

## EDUCATION

- 1986 Ph.D. in Musicology, Boston University.
- 1974 Mellomfag (equivalent to M.A.) in German Studies, Trondheim University, Norway
- 1971 Staatsexamen für das Lehramt an Gymnasien (equivalent to M.A.) in Music, Musikhochschule Detmold, West Germany

## AREAS OF SPECIALIZATION

History of the medieval and renaissance music and theory  
Music in colonies, mission and trade stations  
Theories about the evolution of music

## PROFESSIONAL EXPERIENCE

- 2015- Distinguished Professor of Music, University of California, Davis
- 1996- Professor of Music, University of California, Davis
- 1991-96 Associate Professor of Music, University of California, Davis
- 1989-91 Assistant Professor of Music, University of California, Davis
- 1981 Lecturer, Department of Music, Trondheim University, Norway
- 1975-76 Flutist, Trondheim Symphony Orchestra, Norway
- 1974-76 Lecturer, Department of Music, Trondheim University, Norway

## VISITING APPOINTMENTS

- 2011-12 Lise-Meitner Fellow and Visiting Professor, University of Vienna
- 2005-06 Lehman Visiting Professor, The Harvard University Center for the Study of the Italian Renaissance, Villa I Tatti, Florence.
- March 1999 Astor Visiting Lecturer, Oxford University.

## ORGANIZATION OF CONFERENCES

Mondavi Center, University of California, Davis, "Compositional Processes: A Discussion with Composers, Musicologists, and Ethnomusicologists," March 3, 2008.

Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, "The Art of Memory: Between Archive and Invention from the Middle Ages to the Late Renaissance: Literature, Art and Music," May 11, 2006.

## AWARDS and FELLOWSHIPS

- 2015-16 Fellow, Wissenschaftskolleg zu Berlin (Institute of Advanced Studies)
- 2015 Faculty Research Lecturer, The University of California, Davis. (The award is the highest honor the Davis Division of the Academic Senate accords its members and is only given to one faculty each year.)
- 2014 Colin Slim Award for the best article by a senior scholar from the American Musicological Society for "Spreading the Gospel of Singbewegung."
- 2014 Bruno Nettl Prize from the Society of Ethnomusicology for "Spreading the Gospel of Singbewegung," which recognizes an outstanding publication dealing with the history of the field of ethnomusicology.
- July 2012 Director's Guest, Civitella Rainieri Foundation, Italy
- 2011-12 Presidential Fellow, University of California
- 2011-12 Lise-Meitner Fellowship, (for highly qualified scientists of any discipline), Vienna, Austria Science Fund
- 2011 Herbert A. Young Society Deans' Fellowship Award
- 2006 Wallace Berry Award from the Society for Music Theory for the best book in 2005 for Medieval Music and the Art of Memory
- 2006 ASCAP Deems Taylor Award for from the American Society of Composers, Authors, and Publishers for Medieval Music and the Art of Memory

- 2001-02 Fellow, National Endowment for the Humanities
- 2001-02 Marta Sutton Weeks Fellow, Stanford Humanities Center
- 1996-97 Fellow, John Simon Guggenheim Foundation
- 1992-93 Presidential Fellow, University of California (declined)
- 1992-93 Ahmansson Fellow, Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, Florence
- 1991 Alfred Einstein Award for "a musicological article of exceptional merit by a scholar in the earlier stages of his or her career" for "The Myth of *diminutio per tertiam partem*"

## PUBLICATIONS

### I. Books

Anna Maria Busse Berger and Jesse Rodin, eds., The Cambridge History of Fifteenth-Century Music (Cambridge: Cambridge University Press, 2015).

Anna Maria Busse Berger and Massimiliano Rossi, eds., Memory and Invention: Medieval and Renaissance Literature, Art, and Music, I Tatti Studies, (Florence: Olschki, 2009).

Medieval Music and the Art of Memory (Berkeley: The University of California Press, 2005). Winner of Wallace Berry Award from Society for Music Theory and ASCAP Deems Taylor Award for 2006. Italian translation by Carla Vivarelli, La musica medievale e l'arte della memoria (Rome, 2008).

