award for the best article in musicology by a senior scholar, 2005
 University of California Humanities Research Institute; with Philip Brett co-directed a research residency for 13 scholars called "Rethorizing Music," \$150,000, fall 1994
 Stanford Humanities Center, Senior Fellow, \$30,000, 1993-94
 University of California President's Fellowship in the Humanities, \$25,000, 1988-89
 National Endowment for the Humanities Fellowship for University Teachers, \$27,000, 1988-89
 National Endowment for the Humanities Summer Fellowship, \$3,000, 1985
 National Endowment for the Humanities Research Conference grant, \$10,000, 1982

NATIONAL AND INTERNATIONAL COMMITTEES (selected)

Member: Colin Slim Award Committee, American Musicological Society, 2009-
 Co-chair, Committee on Cultural Diversity, American Musicological Society, 2006-08
 Advisory Board: *Musica Humana* (Korea), 2008-present
 Chair, Program Committee, National Meeting, American Musicological Society, Houston, 2003
 Program Committee, National Meeting of the American Musicological Society, 2001-2004
 Board of Directors: Pauline Oliveros Foundation, 1995 - 2001; Secretary of the Board, 2001
 Advisory Board: *19th-Century Music*, 2005- present
 Editorial Board: *Women and Music: a Journal of Gender and Culture*, 1995 - present
 Audio-Visual Committee of the Society of Ethnomusicology, 1998-present
 Program Committee to plan the 1997 meeting of the International Musicological Society, London
 American Musicological Society Nominating Committee, 1994-95
 Council of the American Musicological Society, 1991-1994
 Chair, Program Committee, *Feminist Theory and Music III*, UC Riverside, June 15-18, 1995
 Co-convenor of the research residency group, "Rethorizing Music," UCHRI, Fall 1994 (see above)
 Director: International Stravinsky Symposium, La Jolla, CA (September 1982)

PUBLICATIONS AND PROFESSIONAL ACTIVITY

BOOKS

Debussy, Stravinsky, and the Ballets Russes: The Emergence of a New Musical Logic, Ph.D. Dissertation, University of Chicago, 1981

(editor) Confronting Stravinsky: Man, Musician, and Modernist, University of California Press, 1986 (380 pages); PAPERBACK EDITION, 1988.

REVIEWS: JAMS (fall 1988): 547-558; Times Literary Supplement (13 February 1987); Perspectives of New Music (winter 1989): 246-262; Musical Times (May 1987): 269; Journal of Music Theory 34,1 (Spring 1990): 120-130.

Writing through Music: Essays on Music, Culture, and Politics (Oxford University Press, 2008 (published November 2007)

Composing the Citizen: Music as Public Utility in Third Republic France (University of California Press, May 2009)

Music, Race, and Colonialism in France, 1880-1920 (in preparation)

DOCUMENTARY FILMS

(writer, director, producer, videographer). Taksu: Music in the Life of Bali, a video documentary, 24 minutes, completed March 1991.
VHS, 1991-2004 distributed to the educational market worldwide by the University of California Extension Media Center
DVD and VHS: 2004- distributed to the educational market worldwide by Berkeley Media

AWARDS: Association for Asian Studies National Meeting, Washington, DC (March 1992); Louisville Film and Video Festival Honorable Mention and Juror's Merit Award (June 1992); Eighth Annual International Women's Films and Video Festival Award; numerous other festivals and exhibitions including the "Court Arts of Indonesia" exhibition at the Arthur Sackler Gallery, Smithsonian Institution, Washington, DC (1991); excerpts included in the CD-ROM World Beat (Medio Multimedia, 1994)
REVIEWS: Notes of the Music Library Association (September 1994): 264-66.

(writer, director, producer, videographer). The Great Ceremony to Straighten the World, a video documentary, 55 minutes, completed July 1994.
VHS, 1991-2004 distributed to the educational market worldwide by the University of California Extension Media Center
DVD and VHS: 2004- distributed to the educational market worldwide by Berkeley Media

AWARDS: Association for Asian Studies National Meeting honoree, Washington DC (April 1995); selection of the American Anthropological Society Annual Meeting and the Visual Anthropology Film and Video Festival, Washington DC (November 1995)

(interviewee) UCSD Conversations: Steinberg, Pasler, Deverell show ID # 1562, 60 minutes, broadcast numerous times on UCSD-TV

RESEARCH ARTICLES (REFEREED)

