

Jann C. Pasler

jpasler@ucsd.edu, www.writingthroughmusic.com

Musicologist, historian, pianist, documentary filmmaker, and distinguished professor, Pasler has published widely on new American and French music, interdisciplinarity, interculturality, race, gender, and radio. In recent years, her work on why music mattered in Third Republic France has expanded to music, new media, and governance in the French colonial and postcolonial culture, 1860s-1960s, with particular emphasis on Africa and Vietnam.

Pasler's wide-ranging and perceptive approaches to musical biography, history, and especially music and its effects on society and culture challenge readers to rethink assumptions about important contemporary issues, including the complexity and dynamism of national and colonial identities and the economics of power. 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. In recent years, she has published four books: *Writing through Music: Essays on Music, Culture, and Politics* (Oxford University Press, 2008); *Composing the Citizen: Music as Public Utility in Third Republic France* (University of California Press, 2009), ASCAP Deems Taylor Award for the best book on classical music (2010); *Saint-Saëns and his World* (Princeton University Press, 2012); and *La République, la musique et le citoyen, 1871-1914*, Bibliothèque des histoires (Paris: Editions Gallimard, March 2015), Prix de l'essai, Fondation Singer-Polignac, Paris (March 2016).

Research on music and French colonialism has taken her to Vietnam, Tunisia, Senegal, Morocco, and most recently Madagascar, each for multiple long séjours. Early funding came from the National Humanities Center (2006-07), the Institut d'études avancées in Nantes, France (January-June 2010), the National Endowment for the Humanities (2010-11), and the CAORC (2015-16). A fellowship from the ACLS (2016-17) supported writing a book on *Colonial Ethnographies of Music and New Media, 1860s-1960*. Currently, she is principal investigator of an advanced grant from the European Research Council, "The Sound of Empire in 20th-c. Colonial Cultures: Rethinking History through Music" (2019-2024), Paris.

Pasler has presented at international conferences in Australia, Belgium, Finland, France, Germany, Ghana, Italy, Japan, Morocco, Senegal, Switzerland, and the UK. Earlier she was honored by three NEH fellowships, a Senior Fellowship, Stanford Humanities Center. In 2003-2004 she was Mather Visiting Professor at Case Western Reserve University; in winter 2008, Visiting Professor at UCLA, and in 2011, Directeur d'études at the EHESS (Paris).

Her video documentaries have received film festival awards and were shown at the Association for Asian Studies and American Anthropological Society. Berkeley Media is distributor.

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;" and in fall 1994, with Philip Brett, she ran a resident research group at the UC Humanities Research Center, "Rethorizing Music." She has served on numerous program committees, including for the 16th International Congress of the International Musicological Society (London, August 1997) and in 2001-2004 for national meetings of the American Musicological Society, chairing this committee in 2003-2004. She has also served as a founding member of the Editorial Boards for *Women and Music* and *Music Research Annual*, member of the Advisory or Editorial Boards of *19th-Century Music*, *Music Humana* (Korea), *Journal of Musicological Research*, *Revue de musicologie* (Paris), on various committees of AMS and SEM, and on the Board of Directors of the Pauline Oliveros Foundation and of the UC Humanities Research Institute. In 2011-12, she was scholar-in-residence of Bard Music Festival, *Saint-Saëns and his World*, New York (2012). Pasler was also series editor of *AMS Studies in Music* (Oxford University Press) for the American Musicological Society and is founding President of the "Friends of the Museum of Black Civilizations" in Dakar, Senegal.

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

- Principal Investigator, ERC advanced project, 2019- 2024 (65% time including summers)
 Distinguished Professor, University of California, San Diego, 1981-present
 Directeur d'études invité, Ecole des hautes études en sciences sociales, Paris, spring 2011
 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

AWARDS

- Chevalier dans l'Ordre des Palmes académiques "pour services rendus à la culture française,"
 decree on 12 July 2016 by the Prime Minister of France (Los Angeles, 22 July 2017)
 Prix de l'essai of the Prix des Muses, 2016, for the best books on music published in France in
 2015, for La République, la musique, le citoyen, 1871-1914 (2015)
 ASCAP Deems Taylor Award for the best book in the category of symphonic music, 2010, for
Composing the Citizen: Music as Public Utility in Third Republic France (2009)
 American Musicological Society, Ruth Solie award, best collected volume in musicology, 2007
 American Musicological Society, Colin Slim award for the best article in musicology by a senior
 scholar, 2005 (see below)

MAJOR FELLOWSHIPS AND EXTERNAL GRANTS

- European Research Council, Advanced project, MusiCol, 2,500,000 euros (2019-2024), as PI
 American Council of Learned Societies Fellowship, 2016-17
 Council of American Overseas Research Centers, 2015-16
 National Endowment for the Humanities Fellowship, 2010-11
 Fellow, Institut d'études avancées, Nantes, France, January-June 2010
 Frank H. Kenan Fellow, National Humanities Center, 2006-07
 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, 1993-94
 University of California President's Fellowship in the Humanities, 1988-89
 National Endowment for the Humanities Fellowship for University Teachers, 1988-89
 National Endowment for the Humanities Summer Fellowship, 1985
 National Endowment for the Humanities Research Conference grant, 1982

PUBLICATIONS AND PROFESSIONAL ACTIVITY

BOOKS (with awards, selected reviews, and radio programs)