Mensuration and Proportion Signs: Origins and Evolution (Oxford: Clarendon Press, 1993).

### II. Articles

"Die Ausbreitung des Evangeliums und die Singbewegung – eine musikethnologische Mission im Tanganyika der 1930er Jahre," Ed., Christian Utz, in Geschichte und Gegenwart des musikalischen Hörens, (1915).

"Franco's Notational Reforms: Acceptance and Resistance," eds. Fabian Kolb and Klaus Pietschmann, Musik der mittelalterlichen Metropole. Räume, Identitäten und Kontext der Musik in Köln und Mainz ca. 900-1400, in Beiträge zur rheinischen Musikgeschichte (Kassel: Merseburg, 2015), 15 pages.

“Introduction,” Anna Maria Busse Berger and Jesse Rodin, eds., The Cambridge History of Fifteenth-Century Music, (Cambridge: Cambridge University Press, 2015), 29 pages.

“Composition in the Mind,” Anna Maria Busse Berger and Jesse Rodin, eds., The Cambridge History of Fifteenth-Century Music, (Cambridge: Cambridge University Press, 2015) 15 pages.

“How Did Oswald von Wolkenstein Make His Contrafacta,” Anna Maria Busse Berger and Jesse Rodin, eds., The Cambridge History of Fifteenth-Century Music, (Cambridge: Cambridge University Press, 2015) 15 pages.

“Spreading the Gospel of Singbewegung: An Ethnomusicologist Missionary in Tanganyika of the 1930s,” Journal of the American Musicological Society, 66 (2013), 475-522.

“Gedächtniskunst und Kompositionsprozess in der Renaissance,” Michele Calella and Nicholas Urbanek, eds., Historische Musikwissenschaft. Grundlagen und Perspektiven (Stuttgart: Metzler, 2013), 356-66.

“Music Graffiti in the Crypt of Siena Cathedral: A Preliminary Assessment,” Judith Paraino, ed., Critical Practices of Medieval Music: Theory, Composition, Performance, (n.p.: American Institute of Musicology, 2013), 255-67.

“Wie hat Oswald von Wolkenstein seine Kontrafakta angefertigt?” in Urbanität, Identitätskonstruktion und Humanismus: Musik, Kunst und Kultur zur Zeit des Basler Konzils, Resonanzen (Basel: Schwabe, 2013), pp. 1-16.

“Orality, Literacy, and Quotation in Medieval Music,” Yolanda Plumley and Giuliano di Bacco, eds., Citation, Intertextuality and Memory in the Middle Ages and Renaissance, vol. 2: Cross-Disciplinary Perspectives on Medieval Culture (Exeter: University of Exeter Press, 2013), 30-50.

“Teaching and Learning Music,” Mark Everist and Thomas Kelly, eds., The Cambridge History of Medieval Music (Cambridge: Cambridge University Press, 2015), 27 pages

“Wann wurde das Notre Dame Repertorium kanonisch?” Der Werkekanon in der Musik-Werturteil, Konstrukt, historiographische Herausforderung, Eds. Klaus Pietzschmann and Melania Wald (Munich: Edition Text und Kritik, 2013), 254-79.

“The Use of Architectural Proportions in Compositions of the Fourteenth Century,” Renaissance Studies in Honor of Joseph Connors, ed. Louis A. Waldman, Machtelt Israëls (Florence: Olschki, 2013), 600-607, 722-25.

"The Consequences of Ars Nova Notation," Calligraphy of Medieval Music, ed. John Haines, Musicalia Medii Aevi I (Turnhout: Brepols, 2012), ch. 15. Ca. 20 pages.

"Musica e matematica dal Medioevo al Rinascimento," in La matematica, vol. 3, eds. Claudio Bartocci and Piergiorgio Odifreddi (Turin: Einaudi, 2011), pp. 19-45.