- "Mélisande's Charm and the Truth of her Music," in Debussy Perspectives, ed. Elliott Antokoletz and Marianne Wheeldon, under review
- "Experiencing Time in the *Quartet for the End of Time*," in La la la Maistre Henry. Mélanges de musicologie en hommage à Henri Vanhulst, ed. Valerie Dufour (Turnhout: Brepols, Collection musical, 2009) (in press)
- "Politics, Biblical Debates, and Judith in French Dramatic Music after 1870," in The Sword of Judith: Essays, Sources, Images, ed. Henrike Lahnemann, Elena Ciletti, John Nassichuck (Cambridge, UK: Open Book Publishers, 2009)
- "Politique nationale et esthétique française dans les cantates du prix de Rome (1870-1900), Le Prix de Rome de Musique (1803-1968) ed. Alexandre Dratwicky and Julia Lu (Lyon: Symétrie, 2009) (in press)
- "Theorizing Race in 19th-century France: Music as Emblem of Identity," Musical Quarterly 89, 4 (Winter 2006): 459-504.
- "Political Anxieties and Musical Reception: Japonisme and the Problem of Assimilation," Madama Butterfly: L'orientalisme di fine secolo, l'approccio pucciniano, la ricezione (Florence: Leo S. Olschki, 2008), 17-53.
- "Four organizations, four agendas: Expanding the public for serious music in late 19th-century Paris," Organisateurs et formes d'organisation du concert institutionnalisation et pratiques, eds. Hans Erich Bödeker and Patrice Veit (Berlin: Berliner Wissenschafts-Verlag, 2008), 333-56.
- "A Nordic Link to the Parisian Avant-garde, 1902-08," in France in Nordic Music, ed. Anders Edling (London: Toccata Press), in press.
- "Magnus Synnestvedt: Les goûts musicaux d'un intermédiaire culturel et ami de l'avant-garde parisienne, 1902-1908," in La France dans la musique nordique, eds. Jean Gribenski, Daniel Grimley, Helena Tyrväinen (Liège: Mardaga), in press.
- "Race and Nation: Musical Acclimatization and the Chansons Populaires in Third Republic France," Western Music and Race, ed. Julie Brown (Cambridge: Cambridge University Press, 2007), 147-67.
- "A Sociology of les Apaches: Sacred Battalion for Pelléas," Berlioz and Debussy: sources, contexts and legacies, ed. Barbara Kelly and Kerry Murphy (London: Ashgate, 2007), 148-166.
- "Deconstructing d'Indy, or the problem of a composer's reputation" 19th-Century Music, 30, 3 (spring 2007): 230-56.
- "Une nouvelle écoute de la Révolution au début de la Troisième République" in Melpomène: Musique, esthétique et société en France au XIX^e siècle, ed. Damien Colas, Florence Gétreau, Malou Haine (Liège: Mardaga, 2007), 199-216.
- "Democracy, Ethics, and Commerce: the *Concerts populaires* Movement in the late 19th-century France," in Les Sociétés de musique en Europe, 1700-1920. Structures, pratiques musicales et sociabilités, eds. Hans Erich Bödeker, Patrice Veit (Berlin: Berliner Wissenschafts-Verlag, 2007), 455-479.
- "Contingencies of Meaning in Transcriptions and Excerpts: Popularizing *Samson et Dalila*," in Approaches to Meaning in Music, ed. Byron Almén and Edward Pearsall (Bloomington: Indiana University Press 2006), 170-213.
- "Boretzian Discourse and History," Perspectives of New Music vol. 43, no. 2 (summer 2005 / winter 2006), 177-191.
- "Déconstruire d'Indy," Revue de musicologie 2 (2005), 369-400.
- "State Politics and the 'French' Aesthetics of the Prix-de-Rome cantatas, 1870-1900," Musical Education in Europe (1770-1914): Compositional, Institutional and Political Challenges, vol. 2, ed. Michel Noiray and Michael Fend (Berlin: Berliner Wissenschafts-Verlag, 2005), 585-622.
- "Resituating the Spectral Revolution: French Antecedents and the Dialectic of Discontinuity and Continuity in Debussy's *Jeux*" in Aspects of Time in the Creation of Music, a special issue of Musicae Scientiae 3 (2004) ed. Irene Deliège and Max Paddison (Liege, Belgium, 2004), 125-140.
- "The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France," Journal of the Royal Musical Association Vol. 129, No. 1 (Spring 2004), 24-76.

AWARD: American Musicological Society, Colin Slim award for the best article in musicology by a senior scholar in any language and in any country, 2005

- "Countess Greffulhe as Entrepreneur: Negotiating Class, Gender, and Nation" in The Musician as Entrepreneur, 1700-1914 Managers, Charlatans, and Idealists, ed. William Weber (Bloomington: Indiana University Press, 2004), 221-255.
- "Material Culture and Postmodern Positivism: Rethinking the "Popular" in late 19th c. French Music," in Historical Musicology: Sources, Methods, Interpretations, ed. Roberta Marvin, Michael Marissen, and Stephen Crist (Rochester, NY: University of Rochester Press, 2004), 356-387.
- "Writing Music History as a Woman and Postmodernist" in Musical Thoughts in the Twenty-First Century. Beyond Boundaries and Fields, ed. Takashi Funayama (Tokyo, 2003), 163-208.
- "Crossdressing in Saint-Saëns' Le Rouet d'Omphale: Ambiguities of Gender and Politics" in Queer Episodes in Music and Modern Identity, ed. Lloyd Whitesell and Sophie Fuller (Urbana: University of Illinois Press, 2002), 191-215.
- "Building a public for orchestral music: Les Concerts Colonne," in Le Concert et son public: Mutations de la vie musicale en Europe de 1780 à 1914 (Paris: Edition de la Maison des Sciences de l'homme, 2002), 209-240.
- "Race, Orientalism, and Distinction in the Wake of the Yellow Peril," Western Music and its Others, ed. Georgina Born and Dave Hesmondhalgh (Berkeley: University of California Press, 2000): 86-118.
- Reprint of "India and its music in the French imagination before 1913," in Music, intercultural aspects: a collection of essays. Ed. S.A.K. Turkka (Mumbai: Indian Musicological Society, 1999)
- "Timbre, Voice-leading and the Musical Arabesque in Debussy's Piano Music," Debussy in Performance, ed. James Briscoe (New Haven: Yale University Press, 1999): 225-255.
- "The Ironies of Gender, or Virility and Politics in the Music of Augusta Holmès," Women and Music 2 (Fall 1998): 1-25.
- "Directions in Musicology," Acta Musicologica [Journal of the International Musicological Society, Basel, Switzerland] (May 1997): 15-20.
- "India and its Music in the French Imagination before 1913," Journal of the Indian Musicological Society [Baroda, India] vol. 27 (January-December 1996): 27-51.
- "Reinterpreting Indian Music: Maurice Delage and Albert Roussel," Music-Cultures in Contact, Convergences and Collisions, ed. Margaret Kartomi and Stephen Blum, Australian Studies in History, Philosophy, and Social Studies of Music (Sydney: Currency Press, 1994): 122-157.
- Reprint: "Reinterpreting Indian Music: Maurice Delage and Albert Roussel," Music-Cultures in Contact, ed. Margaret Kartomi and Stephen Blum (Basel: Gordon and Breach, 1994): 122-157.
- "Inventing a tradition: John Cage's Composition in Retrospect," in John Cage: Composed in America, ed. Marjorie Perloff and Charles Junkerman (Chicago: University of Chicago Press 1994): 125-143.
- "Concert Programs and their Narratives as Emblems of Ideology," International Journal of Musicology 2 (Frankfurt am Main: Peter Lang, 1993): 249-308.
- "John Cage: Releasing Spirit in Life and Music" [in Japanese]. Invited article for Music Today, vol. 18 special issue on John Cage (Tokyo, April 1993): 39-43.
- "Postmodernism, Narrativity, and the Art of Memory," Contemporary Music Review, vol. 7, part 2 (London: Gordon and Breach, 1993): 3-32.
- "New Music as Confrontation: the Musical Sources of Cocteau's Identity," Musical Quarterly (Fall 1991): 255-278.
- "Intention and Indeterminacy in John Cage's I-VI," Parnassus 16, no. 2 (June 1991): 359-375.
- "The chanson populaire as malleable symbol in turn-of-the-century France" in Tradition and its future in music, ed. Y. Tokumaru et al. (Tokyo, Osaka, Japan: Mita Press, 1991), 203-210.
- "France: Conflicting Notions of Progress," in Man and Music: The Late Romantic Era, vol. 5 ed. Jim Samson (London: Macmillan, 1991), 389-416.
- "Pelléas and Power: The Reception of Debussy's Opera," in Music at the Turn of Century, ed. Joseph Kerman (Berkeley: 1990): 129-150
- "La Schola Cantorum et les Apaches: L'enjeu du pouvoir artistique ou Séverac médiateur et critique," in La Musique: du théorique au politique ed. Hugues Dufourt and Joel-Marie Fauquet (Paris: Klincksieck, 1990), 313-343.
- "Narrative and Narrativity in Music," in Time and Mind: Interdisciplinary Issues. The Study of Time VI, ed. J.T. Fraser (Madison, CT: International Universities Press, 1989), 232-257.
- "Musique et spectacle dans Petrouchka et Le Sacre du printemps," Inharmoniques, special number, D'un art à l'autre, les zones de défi 5 (June 1989): 42-63.
- "Musique et Institution aux Etats-Unis," Inharmoniques, special number on "Musiques, identités," (May 1987): 104-134.