La République, la musique, le citoyen, 1871-1914, condensation and new French version of Composing the Citizen: Music as Public Utility in Third Republic France (University of California Press), translated by Johan-Frédéric Hel Guedj for Editions Gallimard, Bibliothèque des histoires (March 2015)

AWARDS

Prix de l'essai of the Prix des Muses, 2016, for the best books on music published in France in 2015, Fondation Singer-Polignac, Paris

RADIO PROGRAMS:

Emmanuel Laurentin, "La fabrique de l'histoire," France Culture (30 minutes, 20 April 2015)

<http://www.franceculture.fr/emission-la-fabrique-de-l-histoire-actualite-des-parutions-14-2015-04-20>

Jean Lebrun, "La marche de l'histoire," France Inter (30 minutes, 28 April 2015)

<http://www.franceinter.fr/emission-la-marche-de-l-histoire-la-iiieme-republique-et-la-musique>

Lionel Esparza, "Classique Club," France Musique, 26 September 2015

<http://www.francemusique.fr/emission/classic-club/2015-2016/quoi-de-neuf-l-opera-de-lyon-09-23-2015-22-30>

Laure Schnapper, "Classique vous avez dit classique," Radio judaïque, Paris, 21 October 2015 (recorded 14 October 2015)

<http://www.judaiquesfm.com/animateurs/S/>

David Christoffel, three thirty minute programs for Geneva, Radio Télévision Suisse (recorded 15 April 2015, programs already edited), airing dates TBA

David Christoffel, two two-hour interviews with music for "Le printemps des arts," Radio Parfaite, Monte Carlo, 22 March and 7 April 2016

<http://www.printempsdesarts.mc/> and <https://soundcloud.com/la-radio-parfaite>

Philippe Venturi, "Sous la couverture," France Musique, 4 June 2016

<https://www.francemusique.fr/emissions/sous-la-couverture/sous-la-couverture-avec-jann-pasler-la-republique-la-musique-et-le-citoyen-1871-1914-nrf-gallimard-8440>

REVIEWS

1. L.L. "Au notes citoyens," *Livres hebdo*, (20 March 2015).
2. D.K. "Histoire," *La Libération*, (2 April 2015), 4.
3. Thierry Bouzard, "La musique et le citoyen," *Présent*, (4 April 2015), 6.
4. Jeannine Hayat, "La musique est au fondement du pacte républicain," (7 April 2015) *Huffingtonpost.fr*. http://www.huffingtonpost.fr/jeannine-hayat/exposition-opera-comique-au-petit-palais_b_7009776.html
5. Aliocha Wald Lasowskim, philosophe, "La musique une partition commune," *L'Humanité*, (20 April 2015)

6. Pierre Karila-Cohen, "Fanfares et flonfons, c'est la France," *Le Monde* (23 April 2015) [website](#)
7. "La République la musique, et le citoyen: L'avis du libraire," [website](#) (27 April 2015).
8. Vincent Petit, « Jann Pasler, *La République, la musique et le citoyen 1871-1914* », Les comptes rendus, *Lectures*, 2015, (5 mai 2015) [website](#).
9. Maité Bouyssy, "Dites-le en musique!" *La Quinzaine littéraire* (1-15 June 2015): p. 20., [website](#)
10. Frederick Casadesus, "La République, la musique, et le citoyen," (2 June 2015) [website](#).
11. Referred to in: Jean-Pierre Robin, "Pourquoi la Suisse a inscrit la formation musicale dans sa Constitution," *Le Figaro* (15 June 2015).
<http://www.lefigaro.fr/conjoncture/2015/06/15/20002-20150615ARTFIG00066-pourquoi-la-suisse-a-inscrit-la-formation-musicale-dans-sa-constitution.php>
12. *La lettre du musician* (15 June 2015), 30.
13. "Les concerts qui ont fait la France," *Books* (19 June 2015), Review and long excerpt from chapter 3 reprinted here: [website](#).
14. Philippe Zwang, "Livres de musique," *Historiens et géographes* (May-June 2015);
15. Vincent Giroud, "Musique et citoyenneté," *Nonfiction.fr* (6 August 2015) [website](#)
16. Claude Glayman, "La musique et les républicains de 1871 à 1914," *Les Lettres françaises*, supplément of *L'Humanité* (September 2015), ix.
17. El'Mehdi/E'M.C., "Quand L'imaginaire Musical alimente le Désir Colonialiste," www.blogs.mediapart.fr (1 October 2015)
18. El'Mehdi Chaïbeddera, "L'Hybridité Musicale et les Défis du Colonialisme," Bibliography, choices, and excerpts here reprinted from *La République, la Musique, et le Citoyen*, www.blogs.mediapart.fr (3 October 2015)
19. El'Mehdi Chaïbeddera, "Apprendre à Travers Les Symboles" 2, Bibliography, choices, and excerpts here reprinted from *La République, la Musique, et le Citoyen*, www.blogs.mediapart.fr (4 October 2015)
20. Benoit de Langenhove, "Musique et politique," *Lectures* (Belgium) (September-October 2015): 59-61.
21. Arnaud-Dominique Houte, "Jann Pasler, *La République, la musique, et le citoyen, 1871-1914*," *Esprit* (October 2015): 143-144.
<http://www.esprit.presse.fr/archive/review/article.php?code=38496>
22. Marc Dumont, "Quand la musique rime avec République," *La Revue du projet* no. 5 (3 January 2016) <http://projet.pcf.fr/82161>
23. Jean-Sébastien Noël, *Revue historique* 678 (April 2016): 445-447.
http://www.cairn.info/article.php?ID_ARTICLE=RHIS_162_0131#pa153
24. Emmanuelle Guiliani, "republicaine au Musée d'Orsay," *La Croix* (3 February 2016) <http://www.la-croix.com/Culture/Musique/Liesse-republicaine-musee-Orsay-2016-02-03-1200737227>
25. "A écouter, à voir, à lire," (14 October 2016) <http://www.cefedem-rhonealpes.org/sites/default/files/deslivresdoc/index5.html>