"The Role of Proportions in Composition and Memorization of Isorhythmic Motets," eds., Sabine Rommevaux, Philippe Vendrix & Vasco Zara, Proportions, Centre d'Études Supérieures de la Renaissance, Tours (Turnhout: Brepols, 2011), pp. 171-86.

"The Problem of Diminished Counterpoint," „Uno gentile et subtile ingenio": Studies in Renaissance Music in Honour of Bonnie Blackburn, ed. Jennifer Bloxam, Gioia Filocamo, and Herbert Kellman, (Turnhout: Brepols, 2009), 13-27.

"Some Thoughts on Composition, Transmission and Notation of Early Music," Early Music: Context and Ideas II, International Conference in Musicology, 11-14 September, 2008 (Cracow: Institute of Musicology, 2008), 21-26.

"Models of Composition in the Fifteenth Century," in Memory and Invention in Medieval and Renaissance Literature, Visual Arts, and Music, I Tatti Studies (Florence: Olschki, 2009), pp. 59-80.

"The Origins of the Agenda of Medieval Musicology," in Music's Intellectual History: Founders, Followers, and Fads, First Conference of the Répertoire International de Littérature Musicale, 16-19 March, 2005, The City University of New York, ed. Zdravko Blazekovic (New York: RILM, 2009), 261-89.

"Compositional Practices in Trecento Music: Model Books and Musical Traditions," in Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm, eds. Melania Bucciarelli and Berta Joncus (Woodbridge, Suffolk: Boydell & Brewer, 2007), pp. 24-37.

"Die isorhythmische Motette und die Gedächtniskunst," Kongressbericht Weimar 2004, Musik und kulturelle Identität, XIII. Internationaler Kongress der Gesellschaft für Musikforschung, forthcoming with (Kassel: Bärenreiter, 2007).

Review-essay of Jürg Stenzl, ed., Perotinus Magnus, Musik-Konzepte, 107 (Munich: Edition Text + Kritik, 2000), in Plainsong and Medieval Music, 11 (2002), 44-54.

"L'invention du temps mesuré au XIIIe siècle," in Les Ecritures du temps, ed. Peter Szendy, Centre Georges Pompidou, IRCAM (Paris: l'Harmattan, 2001), pp. 21-56.

"Friedrich Ludwig, Jacques Handschin and the Agenda of Medieval Musicology"

forthcoming in Perspektiven auf die Musik vor 1600: Beiträge vom Symposium Neustift, /Novacella, 1998, ed. Annegrit Laubenthal (Hildesheim: Olms, 2005).

"The Evolution of Rhythmic Notation," Thomas Christensen, ed., The Cambridge History of Western Music Theory (Cambridge: Cambridge University Press, 2002), pp. 628-56.

"The Interpretation of Mensuration Signs and Their Relationship to Commercial Arithmetic," Le notazioni della polifonia vocale dei secoli IX-XIV, eds. Maria Caraci Vela, Daniele Sabaino, and Stefano Aresi, (Pisa: Edizioni ETS, 2008), pp. 315-29.

"Gedächtniskunst und frühe Mehrstimmigkeit: Mündlichkeit in der Überlieferung des Notre Dame Repertoires," in Hermann Danuser and Tobias Plebuch, eds., Musik als Text, vol. 2, (Kassel: Bärenreiter, 1999), pp. 241-46.

"Die Rolle der Mündlichkeit in der Komposition der 'Notre Dame-Polyphonie,'" Das Mittelalter, 3 (1998), 127-43.

"Notation mensuraliste et autres systèmes de mesure au XIV<sup>e</sup> siècle," Médiévales, 32 (1997), 31-46.

"Cut Signs in Fifteenth-Century Musical Practice," in Music in Renaissance Cities and Courts. Studies in Honor of Lewis Lockwood, ed. Jessie Ann Owens and Anthony M. Cummings (Michigan: Harmonie Park Press, 1997), pp. 101-12..

"Mnemotechnics and Notre Dame Polyphony," Journal of Musicology, 14 (1996), 263-98.