- "Opéra et Pouvoir. Forces à l'oeuvre derrière le scandale du Pelléas de Debussy," translated by Odette Filloux and Jann Pasler, La Musique et le Pouvoir, edited by Hugues Dufourt and Joel-Marie Fauquet (Paris: Aux Amateurs de Livres, 1987): 147-177
- "Pelléas and Power: Forces behind the Reception of Debussy's Opera," 19th Century Music, X/3 (Spring 1987): 243-264.
- "Music and Spectacle in Petrushka and The Rite of Spring" in Confronting Stravinsky: Man, Musician, and Modernist, ed. Jann Pasler (Berkeley: University of California Press, 1986), 53-81.
- "Issues in Stravinsky Research," Confronting Stravinsky: Man, Musician, and Modernist, ed. Jann Pasler (Berkeley: University of California Press, 1986), ix-xix.
- "Stravinsky and the Apaches," Musical Times (June, 1982): 403-407.
- "Debussy, Jeux: Playing with Time and Form," 19th Century Music (June, 1982): 60-72.
- "The Choreography for The Rite of Spring: Stravinsky's Visualization of Music," Dance Magazine (April, 1981): 66-69.

REVIEW ARTICLES

- Annegret Fauser, Musical Encounters at the 1889 Paris World's Fair, Journal of the American Musicological Society 61, no. 2 (2008): 438-45.
- Clair Rowden, Jules Massenet. Thais. Dossier de presse parisienne (1894), Music and Letters 83, no. 2 (May 2002): 315-317.
- Steven Huebner, French Opera at the Fin de siècle: Wagnerism, Nationalism, and Style, Notes of the American Music Library Assn (March 2001), 644-647.
- Judit Frigyesi, Béla Bartok and Turn-of-the Century Budapest, Journal of the Royal Musical Association, vol. 125, 2 (2000), 314-322.
- Kathryn Bergeron, Decadent Enchantments: The Revival of Gregorian Chant at Solesmes, Journal of the American Musicological Society (Summer 1999): 370-383
- Larry Kramer, Classical Music, Postmodern Knowledge, Notes of the Music Library Association (March 1997): 756-761.
- "Two concerts for International Women's Day," IAWM Journal [International Alliance for Women in Music] 2,3 (October 1996): 26-27.
- "Some Thoughts on Susan McClary's Feminine Endings," Perspectives of New Music 30/2 (Summer 1992): 202-205.
- "Stravinsky: Insights and Oversights," Musical Times (October 1986): 557-559.
- "Ernst Krenek--In Retrospect," Perspectives of New Music (Fall/winter 1985): 424-432.
- "St. Francis of Assisi at the Opéra," Musical Times (March 1984): 49-154.
- "Pelléas et Mélisande in Geneva." Musical Times (January 1984): 42-43.
- "Stravinsky and His Craft: Trends in Stravinsky Criticism and Research," Musical Times (October 1983): 605-609.
- "The Cunning Little Vixen, Janacek," Opera Quarterly (Summer 1983): 180-183.

DICTIONARY ARTICLES

The New Grove Dictionary of Music and Musicians 2nd edition (London: Macmillan, 2000),
also available at www.grovemusic.com

"Paris, 1870--the present," 19: 111-121, 124-125. (9612 words)

"Nature of Musicology," 17: 488-492, 526-528. (6000 words)

"Postmodernism," 20: 213-216. (4200 words)

"Impressionism," 12: 90-94. (3364 words)

"Théodore Dubois," 7: 630-632. (3100 words)

"Maurice Delage," 7: 145-147. (2330 words)

"Florent Schmitt," 22: 542-545. (2063 words)

"Neo-Romanticism," 17: 756-757. (820 words)

"Les Apaches," 1: 772. (563 words)

"Susan McClary," 15: 451 (223 words)

"Modern and Postmodern Music," Encyclopedia of Time, ed. Samuel Macey (New York: Garland, 1995)

"Louise Haenel de Cronenthal," The New Grove Dictionary of Women Composers, ed. Julie Sadie
(London: Macmillan, 1994): 206-207.

"Déodat de Séverac," The New Grove Dictionary of Opera, ed. Stanley Sadie (London: Macmillan, 1992):
334.

OTHER PUBLISHED ARTICLES

"Stanley Sadie (1930-2005)," Newsletter of the American Musicological Society (August 2005), 22-23.

"An Interview with Pauline Oliveros," AWC-News/Forum, vol. 9 (Spring/summer 1991): 8-14.

Translation: "Musique et spectacle dans Petrouchka et Le Sacre du printemps," Inharmoniques, special
number, "d'un art à l'autre, les zones de défi" (June 1989): 42-63.

Pasler, Jann. "Célestin Deliège, "Stravinsky. Ideology <-> Language," edited and translated by Jann
Pasler, Perspectives of New Music, Vol. 26, no. 6 (Winter 1988): 82-106

Pasler, Jann, Amy, Gilbert. "Aspects of the Religious Music of Igor Stravinsky," translated by Nancy
François and Jann Pasler, in Confronting Stravinsky: Man, Musician, and Modernist, University
of California Press, 1986

"Igor and Friends." San Diego Magazine (September, 1982): 171-175.

"A Century of Igor Stravinsky (1882-1982)." KUSC, Los Angeles, Program Guide (June, 1982): 14-15.

