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## 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, 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

- 2020 Distinguished Professor Emerita, University of California, Davis
- 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
- 1988 Lecturer, Department of Music, University of California, Davis
- 1985-86 National Public Radio

Selecting programs and writing texts for the weekly broadcast of "Music of the Italian Masters," produced by the Frank V. De Bellis Collection at San Francisco State University

- 1981      Lecturer, Department of Music, Trondheim University, Norway
- 1975-76   Flutist, Trondheim Symphony Orchestra, Norway
- 1974-76   Lecturer, Department of Music, Trondheim University, Norway
- 1973-76   Lecturer, Trondheim Conservatory, Norway
- 1973-76   Member of Ringve Kammerensemble (Early Music Group), Trondheim 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

"Captured Sounds - Collecting, Storing, Sharing," co-organized with Sebastian Klotz and Lars-Christian Koch, Humboldt Forum, Berlin, May 15-16, 2018.

"Musical Modeling," Conference in Honor of Christopher Reynolds, Pitzer Recital Hall, April 14, 2018.

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

- 2019 Honorary Member, American Musicological Society
- 2019 Outstanding Teaching Award from University Honors Program
- 2019-21 \$210,000 from the Henry Luce Foundation for Music History of Indonesia (together with Henry Spiller)
- 2019 University of California, Davis, Honors Teaching Award
- 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
- Fall 2001 Faculty Development Award, University of California, Davis
- 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"
- 1990 Research Fellowship for Junior Faculty, University of California
- 1987 Travel Grant, American Council of Learned Societies

#### ADVISORY AND EDITORIAL BOARDS

- 2021- Editorial Board, Schweizer Jahrbuch für Musikwissenschaft
- 2019- Advisory Board, "Theorie der musikalischen Schrift," Fink, Brill, und Schoeningh Verlag
- 2018- "Writing Music," Wilhelm Fink Verlag, Paderborn
- 2017- Forschungsprojekt zu einer Theorie der musikalischen Schrift vom österreichischen Fonds zur Förderung der Wissenschaften (FWF), dem Schweizerischen Nationalfonds zur Förderung der wissenschaftlichen Forschung (SNF) und der Deutschen Forschungsgemeinschaft (DFG), Vienna, Innsbruck, Gießen, Basel.

- 2015- Recercare. (Classified as category A by the Italian National Agency for the Evaluation of University Research and Systems)
- 2014- Musik in Geschichte und Gegenwart (MGG), responsible for Music of the Middle Ages
- 2012-17 Balzan Foundation, Research Project Reinhard Strohm, Oxford University, "Towards a Global History of Music"
- 2012- Wiener Forum für ältere Musikgeschichte
- 2012 "Création polyphonique - oralité," Université de Toulouse, France
- 2010- 13 Journal of Music History Pedagogy
- 2008- Journal of the Alamire Foundation (Leuven, Belgium)
- 2006- Music Journal Performance Practice Review
- 2005- Advisory Board of Nota quadrata Project, University of Toronto, Center for Medieval Studies

## PUBLICATIONS

### I. Books

Anna Maria Busse Berger, The Search for Medieval Music in Africa and Germany, 1891-1961: Scholars, Singers, Missionaries (Chicago: University of Chicago Press, 2020).

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, paperback 2019). 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, paperback 2021).

## II. Articles

“In Search of Medieval Music in Non-Western Countries,” in Music and Instruments of the Middle Ages: Essays in Honour of Christopher Page, eds. Tess Knighton and David Skinner (Woodbridge, Suffolk, 2020), 325-44.

“Ballanta, Trittelvitz, and Hagen: A 1920s Conversation on Church Music in Africa,” Transcultural Music History, ed. Reinhard Strohm (Berlin: Verlag für Wissenschaft und Bildung, 2020), 77-97.

“The Leipzig Mission and Bruno Gutmann,” Prace Kulturoznawce (Cultural Studies), 23 (2019), 147-61.

“Tonic Sol-fa in Africa,” in “Unser Land?” Lesothos Schweizerische Nationalhymne and “Our Land?” Lesotho’s Swiss National Anthem, eds. Matthias Schmidt and Andreas Baumgartner (Basel: Christoph Merian, 2019), pp. 151-58.

“Franco’s Concept of Time and Its Reception in the Fourteenth Century,” Editions Lugdivine - Musicologies nouvelles - Opus 4 (2017), 12-17.