"Musical Proportions and Arithmetic in the Late Middle Ages and Renaissance," Musica Disciplina, 44 (1990), 89-118.

"The Myth of diminutio per tertiam partem," Journal of Musicology, 8 (1990), 398-426.

"The Origin and Early History of Proportion Signs," Journal of the American Musicological Society, 41 (1988), 403-33.

"The Relationship of Perfect and Imperfect Time in Italian Theory of the Renaissance," Early Music History, 5 (1985), 1-28.

#### IV. Edited CDs and Notes

Walzenaufnahmen von Franz Rietzsch – Tanzania 1931-37. Berliner Phonogramm-Archiv-Historische Klangdokumente / Berlin Phonogramm-Archiv-Historical Sound Documents (Berlin: Berlin Phonogramm-Archiv, 2014).

## V. Translations

Jan of Lublin, Tabulatura Ioannis de Lublin canonic (1540). Ed. Elzbieta Witkowska-Zaremba. (Warsaw: Polish Academy of Sciences, 2014). Transl. from Latin to English.

## KEYNOTE LECTURES

“Compositional Process and Improvisation,” Università della Svizzera italiana, Scuola dottorale confederale in *Civiltà italiana*, Cortona, July 8, 2015.

“Compositional Process: A Reappraisal,” MedRen (Medieval-Renaissance), Conference Birmingham, July 3, 2014.

“How Did Oswald von Wolkenstein Make His Contrafacta?” International Musicological Society, Rome, July 4, 2012.

“Quotation in Medieval Music,” International Conference “Citation, Intertextuality, and Memory in the Middle Ages: Text, Music, Image.” University of Exeter, Centre for Medieval Studies, 29<sup>th</sup>-30<sup>th</sup> January, 2009.

“Compositional Practices in Trecento Music: Model Books and Musical Traditions,” Keynote Lecture at Meeting of the American Musicological Society, Chapel Hill, NC, September 29, 2007.

## PAPERS READ

“How do Memory and Improvisation Relate to the Written-Out Composition?” UCLA Distinguished Lecture Series, Department of Musicology, January 22, 2015.

“Franco’s Notational Reforms: Acceptance and Resistance,” International Conference in Mainz and Cologne, “Musik der mittelalterlichen Metropole. Räume, Identitäten und Kontext der Musik in Köln und Mainz ca. 900-1400.”

“Medieval Arts of Memory,” in “Bone Flute to Autotune: A Conference on Music & Technology in History, Theory, and Practice,” University of California, Berkeley, April 25, 2014.

“Bruno Gutmann, the Chagga, and the *Singbewegung*,” International Symposium “Sociologies of Music Theory: Institutions, Media, and Practice,” University of Chicago, February 28, 2014.

“Spreading the Gospel of Singbewegung: An Ethnomusicologist-Missionary in Tanganyika in the 1930s,” International Symposium at Universität für Musik und Darstellende Kunst Graz, Austria, “Geschichte und Gegenwart des musikalischen Hörens,” January 17-19, 2013, Graz and at a Colloquium on Peabody Conservatory / Johns Hopkins University, November 13, 2013.

Seminar on “Notenschrift – Gedächtnis – Visualisierung,” at the Musicology Department, University Basel, May 4, 2012 (with Susan Forscher Weiss).

“Die Ausbreitung des Evangeliums und die Singbewegung – Eine musikethnologische Mission im Tansania der 1930er Jahre,” Colloquium at the Department of Music, University of Zurich, May 2, 2012 and at Colloquium at Department of Music, University of Salzburg, June 19, 2012.

“Die Kirchenmusik der Herrnhuter Gemeinden vor dem 2. Weltkrieg,” Archivtag, Unitätsarchiv Herrnhut, Germany, March 17, 2012.

“Wie hat Oswald von Wolkenstein seine Kontrafakta angefertigt?” International Meeting “Urbanität, Identitätskonstruktion und Humanismus: Musik, Kunst und Kultur zur Zeit des Basler Konzils,” August 19-20, Basel University, Switzerland and Colloquium at the Department of Musicology, Humboldt Universität, Berlin, June 7, 2011.