PROFESSIONAL PAPERS AT NATIONAL AND INTERNATIONAL CONFERENCES

"The Problems of Narrative in 20th c. Music," Sixth Biennial International Conference on Music Since
1900, Keele University, UK (5 July 2009)

"Music as Public Utility: A Theory of Musical Value," National Meeting of the American Musicological
Society, Nashville, TN (7 November 2008)

"L'Utilité publique de la musique sous la Troisième République," Colloque: De la musique au politique
Institut d'études politiques de Paris (20 June 2008)

"Experiencing Time in Messiaen's *Quartet for the End of Time*," Space, Time and Music. The Third Annual
ECHO Conference, UCLA, (30 May 2008)

"Rethinking Musical Modernism in France and What's at Stake," "Early French Musical Modernism: Its
Sources and Idioms," National Meeting of the American Musicological Society, Quebec City,
Canada (3 November 2007)

"Modernism/Modernity, on Walter Frisch's German Modernism: Music and the Arts," Annual Meeting
of the German Studies Association, San Diego (5 October 2007)

"Reading beyond the Music Reviews: the Benefits of Context," French Music Criticism, 1789-1914,
Institute of Musical Research, University of London, London (4 July 2007)

"Mélisande and the Idea of music," International Claude Debussy Congress, University of Texas, Austin
(October 28, 2006)

Keynote address: "Race and Nation: Musical Acclimatization and the Chansons populaires in Third
Republic France" at the Music, Race, and Identity Symposium, UNC, Chapel Hill (14 October
2006)

- Keynote address: "Promoting Colonialism: Musical Instruments as Emblems of Race and Culture," at the Other Spaces interdisciplinary conference, Duke University (30 September 2006)
- "Music as Public Utility in Third Republic France," Music and the Public Sphere Conference, UCLA (12 May 2006)
- "Forging French Identity: the Political Significance of *la musique ancienne et moderne*," National Meeting of the American Musicological Society, Washington, D.C. (28 October 2005)
- "Japonisme and the Problem of Assimilation," Orientalism, Representation, and the Arts Symposium, UCLA (13 May 2005)
- "Japonisme and the Problem of Assimilation," Centennial Symposium on Madame Butterfly, Lucca, Italy (28 May 2004)
- "Mélisande and the Idea of Music," Symposium on Debussy's Péleas et Mélisande, Center for European Studies, Harvard University (17 October 2003)
- "Contingencies of Meaning in Transcriptions and Excerpts: Popularizing Wagner in France," The Case of Wagner, Center for Modern and Contemporary Studies, UCLA, (10 May 2003) "Contingencies of Meaning in the Context of Diverse Uses: Popularizing Samson et Dalila," Symposium on Musical Meaning, University of Texas, Austin (January 26, 2003)
- "Race, Identity, and Difference: Musical Acclimatization and the Chansons Populaires in Third Republic France," Western Music and Racial Discourses, 1883-1933, Royal Holloway College, University of London (October 11, 2002)
- "Deconstructing d'Indy," Vincent d'Indy et son temps, organized by the Société Française de Musicologie et Gesellschaft für Musikforschung, Bibliothèque Nationale, Paris, France (September 26, 2002)
- "The Utility of Musical Instruments in the Racial and Colonial Agendas of late 19th-century France," International Musicological Society, Leuven, Belgium (August 7, 2002)
- "Pauline Oliveros and the Space between," Sounding the margins, a 40 year retrospective of the works of Pauline Oliveros, San Francisco (June 1, 2002)
- "Time and Symbolic Structure in Stravinsky's The Flood," Stravinsky Festival, University of North Carolina, Chapel Hill (28 April 2002)
- "Cosmopolitan Paris Before the War," Pre-concert lecture, Bard Music Festival: Debussy and His World, Bard College, Annandale-on-Hudson, NY (August 18, 2001).
- "Preparation for the Prix de Rome Competition: Instruction at the Conservatory," Musical Education in Europe (1770-1914): Compositional, Institutional and Political Challenges, sponsored by the European Science Foundation, "Musical Life in Europe, 1600-1900," Paris, France (June 9, 2001).
- "Comtesse Greffulhe, the Queen of Music, and Concerts as a Form of Diplomacy," Paper presented at the conference, The Musician as Entrepreneur and Opportunist, 1600-1900, William Andrews Clark Memorial Library, UCLA, Los Angeles (June 2, 2001).
- Respondent and Session chair, "Session 4: Performance," The Art of David Tudor, a Symposium organized by the Getty Research Institute, Los Angeles, CA (May 19, 2001).
- "D'Indy and Ironies in the Making of a Reputation," Paper presented to the International Conference, Vincent d'Indy and His Times: Intersections of Music, Art, and Politics In Early 20th-Century France, Trinity College, Hartford, CT (May 11, 2001).
- "Imagining the Exotic Other: Musical Instruments in the Illustrated Press and Ethnographic Exhibitions of late 19th-century France," Paper presented to the Conference, Exhibiting Culture, Displaying race," Organized by the Interdisciplinary 19th Century Studies Association, Eugene, Oregon, (April 21, 2001).
- "State politics and the French Aesthetics of Prix-de-Rome cantatas, part 2," Musical Education in Europe (1770-1914): Compositional, Institutional and Political Challenges, sponsored by the European Science Foundation, "Musical Life in Europe, 1600-1900," Mainz, Germany (December 1, 2000.)
- "Democracy, Ethics, and Commerce: the Concerts populaires in late 19th c. France," Les sociétés de musique en Europe, 1700-1920. Structures, pratiques musicales et sociabilités, sponsored by the European Science Foundation, "Musical Life in Europe, 1600-1900," Zurich, Switzerland (7 October 7, 2000).
- "Orient/Occident: The French Concept of 'the West' and their Theory of Assimilation," Paper presented at the International Symposium, From Musical Exoticism to World Music, London, England (July 8, 2000).
- "State Politics and the 'French' Aesthetics of the Prix-de-Rome cantatas, 1870-1900." Paper presented at the International Conference on Nineteenth-Century Music, London, England (July 1, 2000)
- "Popularizing classical music: the contribution of popular venues." National Meeting of the American Musicological Society, Kansas City (November 4, 1999)