“Wie der afrikanische Musikwissenschaftler Ballanta die Musik in deutschen Missionsstationen in Tanganyika in den 1920er Jahren grundlegend veränderte,” in Musik und Reformation: Politisierung, Medialisierung, Missionierung, Beiträge zur Kirchenmusik, eds. Stefan Menzel and Christiane Wiesenfeld, (Paderborn: Schöningh Verlag, 2018) 277-93.

“Mittelalterliche Mündlichkeit und Schriftlichkeit in der vergleichenden und historischen Musikwissenschaft,” September 15, 2016, Gesellschaft für Musikforschung, Mainz, Wege des Faches - Wege der Forschung? Protagonisten und Themen der deutschen Musikwissenschaft nach 1945. (Mainz: Schott, 2018).

“Jacques Handschin, ein Mediävist unter vergleichenden Musikwissenschaftlern,” in “Jacques Handschin und die Musikwissenschaft im 21. Jahrhundert. Zum 60. Todestag Handschins.” Proceedings of the International Meeting on November 23

and 24, in the Russian Institute of Art History, St. Petersburg. (forthcoming in Russian and German, 2018).

"Teaching and Learning Music," Mark Everist and Thomas Kelly, eds., The Cambridge History of Medieval Music (Cambridge: Cambridge University Press, 2018), pp. 475-99.

"Motety izorytmiczne i sztuka pamieci," ("Isorhythmic motets and the art of memory,"), trans. Maciej Kazinski, Ruch Muzyczny 7/8 (2016), 16-22. Also available on-line at <http://www.ruchmuzyczny.art.pl/index.php/tematy/punkt/2065-motety-izorytmiczne-i-sztuka-pamieci>

"Die Ausbreitung des Evangeliums und die Singbewegung – eine musikethnologische Mission im Tanganyika der 1930er Jahre," eds., Klaus Aringer, Franz Karl Praßl, Peter Revers, and Christian Utz, in Geschichte und Gegenwart des musikalischen Hörens: Diskurse – Geschichte(n) - Poetiken (Freiburg: Rombach, 2017), 275-94. Polish translation as "Głosząc ewangelię *Singwebeugung*. Etnomuzykolog na misji w Tanganice w latach trzydziestych XX wieku," in Prace Kulturoznawce (Cultural Studies), 23 (2019), 235-60.

"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), 465-76; Polish translation in Festschrift for Elzbieta Witkowska-Zaremba (Warsaw: Polish Academy for Sciences, 2016).

"Introduction," Anna Maria Busse Berger and Jesse Rodin, eds., The Cambridge History of Fifteenth-Century Music, (Cambridge: Cambridge University Press, 2015), 1-18.

"Oral Composition in Fifteenth-Century Music," Anna Maria Busse Berger and Jesse Rodin, eds., The Cambridge History of Fifteenth-Century Music, (Cambridge: Cambridge University Press, 2015), 139-48.

"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), 164-83.

"Spreading the Gospel of *Singbewegung*: An Ethnomusicologist Missionary in Tanganyika of the 1930s," Journal of the American Musicological Society, 66

(2013), 475-522. (Winner of Slim Award of the American Musicological Society and Nettl Award of the Society for Ethnomusicology).

“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), 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.

“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, pp. 241-252.

“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. (Winner of Alfred Einstein Award for the best article by a younger scholar).

"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.

### III. Minor papers and reviews

"Anthony Newcomb," MGG-online

"How Gregorian Chant Was Memorized" and "Between Orality and Literacy: Compositional Process in the Polyphony of Notre Dame de Paris" in Atlante Storico della Musica Medievale, ed. Vera Minazzi and Cesarino Ruini, (Milan: Editoriale Jaca Book, 2010).

Review of Gianna Pomata, Gabriella Zarri, eds., I monasteri femminili come centri di cultura fra rinascimento e barocco, Biblioteca di storia sociale 33 (Roma:

Edizioni di Storia e Letteratura, 2005), in Rivista di storia della Chiesa in Italia

Review-essay of James Garratt, Palestrina and the German Romantic Imagination (Cambridge: Cambridge University Press, 2002), in Music and Letters, 86 (2005), 138-42.

"Ludwig, Friedrich," Die Musik in Geschichte und Gegenwart, 2004.

"Aggere, Antonius de," The Revised New Grove (2001).

"Agricola, Martin," ibid.

"Sadze, Christian," ibid.

"Boen, Johannes," revised for ibid.