Camille Saint-Saëns and His World (Princeton University Press, July 2012), as editor and author

Authored the introduction, commissioned 8 major articles and wrote or co-authored two of them; selected 25 documents (by or about Saint-Saëns), wrote 6 of the essays presenting them and commissioned 15 of these; and translated or co-translated 14 of the documents and contributor essays

RADIO PROGRAMS

Jann Pasler with Tom Service, "Music Matters," BBC, 9 October 2012
(taped at KPBS, San Diego)

REVIEWS

Choice (2013); Helen Abbott, *French Studies* (July 2013): 424-25
<http://fs.oxfordjournals.org/content/67/3/424.full>; Claire Rowden, *H-France*
Review 1 (2013); Philip Borg-Wheeler, "Classical Music," *Classical Music*
Magazine http://www.agoraclassica.com/reviews/absolute_magazine/-1/431
David Shengold, *Opera News* (May 2013)
http://www.operanews.com/Opera_News_Magazine/2013/5/Departments/Camille_Saint-Sa%C3%ABns_and_His_World.html

Composing the Citizen: Music as Public Utility in Third Republic France (University of California Press, May 2009) (810 pages)

AWARDS

ASCAP Deems Taylor Award for the best symphonic book, 2010
Finalist, Kinkeldey Award from the American Musicological Society for the best book in musicology, 2010
Publication subvention, the American Musicological Society, 2009

RADIO PROGRAMS

"Note contre note avec Martine Kaufmann," *Radio France Musique*, Paris (18 December 2009) (90 minutes)

"Opéra du Samedi" with Sylvia Ecuier, *Radio Canada* (27 March 2010) (40 minutes)

REVIEWS

Cover interview the week of July 2, 2009, on *Rorotoko* (New York), "Music as an art that links leisure and personal enjoyment with the social good: Jann Pasler on her book, Composing the Citizen: Music as Public Utility in Third Republic France," online journal for "cutting edge intellectual nonfiction"
http://www.rorotoko.com/index.php/single/jann_pasler_composing_citizen_music_public_utility_third_republic_france

Featured book for *H-France Forum*, Volume 5, Issue 2 (Spring 2010), No. 5: four reviews (by Charles Rearick, Jeffrey Jackson, Jolanta Pekacz, Barbara Kelly), and a response essay by Jann Pasler

Choice (February 2010); *Current Musicology* 88 (fall 2009): 109-116; *Southwest Journal of Cultures* (29 Nov 2009); *Perspective* [Revue de l'Institut national d'histoire de l'art] 3 (Sept 2009): 480; *French Studies* 64, no. 3 (July 2010): 359-60; *voiceXchange* 4,1 (summer 2010): 38-41; *Journal of Interdisciplinary History* 41,2 (autumn 2010): 287-88; *Annales, Histoire Sciences Sociales* (June 2010): 1489—1491; *Cultural and Social History* (2010): 402-403; *JAMS* (December 2010): 690-703; *Transpositions: Musiques et sciences sociales* (Paris) (February 2011); *Notes of the American Music Library Association* (March 2011): 512-515; *Journal of the Royal Musical Association* 136/1 (2011), 195-99; *Revue de musicologie* 97 (2011), *Journal of Musicological Research* 31/1 (2012): 49-53; *Fontes Artis Musicae* (Jan-March 2012): 72; Deruchie in *The French Symphony at the Fin de Siècle* (2013); *19th Century Music Review* 8 (2011): 320-322.

Round Table, EHESS, Paris (25 May 2011), with four papers reviewing the book, including by Christophe Charle, Hervé Lacombe, Geza Zur Nieden, and Samuel Llano.

Writing through Music: Essays on Music, Culture, and Politics (Oxford University Press, 2008) (526 pg)

REVIEWS

Music and Letters 91 (May 2010): 275-77; Revue belge de musicologie LXII (2009): 180-82; Music Humana (Korea) (spring 2010): 81-88; H-France Review (September 2009): 495-98; Revue de musicologie (2010): 249-51.

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

REVIEWS

JAMS (fall 1988): 547-558; Times Literary Supplement (13 February 1987): 159; Library Journal (15 February 1987); Choice (April 1987); Perspectives of New Music (winter 1989): 246-262; Musical Times (May 1987): 269; Los Angeles Times (14 June 1987), Slavic and East European Journal (n.d.), Opera Quarterly (4 (1988)); Perspectives of New Music (Winter 1989) Vol 27, No. 1, p. 246-262; Journal of Music Theory 34,1 (Spring 1990): 120-130, Music Theory Spectrum 29 (2007): 256.