“The Case of Oswald von Wolkenstein: How Would a Musically Illiterate Composer Go About Creating His Compositions?” Symposium on the Musical Hand, Stanford University, March 3, 2011 and at Symposium “Création polyphonique – oralité”, University of Toulouse, April 25, 2012.

“How Did Oswald von Wolkenstein Make His Contrafacta?” Annual Meeting of the American Musicological Society, Indianapolis, November 6, 2010 and at the International Symposium, “Arti e pratiche della memoria,” December 15-16, 2011, Scuola Normale Superiore, Pisa, Italy.

“Quotation in Medieval Music: The Case of Oswald von Wolkenstein,” Colloquium at Department of Music, King’s College, London, March 31, 2010.

“Model Books and Compositional Practice in Fifteenth-Century Art and Music,” Center for Medieval and Renaissance Studies, Ohio State University, October 9, 2009 and on December 8, 2009 at Institute of Art, Polish Academy of Sciences, Warsaw, Poland.



“Wann war das Notre Dame Repertoire kanonisch?” Paper read at International Conference “Der Werkekanon in der Musik: Werturteil, Konstrukt, historiographische Herausforderung,” Munich, July 22-26, 2009.

“Some Thoughts on Composition, Transmission, and Notation of Early Music,” Paper presented as Co-chair of Roundtable Discussion at Krakow, Poland, of “Early Music: Context and Ideas, September 11-14, 2008.

“The Role of Proportions in the Composition and Memorization of Isorhythmic Motets,” at Le COLLOQUES D’ETUDES HUMANISTES, Proportions: Arts-Architecture-Musique-Mathematiques-Sciences, Université François Rabelais, Tours, June 30-July 4, 2008 and at Musicology Department, University of Basel, May 3, 2012.

“The Magic Flute,” Lecture at the Mondavi Center, Davis, February 25, 2008.

“Compositional Practices in Trecento Music: Model Books and Musical Traditions,” Annual Meeting of the American Musicological Society, Quebec, November 3, 2007.

“The Consequences of Ars Nova Notation,” at “The Calligraphy of Medieval Music,” University of Toronto, 21-23 September, 2007.

“Compositional Practices in the Italian Renaissance: Model Books and Musical Traditions,” Colloquium at the Music Department, University of Washington, Seattle, December 1, 2006.

“Models of Composition in the Fourteenth and Fifteenth Century,” Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, “The Art of Memory: Between Archive and Invention from the Middle Ages to the Late Renaissance: Literature, Art and Music,” May 11, 2006 and the Annual Meeting of the Renaissance Society of America, Miami, March 26, 2007.

“The Memorial Archive of the Medieval Musician,” Utrecht University Colloquia in Musicology, December 7, 2005 and at the Villa Spelman, Johns Hopkins University in Florence, Colloquium, February 6, 2006.

“Compositional Process and the Art of Memory in Notre Dame Polyphony,” Master Class/Research Seminar, Institute of Medieval Studies, University of Utrecht, December 8, 2005 and the Department of Music, University of Berne, Switzerland, April 19, 2006.

“Isorhythmic Motets and the Art of Memory,” Master Class/Research Seminar, Institute of Medieval Studies, University of Utrecht, December 9, 2005.

“Memory: Between Orality and Literacy,” Medieval and Renaissance Music Conference, Tours, Centre d’Etudes Supérieures de la Renaissance, July 13-16,

2005.

"The Purpose of Isorhythm," Music Forum, The Graduate Center, CUNY, May 5, 2005.

"How Did Medieval Composers Work Out Pieces in the Mind?" The Center for Medieval Studies, University of Minnesota, Minneapolis, April 14, 2005.

"Friedrich Ludwig, Jacques Handschin and the Agenda of Medieval Musicology," First Conference the Répertoire International de Littérature Musicale on "Music's Intellectual History: Founders, Followers, and Fads," The City University of New York Graduate Center, 16-19 March, 2005.