"Frosch, Johannes," revised for ibid.

"Berger, Anna Maria Busse," Die Musik in Geschichte und Gegenwart. 2nd rev. ed.(2000).

Review of Bonnie J. Blackburn, Edward Lowinsky, and Clement A. Miller, A Correspondence of Renaissance Musicians (Oxford: Clarendon Press, 1991) in Early Music History, 12 (1993), 191-203.

#### 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, 2017).

#### 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

“Mittelalterliche Mündlichkeit und Schriftlichkeit in der vergleichenden und historischen Musikwissenschaft,” September 15, 2016, Gesellschaft für Musikforschung, Mainz, “Wege des Faches – Wege der Forschung? Protagonisten und Themen der deutschen Musikwissenschaft nach 1945.”

“Ballanta, Trittelvitz, and Hagen: A 1920s Conversation on Church Music in Africa,” Towards a Global History of Music, Places Of Interaction: Histories of Music and Dance in India, Africa, and South-East Asia, Balzan Musicology Workshop, Senate House, London, June 17, 2016.

“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

“In Search of Medieval Music in Africa: Comparative Musicologists, Marius Schneider, and the Catholic Missionaries in Tanganyika.” Paper read at “Le fait musical religieux. Approches croisées Histoire-Musicologie,” Saintes, France, May 21, 2021.

“Nicholas Ballanta,” Presentation for the Balzan Musicology Project, Towards a Global History of Music, March 11, 2021, Wadham College, Oxford.

“Medieval Music in Africa: Marius Schneider and the Catholic Missionaries in Africa,” Colloquium at the Music Department, Stanford University, February 8, 2021.

“Interculturality in East Africa,” Paper read at roundtable session “Musical Interculturality” at the Annual Meeting of the American Musicological Society, Minneapolis, November 8, 2020.

“The Search for Medieval Music in Africa and Germany,” International Conference in Wroclaw University, “The Second Life of Recorded Sound,” October 22, 2020.

“Bruno Gutmann, the Chagga, and Jugendbewegung,” Weimar, Bauhaus Universität, June 28, 2019, International Conference “The Musical Fabric of Globalization.”

“In Search of Medieval Music in Africa: Marius Schneider and the Catholic Missionaries,” International Conference at the Humboldt Forum, Berlin, “Captured Sounds – Collecting, Storing, Sharing,” co-organized with Sebastian Klotz and Lars-Christian Koch, May 15-16.

“Rules, Compositional Process and Improvisation in Music,” at “The Intelligence of Algorithms,” Max-Planck-Institute for History of Science, Berlin, October 19-21, 2017, organized by Lorraine Daston and David Sepkoski.

“Mittelalterliche Mündlichkeit und Schriftlichkeit in der vergleichenden und historischen Musikwissenschaft,” Hauptsymposium, Jahrestagung der Deutschen Gesellschaft für Musikforschung, Mainz, Sept. 15, 2016.

“Ballanta, Trittelvitz, and Hagen: A 1920s Conversation on Church Music in Africa,” July 12, 2016 at Universität der Künste, Berlin and on October 22, 2016 at the International Symposium, “Neue Welten-, Musik und Konfession im Kolonialzeitalter,” Musikwissenschaftliches Institut, Universität Weimar, Landesmusikakademie.

“Jacques Handschin, ein Mediävist unter vergleichenden Musikwissenschaftlern,” “Jacques Handschin und die Musikwissenschaft im 21. Jahrhundert. Zum 60. Todestag Handschins.” Internationale Tagung am 23. und 24. November, 2016, in the Russian Institute for Art History, St. Petersburg, Russia.

“In Search of Medieval Music in Africa,” October 13, 2015, Wissenschaftskolleg zu Berlin, and April 7, 2016, Trondheim University, Norway and May 26, 2016 at New Europe College, Institute of Advanced Studies, Bukarest.

“How do Memory and Improvisation Relate to the Written-Out Composition?” UCLA Distinguished Lecture Series, Department of Musicology, Jan. 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,” UC, Berkeley, April 25, 2014.

“Bruno Gutmann, the Chagga, and the *Singbewegung*,” International Symposium “Sociologies of Music Theory: Institutions, Media, and Practice,” University of Chicago, Feb. 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 at 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 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 and 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, Nov. 6, 2010 and at the International Symposium, "Arti e pratiche della memoria," Dec. 15-16, 2011, Scuola Normale Superiore, Pisa, Italy.