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

BOOKS-IN-PROGRESS

Sounding the French Empire: Colonial Ethnographies of Music, 1860s-1960s
(in French: Presse de l'Université de Montréal,
in English: in discussion with Oxford University Press)

Performing Frenchness: Music, Colonial Culture, and Governance in the French Empire, 1870-1960

DOCUMENTARY FILMS

The Great Ceremony to Straighten the World, as writer, director, producer, videographer.

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);
American Anthropological Society Annual Meeting
Visual Anthropology Film and Video Festival, Washington DC (November 1995)

Taksu: Music in the Life of Bali, as writer, director, producer, videographer.

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.

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

RESEARCH ARTICLES (REFEREED)

"Teaching Andalusian music at Rabat's Conservatoire de musique marocaine," in *Music and Encounter at the Mediterranean Crossroads: A Sea of Voices*, ed. Ruth Davis and Brian Oberlander (Routledge Press), under review

"Music and African Diplomacy at the Festival mondial des arts nègres, Dakar, 1966," *Diplomatica* (2020), under review

"Musique et colonialisme," in *Dictionnaire historique de la comparaison*. Mélanges pour Christophe Charle, p. 150-153, in press.

"L'Opéra dans l'empire colonial français," *Histoire de l'opéra français*, ed. Hervé Lacombe (Paris: Fayard, 2020), in press.

"D'Angers à l'Empire colonial: Joseph Bilewski, le 'Marco Polo de la musique,'" 140 ans de musique instrumentale à Angers (1877-2017). Autour de la Société des concerts populaires, ed. Nicolas Dufetel et Denis Huneau (Paris: L'Harmattan-Les Editions de l'UCO, 2019), in press.

"Narrativité et poétique des couleurs dans *L'Afrique et L'Asie d'après Tiepolo* de Hugues Dufourt," *La Narratologie et les arts*, ed. Marta Grabocz et Christian Hauer (Paris: Hermann, 2020), in press.

"Listening to *Inheritance*, by Lei Liang: A Musical Memory Palace on Gun Violence," trans. in Chinese, *The Art of Music* (Journal of Shanghai Conservatory of Music) 1 (2020): 151-164.

"Musical Work in the Tunisian Protectorate : Paul Frémaux, Antonin Laffage, and Evolving Colonial Identities, » *Revue de musicologie* 106 , no. 1 (2020) : 45-88.

"Revisiting Debussy's Relationships with Otherness: Difference, Vibrations, and the Occult," *Music and Letters* 1 (2020).

Pasler, Jann. "L'Évaluation de recherche dans une université américaine" (in French) and "Research Evaluation in an American University," (in English, translated by Jann Pasler) in *L'Évaluation de la recherche artistique—Evaluating Artistic Research*, ed. Aurélien Poidevin and Rémy Campos (Paris, L'Œil d'or, 2019), pp. 133-143 in French; pp. 121-130

- in English.
- “La Construction de savoir « folklorique » en musique africaine: de la collaboration coloniale à la coopération post-coloniale,” Construire l’ethnologie en Afrique colonial, ed. Jean-Louis Georget, Hélène Ivanoff, Richard Kuba (Paris: Presses Universitaires de la Sorbonne, 2020), 271-287.
- “La Politique post-coloniale, la musique et la radio au Festival Mondial des Arts Nègres: Dialogues de cultures et coopération internationale,” Le 1er Festival mondial des Arts nègres: mémoire et actualité, ed. Saliou Mbaye, Ibrahima Wane (Paris: Harmattan, 2020).
- “Les précurseurs africains des réformes musicales du Concile Vatican II,” Présence africaine, nos. 195-96: “L’Afrique et l’héritage d’Alioune Diop: le dialogue des religions et les défis du temps présent,” eds. Charles Becker, Jeanne Lopis-Sylla, Aloyse Raymond Ndiaye (2019), 151-177.
- “La Musique comme pratique intellectuelle,” in La Vie intellectuelle en France, ed. Christophe Charle and Laurent Jeanpierre **in two editions**: vol. 2 (Paris: Seuil, 2016), 4280-436; and vol. 2 Les temps de combats (1914-1962) (Paris: Pointes, 2019), 335-341
- “Juxtaposer musique ancienne et musique moderne,” in La Vie intellectuelle en France, ed. Christophe Charle and Laurent Jeanpierre **in two editions**: vol. 2 (Paris: Seuil, 2015), 349-353, and vol. 2 Les temps de combats (1914-1962) (Paris: Pointes, 2019), 342-348.
- “Tons, timbres et temps: moteurs de la recherche musicale,” in La Vie intellectuelle en France, ed. Christophe Charle and Laurent Jeanpierre **in two editions**: vol. 2 (Paris: Seuil, 2016), 349-353, and vol. 2. Les temps de combats (1914-1962) (Paris: Pointes, 2019), 349-353.
- Co-authored with Sabina Ratner, Saint-Saëns Online Bibliography, Oxford University Press, 2019.
- “*Bleu horizon* Politics and Music for Radio Listeners: L’Initiation à la musique (1935),” in Authority, Advocacy, Legacy: Music Criticism in France (1918-1939), ed. Barbara Kelly and Christopher Moore (Woodbridge: Boydell, 2018), 91-119.
- “Retour sur un parcours de 15 ans à l’EHESS: de la sociologie de la musique à la politique coloniale,” Transpositions (Paris), Hors-série 1, 2018, mis en ligne le 30 janvier 2018.
- “Ce que les Européens ont compris du langage tambouriné en Afrique centrale avant l’indépendance,” in La Philosophie au quotidien dans le chant, la musique, et la danse, ed. Michel Kouam (Yaoundé, Cameroun: Editions Terroirs, 2017), 17-41.
- “De la ‘publicité déguisée’ à la performativité goût: Partitions et suppléments musicaux dans la presse française à la Belle Epoque,” Revue de musicologie 102/1 (juin 2016): 3-61.
- “The Evolution of a Book in Music, Dialogue, and Analysis,” Preface to Jonathan Kramer, Postmodern Music, Postmodern Listening, ed. Robert Carl (New York: Bloomsbury Academic, 2016), xvii-xxiv.
- “Massenet en Tunisie française, italienne, et arabe,” Musique, Enjeu de société, Autour de Guy Gosselin, ed. Nicolas Dufetel et Vincent Cotro (Rennes: Presses universitaires de Rennes, 2016), 219-230.
- “‘Disguised Publicity’ and the Performativity of Taste: Musical Scores in French Magazines and Newspapers of the Belle Epoque,” in The Idea of Art Music in a Commercial World, ed. Christina Bashford and Roberta Marvin (Suffolk: Boydell and Brewer, 2016) (Music in Society and Culture), 297-325.
- “Writing for Radio Listeners in the 1930s: National Identity, Canonization and Transnational Consensus from New York to Paris,” Musical Quarterly (Fall 2015): 212-261.
- “Saint-Saëns: promenades en Afrique,” Le Concerto pour piano français à l’épreuve des modernités, ed. Alexandre Dratwicki (Venice: Actes Sud/Palazetto Bru Zane, 2015), 225-248.
- “Challenging the boundaries of gender, class and nation: Female musicians, composers, critics, musicologist, and patrons, 1870-1917,” in Genre, Révolution, Transgression ed. Jacques Guilhaumou, Karine Lambert, Anne Montenach, (Aix-en-Provence, Presses universitaires de Provence, 2015), 205-26.
- “The Making of a Franco-Mediterranean Culture: Massenet and His Students in Algeria and the Côte d’Azur,” Massenet and the Mediterranean World, edited by Simone Ciolfi, Ad Parnassum Studies, 6 (Bologna: Ut Orpheus Edizioni, 2015), 103-132.