- "State Politics and the 'French' Aesthetics of the Prix-de-Rome cantatas, 1870-1900." Paper presented at the conference, "Musical Education in Europe (1770-1914): Compositional, Institutional and Political Challenges," sponsored by the European Science Foundation, "Musical Life in Europe, 1600-1900," Brussels, Belgium (October 30, 1999)
- "Music in service of public utility in four late 19th c. French concert societies." Paper presented at the conference, "Concert et publics en Europe entre 1700 et 1900," sponsored by the European Science Foundation, "Musical Life in Europe 1600-1900," Göttingen, Germany (March 26, 1999)
- "*Bleu horizon* and beyond: The politics of Initiation à la musique (1935)." Paper presented at the international conference, Myth and Reality: Music in the 1930s, Royal Holloway University, London, England (October 24, 1998)
- "Forming Useful Citizens: Music of public utility in 19th century France." Invited paper for the Research Committee, "Sociology of the Arts" (RC 37), at the World Congress of the International Sociological Association, Montreal, Canada (July 31, 1998) (withdrawn because of illness)
- "The Ironies of Gender in the Music of Augusta Holmès." Paper presented at the bi-annual conference, Feminist Theory and Music 4, Charlottesville, VA (June 6, 1997)
- "Seminar teaching and critical discourse in the classroom." Paper presented to a Panel on Music Curriculum, National Meeting of the American Musicological Society, Baltimore (November 8, 1996)
- "Building a public for orchestral music: Les Concerts Colonne." Paper presented at the Conference, Concert et public: mutation de la vie musicale en Europe de 1780 à 1914, organized by the Max-Planck Institut für Geschichte, Göttingen, la Mission Historique Française en Allemagne, and the Ecole des Hautes Etudes en Sciences Sociales, Paris (June 27, 1996)
- "Reinterpreting Indian Music: Race, Orientalism and Distinction." Paper delivered to the 40th Annual Meeting of the Society for Ethnomusicology, Los Angeles (October 20, 1995)
- "Making Alliances through Music: Russia as embraced by the French." Paper presented to the International Conference on 19th Century Music, University of Surrey, England (July 15, 1994)
- "The Social Roots of Innovation in Fin-de-siècle France." Paper presented to the Symposium, "1900-1920: Music, Politics, and the Transcendental Strain," UC Berkeley (April 24, 1992)
- "Inventing a tradition: John Cage's Composition in Retrospect." Paper presented to the "John Cage at Stanford" Synposium, Stanford Humanities Center, Stanford University (January 28, 1992)
- "Music is not music until: A musicologist's perspective." Paper presented to the Comparative Literatures Section at the National Meeting of the Modern Languages Association, San Francisco (December 29, 1991)
- "Concert Programs and their Narratives as Emblems of Ideology." Paper presented to the National Meeting of the American Musicological Association, Chicago, Illinois (November 8, 1991)
- "The chanson populaire as malleable symbol in turn-of-the-century France." Paper presented to the Fourth Symposium of the International Musicological Society, Osaka, Japan (July 1990).
- "Cocteau and New Music." Paper presented to the symposium, "Jean Cocteau and the Parisian Avant-Garde," University of California, Irvine (February 19, 1989).
- "Reinterpreting Indian Music: Delage and Roussel." Paper presented to the Symposium of the International Musicological Society and Festival of Music, Melbourne, Australia. (September 2, 1988)
- "Robert Erickson: An American Independent," Paper presented to the 34. Ferienkurse für Neue Musik, Darmstadt, Germany. (August 4, 1988)
- "Is there an American Musical Identity?" Opening address of the 34. Ferienkurse für Neue Musik, Darmstadt, Germany. (August 1, 1988)
- "The Making of a Reputation." Paper presented to the 59th Annual Meeting of the Pacific Sociological Association, Las Vegas, Nevada. (April 8, 1988)
- "Stravinsky and Paris." Paper presented to the Stravinsky: the late works Symposium, Colorado Music Festival, Boulder, Colorado. (July 23, 1987)
- "Time and Symbolic Structure in T.S. Eliot's Four Quartets and Stravinsky's The Flood." Paper presented to the Stravinsky: the late works Symposium, Colorado Music Festival, Boulder, Colorado. (July 19, 1987)

- "Apaches in Paris: The Making of a Turn-of-the-Century Art World." Paper presented to the National Meeting of the American Musicological Society, Cleveland, Ohio. (November 8, 1986)
- "The Apaches and Other Turn-of-the-Century Parisian Art Worlds." Paper presented to the 12th Annual Conference "Social Theory, Politics, and the Arts," University of California, San Diego. (October 18, 1986)
- "The Ballets Russes: Music and Spectacle in Stravinsky's Rite of Spring." Paper presented to the La Belle Epoque: 1885-1914 Symposium, Colorado Music Festival, Boulder, Colorado. (July 24, 1986)
- "The 'Sacred Battalion' for Debussy's Pelléas et Mélisande and the Making of a Turn-of-the-Century Art World." Paper presented to the La Belle Epoque: 1885-1914 Symposium (organized by Roger Shattuck and the Colorado Music Festival), Boulder, Colorado. (July 21, 1986)
- "Déodat de Séverac, la Schola Cantorum, et les Apaches." Paper presented to the "Hommage à Déodat de Séverac" Symposium, Abbaye de Fontfroide, France. (July 16, 1986)
- "Narrative and Narrativity in Music." Paper presented to the 20th Anniversary Meeting of the International Society for the Study of Time, Dartington Hall, Totnes, Devon, England. (July 9, 1986)
- "Maurice Delage (1879-1961) and his Concept of Exoticism." Paper presented to the joint meeting of the Pacific Northwest, Northern California, and Pacific Southwest Chapters of the American Musicological Society, University of California, Berkeley. (April 27, 1986)
- Respondent to the four papers of the Debussy session at the National Meeting of the American Musicological Society, Vancouver, Canada. (November 7, 1985)
- "Social and Political Forces behind the scandal of Debussy's Pelléas et Mélisande." Paper presented to the 11th Annual Conference, "Social Theory, Politics, and the Arts," Adelphi University, Garden City, NY. (October 27, 1985)
- "A Sociology of the Apaches: 'Sacred Battalion' for Pelléas." Paper presented at National Meeting of the American Musicological Society, Philadelphia. (October 27, 1984)
- "From Petrushka to The Rite of Spring." Paper presented at National Meeting of the American Musicological Society, Ann Arbor. (November 5, 1982)
- "The Influence of Visual Thinking on Stravinsky's Music." Paper presented at the International Stravinsky Symposium, La Jolla. (September 11, 1982)
- "Song As a Mode of Criticism: Debussy's Le Balcon." Paper presented at Pacific Southwest Chapter Meeting of the American Musicological Society. (February 20, 1982)
- "Timbre and the Compositional Process, Debussy's Brouillards." Paper presented at Mid-West Chapter Meeting of the American Musicological Society. (April, 1981)