"Die isorhythmische Motette und die Gedächtniskunst," at the International Congress, Musik und kulturelle Identität, Weimar, September 17, 2004.

"Counterpoint Treatises and the Art of Memory," at the International Colloquium on Early Music, Kloster Neustift (Novacella), Bressanone, Italy, July 2003.

"Isorhythmic Motets and the Art of Memory," Paper read at the Annual Meeting of the Medieval Academy, Minneapolis, April 11, 2003 and at the Conference "Early Music Contexts and Ideas," Cracow, Poland, September 2003..

"The Role of Memory in the Composition of Polyphonic Music," the University of California, Berkeley, Medieval Studies Luncheon, October 25, 2002.

"The Role of Memory in Medieval Music Composition," presentation given for seminar "The Art and the Mind" at Stanford University, Center for the Advanced Study of the Behavioral Sciences, March 21, 2002.

"The Memorization of Counterpoint Treatises," Stanford Humanities Center, November 13, 2001.

"Tonaries and the Memorization of Gregorian Chant," the University of California Medieval Seminar, The Huntington Library, San Marino, California, March 3, 2001.

"L'invention du temps mesuré au XIIIe siècle," IRCAM, Centre Pompidou, Paris, March 20, 2000.

"Friedrich Ludwig, Jacques Handschin, and the Invention of the Middle Ages," International Colloquium on "The End of a Period," International Colloquium, Kloster Neustift near Bressanone, Italy, August, 1998; Oxford University, March 17, 1999; Department of Music, University of California, Berkeley, April 2, 1999.

"Ludwig und die Überlieferung der Notre Dame Polyphonie," Musikwissenschaftliches Institut, Georg August Universität Göttingen, January 21,

1998; Musikwissenschaftliches Institut der Hochschule für Musik der Universität-GH Detmold-Paderborn. January 23, 1998; Department of Music, University of California, Berkeley, September, 1998.

"Notation mensuraliste et autres systèmes de mesure au XIVe siècle," in "Les Ateliers de Médiévales de l'Université Paris", October 20, 1997.

"Die Rolle der Mündlichkeit in der Komposition der Notre Dame Polyphonie," International Meeting of Mediaevistenverband, Humboldt University, Berlin, February 25, 1997.

"Compositional Process in Notre Dame Polyphony," Department of Music, University of California, Berkeley, September 13, 1996.

"The Influence of Mnemotechnics on Compositional Process in the Thirteenth and Fourteenth Centuries," Harvard University, March 30, 1995; Department of Music, University of Colorado, Boulder, November 20, 1995.

"Mnemotechnics and Early Polyphony: The Role of Orality in the Composition and Transmission of the Notre Dame Repertory," Department of Musicology, University of California, Los Angeles, January 25, 1994; Humanities Institute, University of California, Davis, February 4, 1994.

"Mnemonics and Notre Dame Polyphony," the Fifty-Ninth Annual Meeting of the American Musicological Society, Montreal, October 1993, the Annual Meeting of the Medieval Academy, Boston, March 1995.

"Gedächtniskunst und frühe Mehrstimmigkeit: Mündlichkeit in der Überlieferung des Notre Dame Repertoires," Freiburg, Kongress der deutschen Gesellschaft für Musikforschung, Musik als Text, September 1993.

"La mnemotecnica e la prima polifonia: il ruolo dell'oralità nella composizione e trasmissione del Repertorio di Notre Dame," Department of Musicology, University of Rome, May 3, 1993.

"Minutiae and Chronaca: A Background to the Fourteenth-Century Mensural System and Signs," Department of Music, University of California, Berkeley, September 14, 1990; the Fifty-Sixth Annual Meeting of the American Musicological Society, Oakland, November, 1990; Pacific Medieval Conference, University of California, Davis, March, 1991; Nineteenth Medieval and Renaissance Music Conference, St. Catherine's College, Oxford, July 20, 1991.