- "The Racial and Colonial Implications of Early French Music Ethnography, 1860s–1930s," in Critical Music Historiography: Probing Canons, Ideologies, and Institutions, ed. Markus Mantere and Vesa Kurkela (Farnham, Surrey: Ashgate, 2015), 17-43.
- "Magnus Synnestvedt: Musical tastes, Cultural Diplomacy and the Parisian Avant-Garde, 1902-08," Svensk tidskrift för musikforskning, 96:2 (2014): 71-102.
- "Sonic Anthropology in 1900: The Challenge of Transcribing Non-Western Music and Language," Twentieth-Century Music (London, 2014): 7-36.
- "La Danse: Le Gaulois à ses abonnés, 1888," in Quatre siècles d'édition musicale, ed. Joann Elart, Etienne Jardin, Patrick Taïeb (Brussels ... Vienna: Peter Lang, 2014): 293-298.
- "Camille Saint-Saëns and Stoic Cosmopolitanism: Patriotic, Moral, Cultural, and Political," Journal of the American Musicological Society vol. 66/2 (2013): 539-545.
- "Sacred Music in the African Missions: Gregorian Chant, Cantiques, and Indigenous Expression," Atti del Congresso Internazionale di Musica Sacra (Rome: Libreria Editrice Vaticana, 2013), 1287-1309.
- "Hugues Dufourt's Cinematic Dynamism: Space, Timbre, and Time in *L'Afrique d'après Tiepolo*," Oxford Handbook of Sound and Image in Digital Media, ed. Carol Vernallis, John Richardson, and Amy Herzog (New York: Oxford University Press, 2013), 642-662.
- "Correspondences et la synesthésie: Debussy en lecture critique des *Cinq Poèmes de Baudelaire*," in Bruxelles ou la convergence des arts (1880-1914), ed. Malou Haine (Paris : Vrin, 2013) : 89-106.
- "Musical Hybridity in Flux: Representing Race, Colonial Policy, and Modernity in French North Africa, 1860s-1930s," Afrika Zamani (Journal of the Association of African Historians, Dakar) 20 (2012): 21-68.
- "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.
- "The Music Criticism of Gaston Knoop: From Newspaper Journalism in Tonkin to Comparative Musicology," Revue belge de musicologie lxxvi (2012): 203-222.
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Interview with Patrick Longchamps, from the Cité des Congrès, on La Folle Journée festival and the theme of American Music, Radio Fidélité, Nantes, France, 30 January 2014

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Consultant and interviewee for five one-hour radio programs with Donald Macleod in the series, Composer of the Week, produced by Johanna Smith: "Ravel and his world", broadcast on BBC Radio 3, the first week of July 2013:

<http://www.radiotimes.com/programme/ckkrrz/composer-of-the-week-ravel-and-his-world/episodeguide>

Program 1. Les Apaches

Program 2. Battling the establishment

Program 3. Les Apaches and Debussy

Program 4. Musical Chairs: the Schola Cantorum vs. the Debussystes

Program 5. Stravinsky and les Apaches

"La Race, l'hybridité, et les implications coloniales des premières ethnographies musicales de l'empire français, 1860s-1950s," Radio Montréal in conjunction with the "Conférences de prestige" delivered at the Université de Montréal, late November 2012

"The Story of Western Music: Late 19th Century France and England." BBC World Service (interviewed December 8, 1994); broadcast worldwide, December 31, 1994.