OTHER PROFESSIONAL LECTURES

- "Wagner in Paris," Bard Music Festival, Bard College, New York (16 August 2009)
- Geballe Research Workshop presentation, "The Value of Music," Stanford University (January 13, 2009)
- "Music as Public Utility: A Theory of Musical Value," Alexander Lecture, Music Department, Stanford University (January 12, 2009)
- "The Dynamics of Identity in Fin de siècle French Music," Music Department, Columbia University (November 21, 2008)
- "Experiencing Time in Messiaen's *Quartet for the End of Time*," ROMP (The Carter-Messiaen Project), Reed College/Chamber Music Northwest, Portland, Oregon (25 January 2008)
- "Music as Public Utility: From Horace to World Music Day," Williams College (6 November 2007)
- "Listening to Pauline Oliveros: From *Bye Bye Butterfly* and the *Sonic Meditations* to Deep Listening," Williams College (6 November 2007)
- "Promoting Colonialism: Musical Instruments as Emblems of Race and Culture," Williams College (5 November 2007)
- "Music as Public Utility: From Horace to World Music Day," School of Music, University of Michigan (22 March 2007)
- "Forging French Identity" the Political Significance of *la musique ancienne et moderne*," School of Music, Trinity College, University of Dublin, Ireland (7 March 2006)
- "Japan and the Problem of Assimilation," School of Music, Trinity College, University of Dublin, Ireland (6 March 2006)
- "Contingencies of Meaning in Transcriptions and Excerpts," Music Department, King's College, London, UK (2 November 2005)

- "Four Parisian concert societies and their contributions to public utility," Music Department, UC Davis (24 February 2005)
- "Déconstruire d'Indy, ou la problématique des reputations de compositeurs," Institut de Hautes Etudes, Brussels (15 December 2004)
- "Rethinking the popular in late 19th Century French Music," Music Department, Case Western Reserve University, Cleveland, Ohio (22 April 2004)
- "Writing Music History as a Woman," Women's Center, Case Western Reserve University, Cleveland, Ohio (26 February 2004)
- "Contingencies of Meaning in the Context of Diverse Uses: Popularizing Samson et Dalila," Cornell University, Ithaca, New York (22 October 2003)
- "Apprendre à aimer la musique: les pratiques sociales, éthiques et esthétiques des amateurs à la fin du 19^e siècle, DEA Musique et sciences sociales de l'École des hautes études en sciences sociales: Aimer la musique. Sociologie de la musique, histoire de l'amateur, musicologie du goût, Paris, France (June 11, 2002)
- "Challenging the trickle-down theory of cultural hegemony: Concerts at the Bon marché," Departmental seminar, Music Department, UCSD (4 March 2002)
- "Les programmes de concerts à Paris de 1870 à 1900: Notions du concert, sources, et problématiques," lecture presented to the seminar, Le Concert en France de la fin de l'Ancien Régime à la première guerre mondiale, Institut universitaire de France, Paris, France (1 February 2002)
- "Imaging the Exotic Other: Musical Instruments in the Illustrated Press and Ethnographic Exhibitions in late 19th-century France," University of Southern California, Los Angeles, CA (February 23, 2001).
- "Le Concert en France en 1900. Modélisation de la vie de concert en France et dans les colonies," Invited lecture for the DEA, Patrimoine musical régional, Université de Rouen, France (December, 14, 2000).
- "Ideologies of the Popular: Ethics and Morality in the Music Culture of late 19th C. Paris," Distinguished Lecture Series, Department of Musicology, UCLA (February 29, 2000).
- "Musicologies at the Millennium: development or recapitulation," Paper presented at the Joint Meeting of the Pacific Southwest Chapter of the American Musicological Society and the Society for Ethnomusicology, Southern California Chapter, University of San Diego (February 25, 2000)
- "Ideologies of the Popular: Domesticating Art Music in late 19th century Paris," Department of Music, UC Santa Barbara (February 4, 2000).
- "The politics of love, beauty, and charm: Music's public utility in late 19th c. France," Paper presented to the UCSD Humanities Center (February 3, 1999).
- "Postmodernism and beyond." Paper presented to the Music Department, University of Iowa (March 1998)
- "The political usefulness of the feminine in 19th century French Music." Paper presented to the Music Department, University of Iowa (March 1998)
- "Useful Music, or How music was used in 19th century Paris." Paper presented to the Department of Music, University of Calgary, Canada (March 20, 1997).
- "New Directions in Musicology: Knowledge, Voice and Values." Claremont Graduate School Music Program Colloquium (October 11, 1995).
- Interview: "The Story of Western Music: Late 19th Century France and England." BBC World Service, broadcast worldwide (December 31, 1994).
- "When Music Talks Back: Meaning in Late 19th Century French Music." Paper delivered to the Music Department, Stanford University (May 9, 1994)
- "Moving beyond the Modern-Postmodern Dialectic." Paper delivered in the Distinguished Lecture Series in Musicology, Music Department, UCLA (February 1993).
- "Autour de la Comtesse Greffulhe: pouvoir social et innovation musicale." Invited lecture delivered at the Musée d'Orsay, Paris, France (December 5, 1992)
- "Sound-space: Cage and Metaphor." Paper presented to the interdisciplinary symposium, "Creating Environments: Nature, Space, and Form" at the UCSD School of Architecture (April 11, 1992).
- "Concert Programs and their Narratives as Emblems of Ideology." Paper presented to the Music Department, Brandeis University, Waltham, Mass. (March 1992).
- "Postmodernism, Narrativity, and the Art of Memory." Paper presented at the Music Department Colloquium, Columbia University, New York, N.Y. (March 1992)
- "Postmodernism, Narrativity, and the Art of Memory." Paper presented to the Musicology Colloquium Department of Music, Stanford University (January 27, 1992)