"Quotation in Medieval Music: The Case of Oswald von Wolkenstein," 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, Oct. 9, 2009 and on Dec. 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, Sept. 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-Mathématiques-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, Nov. 3, 2007.

"The Consequences of Ars Nova Notation," at "The Calligraphy of Medieval Music," University of Toronto, Sept. 21-23, 2007.

"Compositional Practices in the Italian Renaissance: Model Books and Musical Traditions," Colloquium at the Music Department, University of Washington,

Seattle, Dec. 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, Dec. 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," Institute of Medieval Studies, University of Utrecht, Dec. 8, 2005 and the 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, Dec. 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, Sept. 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, Oct. 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, Nov. 13, 2001.

"Tonaries and the Memorization of Gregorian Chant," 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, Aug., 1998; Oxford University, March 17, 1999; Department of Music, UC Berkeley, April 2, 1999.

"Ludwig und die Überlieferung der Notre Dame Polyphonie," Georg-August Universität Göttingen, Jan. 21, 1998; Hochschule für Musik der Universität-GH Detmold-Paderborn. Jan. 23, 1998; UC Berkeley, Sept., 1998.

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

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

"Compositional Process in Notre Dame Polyphony," UC Berkeley, Sept. 13, 1996.

"The Influence of Mnemotechnics on Compositional Process in the Thirteenth and Fourteenth Centuries," Harvard University, March 30, 1995; University of Colorado, Boulder, Nov. 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, Jan. 25, 1994; Humanities Institute, University of California, Davis, Feb. 4, 1994.

"Mnemonics and Notre Dame Polyphony," the Annual Meeting of the American Musicological Society, Montreal, Oct. 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, Sept. 1993.

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

"Minutiae and Chronaca: A Background to the Fourteenth-Century Mensural System and Signs," UC Berkeley, Sept. 14, 1990; the Annual Meeting of the American Musicological Society, Oakland, Nov., 1990; Pacific Medieval Conference, University of California, Davis, March, 1991; 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, Aug., 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 Annual Meeting of the American Musicological Society, Philadelphia, Nov., 1984.

## SERVICE IN PROFESSIONAL ORGANIZATIONS

- 2017-22 Chair, Publications Committee of the American Musicological Society.
- 2016 Member, Program Committee for the Annual Meeting of Deutsche Gesellschaft für Musikforschung (German Musicological Society), September 15-17, 2016, Mainz.
- 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).
- 2016 Respondent to four papers "Musik vor 1600," Gemeinsames Forschungskolloquium zur Musik vor 1600 der Institute für Musikwissenschaft Weimar-Jena und Mainz, January 15, 2016.
- 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.
- 2010 Organization of Session "Cognition and Music," Annual Meeting of the American Musicological Society, Indianapolis, November 6, 2010.
- 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- Regular Panelist for Guggenheim Foundation, NEH, ACLS, Stanford Humanities Center, Israel Science Foundation, Swiss Science Foundation, American Academy in Berlin, American Academy in Rome.

- 2009 Member of Program Committee of Fifth Conference on Interdisciplinary Musicology, Paris, Université de Paris, 26-29 October.
- 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
- 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

- 2016-18 Member, Faculty Research Lecture Award Committee
- 2012-15
- 2016-19 Organizer, Valente Lecture Series, Department of Music

Fall 2012-15	Faculty Assistant to Vice Provost of Academic Affairs
Spring 2011	Member, Search Committee for Vice Provost of Academic Affairs
2009-15	Member Graduate Studies Committee
2007-18	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
1998-99	Member, Vision for the Arts Committee

1998-2001	Member, Committee on Nominations and Elections, College of Letters and Sciences
Winter 1999	Chair, Ad hoc Tenure Committee
Spring 1997	Member, Provost's Academic Advisory Committee
Spring 1997	Member, Search Committee for the Dean of the Graduate School
1996-97	Chair, Subcommittee on Travel, Committee on Research
Fall 1996	Member Ad hoc Tenure Committee
Spring 1996	Member, Committee of Teaching
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

## DISSERTATIONS

Adviser: Sarah Eyerly, John Lutterman

Committees: Benjamin Kubit 2017 (psychology)  
Bryce Cannell 2017 (composition)

Senior Theses: Sydney Yee (2017)

Independent Study: Melita Denny 2014-15, 1017-18, Gillian Anderson 2014-16,  
Andressa Goncalves-Vidigal (2014-15).