"La Belle Epoque, Conversation between Professors Jann Pasler and Charles Rearick," KGNU Public Radio, Boulder, Colorado, July 22, 1986, 4:00-5:00 PM

PROFESSIONAL PAPERS AT NATIONAL AND INTERNATIONAL CONFERENCES

"Women of daring, imagination, and power in the modern French empire," Women and Musical Patronage International Conference, Bern (15 November 2019).

- Invited Speaker, "The Sound of Empire in 20th-c. Colonial Cultures: Rethinking History through Music," Société Suisse de musicologie, Bern, Switzerland (14 November 2019)
- Keynote speaker**, "Mapping the Globe through a 'Sound Atlas': Listening to Race and Nation in France between the Wars," Biennial International Conference on Music Since 1900, University of Huddersfield (8-10 September 2019)
- "The Musical Fields of Practice and Identity under French Colonialism: A New Paradigm," The Musical Fabric of Globalization: Hegemony, Creativity, and Change in Transcultural Settings, 1880s to 1930s, Public symposium, Bauhaus-Universität Weimer (28 June 2019)
- "Some precedents: Sound, vibrations, and the occult c. 1900, (Un)Disciplining Sound Studies, UC Irvine (1 May 2019).
- "Alexis Chottin au Maroc: un paradigme nouveau pour la musicologie d'aujourd'hui," Acteurs et actrices des musicologues francophones: prosopographie et filiations, Beirut, Lebanon (30 November 2018).
- "Whose Knowledge about African Traditional Music? From Colonial Collaboration to Postcolonial Empowerment," African Music Scholarship in the Twenty-first Century: Challenges and Directions," International Council for Traditional Music (ICTM), Legon, Ghana (11 August 2018)
- "Globalizing music history through women: Female theater directors in the French empire, 1890-1910," Francophone Music Criticism International Conference, Paris (5 July 2018)
- "Music on Colonial Radio and the Evolution of North African Identities," Music and Sound at the Mediterranean Crossroads, International Council for Traditional Music (ICTM), Essaouira, Morocco (21 June 2018)
- "From Rabat to Dakar: Indigenous Music and Identity on Colonial Radio, 1928-1960," French Colonial History Society, Seattle, Washington (2 June 2018) (cancelled for illness)
- Keynote speaker**, "Le rayonnement musical et l'héritage d'Angers : ses musiciens dans l'Empire colonial et à la radio nationale," conference, 140 ans de musique instrumentale et populaire à Angers : lieux, figures et institutions, Angers, France (30 November 2017)
- "Theorizing New Media as Sites for Cultural Integration in Paris and its Colonies," International centennial conference, Penser la musicologie aujourd'hui: objets, methods, et perspectives, Société française de musicologie, Paris, France (24 November 2017)
- "La Construction de savoir « folklorique » en musique africaine: de la collaboration coloniale à la coopération post-coloniale," Colloque international, Méditations africaines dans la construction et la réappropriation d'un savoir ethnologique (UCAD, EHESS, Institut Frobenius), Dakar, Senegal (23 March 2017).
- "La Politique post-coloniale au Festival: Coopération internationale, interafricaine, et radiophonique," Cinquantenaire du 1er Festival Mondial des arts nègres, "Mémoire et Actualité (1966-2016), Dakar, Senegal (9 November 2016).
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- "Music and French Colonial Identity, 1890-1940," National Meeting of the Society of French Historical Studies, Nashville, TN (5 March 2016)
- "Les Prédécesseurs africains des réformes musicales du Vatican II," L'Afrique et l'héritage d'Alioune Diop: le dialogue des religions et les défis du temps présent, Dakar, Sénégal, (26 January 2016)
- "Colonial Governance as 'heard': Forming new identities through music on French colonial radio," National Meeting of the American Musicological Society, Louisville, KY (14 November 2015)
- "Epistemologies of control and the limits of knowledge," Race and Philosophy, National Meeting of the American Musicological Society, Louisville, KY (12 November 2015)
- "Inventing" the musical trinity in the interwar years: Debussy, Ravel, and Fauré," Effable and Ineffable: Gabriel Fauré and the Limits of Criticism, International Conference, University of Washington, Seattle (23 October 2015)