- "Problèmes du post-modernisme IV: Conclusions," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 21, 1991)
- "Problèmes du post-modernisme III: en Europe," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 20, 1991)
- "Programmes de Concerts et leurs récits comme 'emblème' de l'idéologie," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 19, 1991)
- "Problèmes du post-modernisme II: les postmodernismes américains," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 14, 1991)
- "Problèmes du post-modernisme I: le modernisme," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 13, 1991)
- "Visual iconography, video and other wide-band methods of documentation used in my research." Presentation of my research to the graduate seminar, Music 201, Seminar in Documentation, UC Santa Cruz (November 22, 1991).
- "Stravinsky." Six-hour seminar for the D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 21, 1990)
- "L'histoire sociale de la musique." D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 20, 1990)
- "Le tournant du siècle." Six-hour seminar for the doctoral students of the D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (December 14, 1990)
- "Reinterpreting Indian Music: Roussel and Delage." Paper presented to the Festival of French Romantic Music, Agnes Scott College, Atlanta, Georgia (February 26, 1990); also presented at Spellman College, Atlanta, Georgia (February 27, 1990).
- "Religion, Patriotism, and Progress as Musical Ideologies in turn-of-the-century Paris." Paper presented to the Festival of French Romantic Music, Agnes Scott College, Atlanta, Georgia (February 26, 1990).
- "From Berlioz to Debussy: The Social Roots of Innovation." Paper presented to the Festival of French Romantic Music, Agnes Scott College, Atlanta, Georgia (February 25, 1990); also presented at Kennesaw College, Kennesaw, Georgia (February 28, 1990).
- "Le compositeur, son monde musical, et son public en collaboration," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (November 25, 1989).
- "Le compositeur en face de son public," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (November 24, 1989).
- "Le compositeur dans son monde musicale," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (November 18, 1989).
- "L'histoire sociale de la musique et la sociologie de la musique," D.E.A. Musique et Musicologie du XXe Siècle, C.N.R.S./I.R.C.A.M., Paris, France (November 17, 1989).
- "Stravinsky and the Ballets Russes: Cultural and Artistic Collaboration as the Impetus for Revolutionary Innovation," The Arts and Russia in Revolution, a Classics in Context Festival, Humana National Headquarters, Louisville, Kentucky (September 11, 1989).
- "Stravinsky in Context, III," The Arts and Russia in Revolution, a Classics in Context Festival, Louisville Symphony, Louisville, Kentucky (September 10, 1989).
- "Stravinsky in Context, II," The Arts and Russia in Revolution, a Classics in Context Festival, Louisville Symphony, Louisville, Kentucky (September 10, 1989).
- "Stravinsky in Context, I," The Arts and Russia in Revolution, a Classics in Context Festival, Louisville Symphony, Louisville, Kentucky (September 7, 1989).
- "La Gestion des carrières musicales au début du XXe siècle: stratégies personnelles et contraintes compositionnelles." Paper presented to the Seminaire d'histoire sociale de la musique, Centre d'Information et de Documentation "Recherche Musicale" of the Centre Nationale de la Recherche Scientifique, Paris, France. (December 7, 1988)
- "Institutionalized Aesthetic Diversity at the University of California." Paper presented to the 34. Ferienkurse für Neue Musik, Darmstadt, Germany. (August 5, 1988)
- "The Making of a Reputation: Fauré, Debussy, and Ravel." Paper presented to the Music Department of the University of California, Davis. (May 22, 1987)
- "De Petrouchka au Sacre du printemps: correspondences entre les arts." Paper presented at the Centre National de la Recherche Scientifique Paris. (March 1, 1984)
- "Stravinsky et ses amis parisiens, les Apaches." Paper presented at Centre National de la Recherche Scientifique, Paris. (February 9, 1984)

"Choreography and Musical Form in Debussy's Jeux." Paper presented on Music Department Colloquium, University of California at Berkeley. (May 26, 1982)

PANEL PARTICIPATION

- Chair, "The Third Anthony Pople Memorial Lecture," Sixth Biennial International Conference on Music Since 1900, Keele University, UK (4 July 2009)
- Conceptual organization: Presidential Forum: "Diversity: Strengths and Challenges," National Meeting of the American Musicological Society, Quebec City, Canada, 2 November 2007
- Chair, "Americans in Paris," Society of American Music, Eugene, Oregon (18 February 2005)
- Panelist, "Changing 20th century Ideas on 20th-Century Music: Old and New Scholarly Thinking," Pacific Southwest Chapter of the American Musicological Society (27 February 1999)
- Panelist, "The Juggling act: Music faculty positions in the 1990s," Invited Presentation by the AMS Committee on Career-related Issues, National Meeting of the American Musicological Society, Phoenix, October 30, 1997
- Co-organizer of the Round-table, "Directions in Musicology," at the 16th International Congress of the International Musicological Society, August 16, 1997
- Chair, "Broadcasting and the media," 16th International Congress of the International Musicological Society, London, August 15, 1997
- Chair, "Putting the Score in Its Place: Satie, Cage, and the Musical," at the National Meeting of the American Musicological Society, Baltimore, Maryland, November 7, 1996
- Chair, "Women in Public," National Meeting of the American Musicological Society, New York, November 5, 1995
- Chair, "Negotiating Colonial and Post-colonial Identities," 40th Annual Meeting of the Society for Ethnomusicology, Los Angeles, October 20, 1995
- Chair, "Feminisms Across Generations," Feminist Theory and Music III Conference, UC Riverside, June 17, 1995
- Chair and Panelist: "Rethorizing Music." Study Session, National Meeting of the American Musicological Society, Minneapolis, October 28, 1994
- Panelist in a special session, "Musicology and Sociology in Dialogue," at the National Meeting of the American Musicological Society November 8, 1992
- Chair, Debussy session, National Meeting of the American Musicological Society, Vancouver, Canada, November 7, 1985.
- Chair, Stravinsky session, National Meeting of the American Musicological Society, Ann Arbor. November 5, 1982