"Musical Proportions and Arithmetic in the Late Middle Ages and the Renaissance," International Colloquium on "Analyse von Musik des 14. und 15. Jahrhunderts," Kloster Neustift near Bressanone, Italy, August, 1990; Annual Meeting of the Renaissance Society of America, Stanford University, March 26-28, 1992.

"The Origin and Early History of Proportion Signs," Department of Music, Stanford University, October, 1987; the Fifty-Third Annual Meeting of the American Musicological Society, New Orleans, October, 1987.

"The Myth of *Diminutio per tertiam partem*," Department of Music, Stanford University, May, 1987; at International Colloquium on "Performance Practice in the Fourteenth and Fifteenth Centuries," Kloster Neustift near Bressanone, Italy, August, 1987; the joint meeting of the northern and southern chapters of the American Musicological Society, Stanford University, April, 1988.

"The Relationship of Perfect and Imperfect Time in Italian Theory of the Renaissance," Department of Music, Stanford University, October, 1984, the Fiftieth Annual Meeting of the American Musicological Society, Philadelphia, November, 1984.

#### VISITING COMMITTEE

- 2011 Columbia University, Department of Music
- 2015 University of Zurich, Switzerland, Department of Music

#### SERVICE IN PROFESSIONAL ORGANIZATIONS

- 2016-17 Member, Program Committee of the International Musicological Society for the Meeting in Tokio, March 25-30, 2017 entitled "Musicology: Theory and Practice, East and West," (the meeting takes place every four years).
- 2015- Advisory board, *Recercare*. (Classified as category A by the Italian National Agency for the Evaluation of University Research and Systems.)
- 2014- Advisory Board, *Musik in Geschichte und Gegenwart (MGG)*, responsible for Music of the Middle Ages
- 2016 Chair, Kinkeldey Committee for the best book by a senior scholar, American Musicological Society.
- 2014-16 Member, Kinkeldey Committee for the best book by a senior scholar, American Musicological Society.
- 2012-16 Advisory Board, Balzan Foundation, Research Project Reinhard Strohm, Oxford University, "Towards a Global History of Music."
- 2012- Advisory Board, "Wiener Forum für ältere Musikgeschichte."
- 2012 Advisory Board, "Création polyphonique – oralité," Université de Toulouse,

- France.
- 2010- 13 Advisory Board, Journal of Music History Pedagogy.
- 2010 Organization of Session "Cognition and Music," Annual Meeting of the American Musicological Society, Indianapolis, November 6, 2010.
- 2010-11 Chair, AMS Committee on Communications
- 2009-11 Member, AMS Committee on Communications
- 2009-12 Member of Board of Directors, American Musicological Society
- 2009-11 President, American Musicological Society, Northern California Chapter
- 1987- Panelist: Guggenheim Foundation, NEH, ACLS, Stanford Humanities Center, Israel Science Foundation, Swiss Science Foundation
- 2009 Member of Program Committee of Fifth Conference on Interdisciplinary Musicology, Paris, Université de Paris, 26-29 October.
- 2008- Advisory Board, Journal of the Alamire Foundation (Leuven, Belgium)
- 2008 Organizer and Co-Chair of Session "Historical Theory and the Role of Cultural Memory," "Early Music: Contexts and Ideas II," International Conference in Musicology, Cracow, Poland, 11-14 September, 2008.
- 2008 Organizer and Chair of Session "Italian Madrigals: Rhetorical Strategies II, in Honor of Lewis Lockwood," Annual Meeting of the Renaissance Society of America, Chicago, April 3, 2008.
- 2007-11 Member of Editorial Board of Journal of Interdisciplinary Music Studies
- 2007 Chair of Session "Organum, Troubadour, Trecento," International Musicological Society, Zurich, July 15, 2007
- 2004-09 Member of Selection Committee, President's Fellowship in the Humanities, University of California, and NEH, Washington, DC
- 2006 Member of Program Committee of Conference on Interdisciplinary Musicology, Estonian Academy of Music and Theatre with University of Tartu, Tallinn, 15-19 August, 2007
- 2006- Advisory Board for Music Journal Performance Practice Review
- 2005- Advisory Board of Nota quadrata Project, University of Toronto, Center for Medieval Studies.