- "The Treasures of Gallica, or how digital sound, visual, and print archives have transformed research," International Association of Music Librarians / International Musicological Society, New York, Juillard (22 June 2015)
- "Symbolist Correspondences and Synaesthesia: Charles Morice and Debussy," Scriabin among the Symbolists, a centennial symposium, UCLA, 13 March 2015
- "Colonial Governance as heard: Colonial Radio and the Power of Music from Morocco to Tunisia," Society of Ethnomusicology, Southern California Meeting, San Diego, 28 February 2015
- "Colonial Governance as heard: Colonial Radio and the Power of Music from Morocco to Tunisia," Middle Eastern Studies Association, Washington DC (25 November 2014)
- "Race and the Pre-Modern between the Wars: *La musique ancienne et moderne* from Algiers to Casablanca," Symposium: Early Music Revivals and their Neoclassical Echoes (1870-1970), Melbourne, Australia (12 September 2014)
- "Colonialisms and Musical Practices: France," 18^e Biennial International Conference on Nineteenth-Century Music, Toronto, Canada (20 June 2014)
- "Taking Root in the Public Sphere: Indigenous Music in North Africa under the French," Music in the Public Sphere Conference, Wissenschaftskolleg, Berlin, Germany (27 April 2014)
- "Legitimacy through shared musical tastes? The challenges and agendas of French republicanism in the colonies," Symposium: "Formes autochtones de gouvernance et de démocratie dans les pays non occidentaux," Institut d'études avancées, Nantes, France (17 April 2014)
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- "M. Daubresse: Critique musicale, sociologue de la musique ... et une femme," Francophone Music Criticism, 1789-1914 Paris, France (2 July 2013)
- "Léon Azoulay and the Early Phonograph: The Problematics of Transcription and Translation," "Resonant Bodies: Landscapes of Acoustic Tension" Symposium, Institute for Critical Inquiry, Berlin (14 June 2013).
- "Narrativité et couleurs dans *L'Afrique et L'Asie d'après Tiepolo* de Hugues Dufourt," Première rencontre internationale: Narratologie et les arts: L'Art comme texte. Approches narratologiques, sémiotiques, transmédiatiques," Institut Hongrois, Paris (8 December 2012)
- "Massenet and his Students in North Africa: The Making of a Franco-Mediterranean Culture," International Conference: Massenet and the Mediterranean World, Lucca, Italy, (1 December 2012)
- "'Rara,' ou Ravel et ses amis, les Apaches, Journée d'études, Maurice Ravel et son temps, Université de Montréal, Montreal (16 November 2012)
- Keynote speaker**, Le "quotidien du passé" aux archives: déconstruire et reconstruire les histoires, de la métropole aux colonies," Colloque international, Recherches en musicologie: nouvelles perspectives, Société française de musicologie / Ecole normale supérieure, Lyon, France (22 September 2012)
- "Reading "along the grain" in colonial opera criticism: Humor, Banality, and the Meaning of French Music," Francophone Music Criticism, 1789-1914 Paris (12 July 2012)
- "The Cosmopolitan Composer: Saint-Saëns," International Musicological Society, Rome, Italy (7 July 2012)
- Keynote speaker**, "From military bands to opera directed by women: Performing Frenchness in the colonies," International Conference of Nineteenth-century Music, Edinburgh, Scotland (27-30 June 2012)
- "The Dance Craze: Politics and Meaning in Debussy's Dances *dans le style ancien*," Colloque international Debussy, Cité de la musique, Paris (5 February 2012)
- Keynote speaker**, "The Race Question and the Colonial Implications of Early Ethnomusicology in the French empire, 1860–1930s," Radical Music History Conference, Sibelius Academy, Helsinki, Finland (8 December 2011)

- "Performing Frenchness: Music at the Colonial Edge," National meeting of the American Musicological Society, San Francisco (11 November 2011)
- "*L'Initiation a la musique* (1935): Politics and music for radio listeners," Workshop on Interwar French Music, University of Ottawa (6 November 2011)
- "Sacred Music in the African missions: Gregorian Chant, Cantiques, and Indigenous Musical Expression," Pontificio Istituto di Musica Sacra, Rome Italy (28 May 2011)
- "Stravinsky's *The Flood* and T.S. Eliot's *Four Quartets* : Time and Symbolic Structure," Stravinsky Festival, Georgetown University, The Stravinsky Project, Washington, D.C. (8 April 2011)
- Readings from Roger Shattuck's "The Devil's Dance: Stravinsky's Corporal Imagination," with Mitchell Morris, The Stravinsky Project, Washington, D.C. (8 April 2011)
- "The Music Criticism of Gaston Knosp: Newspaper Journalism in Tonkin and Early Ethnomusicological Texts," La Critique musicale francophone belge dans une perspective internationale, International conference, Université libre de Bruxelles, Brussels, Belgium (18 December 2010)
- "Hybridité musicale: Réponse ou défi à la colonisation en Afrique?" Congrès international des historiens, Amsterdam (22 August 2010)
- "Wednesdays at Le Figaro: Music, Performance, and Public Taste," 16th Biennial Conference on 19th-Century Music, Southampton, UK (11 July 2010)
- "La Musique à l'Exposition 1889," Journée d'études: La musique dans les expositions universelles, Institut de recherché sur le patrimoine musical en France (IRPMF), Bibliothèque Nationale, Paris (4 June 2010)
- "Saint-Saëns: Africa et ses promenades en Afrique," Le Concerto pour piano français à l'épreuve des modernités, Palazzetto Bru Zane (Centre de musique romantique française), Venice (7 May 2010)
- "La 'Question de l'Opéra' aux débuts de la Troisième République : luxe national ou bien public," « Le Répertoire de l'Opéra de Paris (1671-2009) : analyse et interprétation » Institut de recherche sur le patrimoine musical en France, Opéra Bastille, Paris (11 December 2009)
- "Wednesdays at Le Figaro: Music, Performance, and Public Taste," French Music Criticism, 1789-1914, McGill University, Montreal Canada (November 8, 2009).
- "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," in the session, "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 speaker:** "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)
- "Déconstruire 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," Maintz, 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," "John Cage at Stanford" Symposium, Stanford Humanities Center, Stanford University (January 28, 1992)