NATIONAL AND INTERNATIONAL COMMITTEES

AMS Colin Slim Award Committee, 2009-
 AMS Committee on Cultural Diversity, co-chair, 2006-2008
 AMS Committee on Membership and Professional Development, 2007-08
 Advisory Board: Musica Humana (Korea), 2008- present
 Advisory Board: 19th-Century Music, 2005-present
 AMS Howard Mayer Brown Fellowship Committee, 2004- 2008
 Advisory Board: Lyrica Society for Word-Music Relations
 Chair, Program Committee, National Meeting of the American Musicological Society, Houston, 2003
 Program Committee, National Meeting of the American Musicological Society, 2001-2004
 Comité scientifique (Organizing committee), Vincent d'Indy et son temps, an international conference at the Bibliothèque Nationale, Paris, France, September 2002
 Fellowship Selection Committee (final stage grant panel to choose external and internal fellows), Stanford Humanities Center, 2001-02
 Board of Directors: Pauline Oliveros Foundation, 1995 - 2001; Secretary of the Board, 2001
 Editorial Board: Women and Music: a Journal of Gender and Culture, 1995 - present
 Advisory Board: Repercussions, 1993 - present
 Advisory Board: Open Space Magazine, 1999 - present
 Advisory Board: Ernest Krenek Society, 2000 - present
 Audio-Visual Committee of the Society of Ethnomusicology, 1998-present
 Program Committee to plan the 1997 meeting of the International Musicological Society, London
 American Musicological Society Nominating Committee, 1994-95
 Council of the American Musicological Society, 1991-1994
 Chair, Program Committee, Feminist Theory and Music III Conference, UC Riverside, June 15-18, 1995
 Co-convenor of the research residency group, Retheorizing Music, with Philip Brett at the UC Humanities Research Institute, Fall 1994, for the thirteen fellows in residence
 Organizer: International Stravinsky Symposium, La Jolla: Conception, fund-raising, execution (September 1982)

REVIEWER AND CONSULTANT

grants: National Endowment for the Humanities, Guggenheim Foundation, Stanford Humanities Center (annually since 1994), British Academy Humanities Research Board, American Council for Learned Societies
 presses: University of California Press, Yale University Press, Oxford University Press, Indiana University Press, Wesleyan University Press, University of Rochester Press, Western University Press, University of Chicago Press, University of Nebraska Press
 music journals: Journal of the American Musicological Society, Journal of the Royal Musical Association, Music and Letters, Music Perception, Musical Quarterly, Women and Music, Perspectives of New Music, 19th Century Music, Journal of Musicology
 reviewer for faculty promotions: University of London, Institut universitaire de France, Stanford University, UCLA, UC Davis, University of Illinois, University of Colorado, Boulder, University of Texas, Austin, Indiana University, Northern Illinois University, Trinity College, Emory University, Eastman School of Music, City University of New York, University of South Carolina, King's College (London), University of Keele (UK)

Jann C. Pasler: **TEACHING**

CRITICAL STUDIES AND EXPERIMENTAL PRACTICES IN MUSIC

Founder of this interdisciplinary Ph.D. program at UCSD (directed 1991-2006, 1997-2003 with George Lewis)

PH.D. ADVISING

In addition to those who transferred into CSEP in its first years, we have had an average of 4 entering graduate students since 1997, leading up to 8 in 2005-06 and 8 in 2007-08. Until this most recent class, many of whom intend to change to a performance-based new degree program, I have chaired or co-chaired (with George Lewis or Anthony Davis) all but two of these students' MA theses and dissertations.

Chair of the Ph.D. Committee: 17 students in the Music Department (1981-present); during 2001-06 chaired 11 PhD committees

Member of the Ph.D. Committee: 23 students in the Music Department (1981-present); during 2001-06: 7

Member of the Ph.D. Committee: 8 students in other departments (i.e. History, Literature, Sociology, Communications, Visual Arts)

Chair or Member of the Ph.D. Committee of Musicology students outside UCSD: 3 at UCLA, Stanford, Duke, the University of Melbourne, State University of New York, Buffalo, Cornell University, Université libre de Bruxelles

GRADUATE SEMINARS

Music and Racial Identity (winter 2009)

In Search of Regeneration: Music, Race, and French Identity, 1870-1914 (winter 2008, UCLA)

Theorizing Concerts and Concert Life (spring 2006, spring 2008)

Hermeneutics and the interplay of meanings in music (winter 2005)

Music and Video (winter 2002)

Constructing Musical Identity in the West: Memory, History, Progress (winter 2001)

Grant-Writing and other professional skills (fall 2000, 2002, 2009)

Critical Methods and Creative Identities (annually since its inception, 1997-present)

Music and Ethics (winter 2000)

Gender and Body in Music (1991, 1999)

Cross-culturalism in Music (1996, 1998)

Personal Narrative in Music (1995, 1997)

Musical Hermeneutics (1993)

Postmodernism in Music (1990-92)

Reputation Strategies and Compositional Choices (1986, 1988)

Sociology of Music (1985, 1987)

Narrative and Narrativity in Music (1983, 1984)

Time and Form in Music (1982)

Medieval Music (1981)

Symphonic Music (1981)

UNDERGRADUATE COURSES

Theorizing Concerts and Concert Life (seminar 2006, 2008)

Music History, Greeks to the Present (a three-quarter sequence for music majors, annually 1981-1993)

Women in Music (annually)

Feminist Theory and Music (seminar)

John Cage

Wagner (team-taught with Robert Israel, set-designer)

Contemporary Arts

Academies of the late 16th century

Paris-Vienna c. 1900

Jann C. Pasler: **UNIVERSITY SERVICE** (selected contributions)

Music Department (recent contributions)

Chair or co-chair, CSEP faculty committee, 1991-2006
 Executive and Budget Committee, annually since its inception-2006
 Graduate Admissions Committee, annually since the late-1990s
 Graduate Curriculum Committee, 2001-03, 2006
 Graduate Advisor, Critical Studies and Experimental Practices, 2002-03, 05-06
 Various search committees and other committees
 Director, CSEP Intermedia Festival, June 2-5, 2005

University

Member: UCSD Search Committee for a provost of Eleanor Roosevelt College, 2009
 Member: UCSD Committee on the Status of Women, 2008-
 Member: UCSD Committee on Planning and Budget, 2001-03
 Member: UCSD Task Force to study Gender Equity, 2001-02
 Member: Search Committee for the UCSD University Librarian, 2000
 Member: UCSD Chancellor's Committee on the Status of Women, 1997-2000
 Member: UCSD Committee on International Education, 1996-2000
 Member and Chair: Committee on Comparative Studies in Language, Society, and Culture (a Ph.D. Program), 1990-present
 Chair: Committee on Educational Policy Sub-committee to review the Women's Studies Program at UCSD, 1995 -1997
 Chair: InterArts Consortium, 1990-92
 Chair: Center for Music Experiment Advisory Board, 1988-91
 Member: Eleanor Roosevelt College Executive Committee, 1989-93
 Member: Curriculum Committee to plan the General Curriculum for a new college, subsequently called Eleanor Roosevelt College (1988)
 Chair: Warren College Curriculum Reform Committee, 1984-86
 Member: Warren College Executive Committee, 1984-1985