- 2005 Chair of the Program Committee of the Annual Meeting of the American Musicological Society, Washington, D.C., 2005.
- 2004--05 Member of Program Committee for the Annual Meeting of the American Musicological Society in Seattle and Washington.
- 2004 Co-chair of Banquet at the Annual Meeting of the American Musicological Society
- 2004- Member of Campaign Committee of the American Musicological Society
- 2003-04 Member of Program Committee of Conference on Interdisciplinary Musicology, University Graz, Austria, 15-18 April 2004
- 2000 Chair of session on "Analyzing Machaut" at the Sixty-sixth Annual meeting of the American Musicological Society, Toronto, November 3, 2000.
- 1999-2001 Chair of Einstein-Award-Committee
- 1998-1999 Member of Einstein-Award-Committee
- 1998-2001 Member of Editorial Board, Journal of the American Musicological Society
- 2000 Member of Editorial Board, Perspektiven auf die Musik vor 1600: Beiträge vom Symposium Neustift, / Novacella, 1998, (Hildesheim: Olms, 2000)
- 1997-98 Member of the AMS Committee on Honorary and Corresponding Members
- 1996 Chair of session on "Medieval Theory and Genres" at the Sixty-second Annual meeting of the American Musicological Society, Baltimore, November 9, 1996
- 1995-97 Member of the Council, American Musicological Society
- 1994 Member of Program Committee, annual meeting of the American Musicological Society, Minneapolis, 1994
- 1991-92 Chair of Program Committee, Northern California, Chapter of the American Musicological Society
- 1991 Chair of sessions on "Medieval Song" and "Medieval Treatises in Textual Context" at the Fifty-seventh Annual Meeting of the American Musicological Society, Chicago, November 7, 1991

- 1990 Organization of Session on "Proportions" at the Fifty-sixth Annual Meeting of the American Musicological Society, Oakland, 1990
- 1987- 2009 Reviewer for Journal of the American Musicological Society, Journal of Musicology, Journal of Musicological Research, Oxford University Press, Cambridge University Press, Indiana University Press, Norton.

#### SERVICE IN THE UNIVERSITY

- Fall 2012-15 Faculty Assistant to Vice Provost of Academic Affairs
- 2012-15 Organizer, Valente Lecture Series, Department of Music
- Spring 2011 Member, Search Committee for Vice Provost of Academic Affairs
- 2009-15 Member Graduate Studies Committee
- 2007-15 Member, Medieval and Early Modern Studies Program
- 2007-09 Member, Faculty Research Lecture Award Committee
- 2006-09 Chair, Department of Music
- 2006-08  
2010-11 Member, University of California Merced,  
Committee for Academic Personnel
- 2006-09 Member, Selection Committee for University of California,  
Presidential Fellowship
- 2006-09 Member, Executive Committee of the College of Letters and Sciences.
- 2002-05  
Fall 2009 Member, University of California, Davis, Committee for Academic  
Personnel
- 2003-05 Member, UCAP
- 2003-09 Member, Executive Committee for Critical Theory Program
- 2004-5 Member, Ethnomusicology Search Committee
- 2002-03 Member, Musicology Search Committee
- 2000-01 Chair, Ethnomusicology Search Committee

- 2000 Member of Special Committee on Academic Processes
- 1999-2002 Member of Davis Humanities Institute Advisory Board
- 1998-2001 Member, Committee on Research
- 1998-2001 Member, Committee on Nominations and Elections, College of Letters and Sciences
- Spring 1997 Member, Provost's Academic Advisory Committee
- Spring 1997 Member, Search Committee for the Dean of the Graduate School
- 1995-97 Chair, Education Abroad Committee
- 1995-97 Member, University of California EAP Committee
- 1994-97 Member, Committee on Research
- 1994-97 Graduate Adviser
- 1990-92 Graduate Adviser
- 1991-92 Member, Committee on Research