- "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)
- "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)
- "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 AT UNIVERSITIES AND FESTIVALS

- "Colonial governance as 'heard': Colonial Radio and the power of music from Morocco to French Indochina," Music Department, Princeton University, 18 October 2019
- "Les pratiques urbaines, la musique, et la radio dans l'empire français, 1900-1960," Laboratoire Centre d'études en sciences sociales sur les mondes africains, américains, et asiatiques (CESSMA), Université de Paris VII, Paris, 26 September 2019
- "Colonial Governance as 'heard': Colonial Radio and the Power of Music from Tunisia to Morocco," University of Pittsburgh, 12 April 2018
- "Deconstructing Colonial and Postcolonial Interculturality," School of Music, University of North Texas, 9 February 2018.
- "Theorizing Radio and Recordings," School of Music, University of North Texas, 9 February 2018.
- "La Radio et la Musique dans la Gouvernance Coloniale Française au Maroc, 1928-1946," Facultés de Sciences Juridiques, Economiques, et Sociales, Université Mohammed V de Rabat, Morocco (20 September 2017).
- "L'invention de la trinité musicale: Fauré, Debussy et Ravel et les stratégies de réussite," Compositeurs reconnus et méconnus entre 1890 et 1940 (doctoral seminar, IReMus, CNRS-Paris-Sorbonne), Paris, France (16 December 2016).
- Keynote speaker**, "Deconstructing Colonial and Postcolonial Interculturality," Intercultural Conference, UCSD (26 February 2016)
- "Les Prédécesseurs africains des réformes musicales du Vatican II," Abbaye de Keur Moussa, Senegal (6 February 2016)
- "Les pratiques amateurs de la musique pendant la 3ème République ," Musée d'Orsay festival, "Orsay en fête: Trois journées en musique avec a Garde Républicaine," Paris, France (22 January 2016)
- "Géographie sonore des musiques militaires au 19ème siècle en France," Musée d'Orsay festival, "Orsay en fête: Trois journées en musique avec a Garde Républicaine," Paris, France (23 January 2016)
- "The Color and Shape of Sound: Visual Inspirations of Camille Saint-Saëns, Claude Debussy, and Hugues Dufourt," The Art of Music Symposium, San Diego Museum of Art, San Diego (7 November 2015)
- "La République, la musique, et le citoyen: le parcours d'un livre," Bibliothèque historique de la ville de Paris, Paris, France (4 May 2015)
- "Colonial Governance as 'heard': Colonial Radio and the Power of Music from Tunisia to Morocco," University of Chicago (6 February 2015)
- "The Colonial Implications of Early Music Ethnographies," University of North Carolina, Chapel Hill (25 October 2014)
- "Performing Frenchness in the Colonies: From military bands to opera directed by women," University of Melbourne (11 September 2014)
- "Entre l'anarchie et l'accord: La musique expérimentale américaine de Cage à Oliveros," La Folle Journée Festival, Nantes, France (31 January, 2 February 2014)
- "Performing Frenchness in the Colonies," Department of Music, Yale University (28 February

- 2013)
- "Performance in a colonial context: Deconstructing our assumptions," Juilliard Graduate Program, New York (27 November 2012)
- "L'Afrique centrale et occidentale: Herbert Pepper, Eliane Pepper, et l'Anthologie de la musique africaine," Université de Montréal (22 November 2012)
- "Maroc: Résistance à la modernité: Alexis Chottin, Prosper Ricard, et le Service des Arts Indigènes," Université de Montréal (20 November 2012)
- "Algérie et Tunisie: L'invention de la musique Arabo-Andalouse: Salvador Daniel et Jules Rouanet, Antonin Laffage et le Baron d'Erlange," Université de Montréal (15 November 2012)
- "Indochine: Gaston Knosp et la musicologie comparative," Université de Montréal (13 November 2012)
- "La musique ancienne et moderne," Saint-Saens and his World, Bard Music Festival, New York, (18 August 2012)
- "Exploring Western Music Past and Present," Saint-Saens and his World, Bard Music Festival, New York, (18 August 2012)
- "Saint-Saëns as Cosmopolitan," on the panel, "Prodigy, Polymath, Globetrotter, and Reactionary," Saint-Saens and his World, Bard Music Festival, New York, (11 August 2012)
- "The Dynamics of Identity in fin-de-siècle French Music," Rey Longyear Lecture, University of Kentucky (27 March 2012)
- "Musical Hybridity in Flux: Representing Race, Colonial Policy, and Modernity in French North Africa, 1860s-1930s," Eastman School of Music, University of Rochester (22 March 2012)
- "*L'Initiation à la musique* (1935): Politics and music for radio listeners," Workshop on Interwar French Music, University of Ottawa, Nov 5-6, 2011
- "French Music at the Helsinki Philharmonic: 1880s-1930s," on the panel, "Sibelius and the Twentieth Century: Sibelius and his World, Bard Music Festival, Bard College, New York (21 August 2011)
- "Déconstruire identité et réputation: les stratégies de carrière des compositeurs français de la Belle Epoque," Ecole des Hautes Etudes en Sciences Sociales (EHESS), Sociologie du travail et des arts (Pierre-Michel Menger) Paris (25 May 2011)
- "Race et musicologie dans la France des années 1890," New York University, Histoire transnationale des pensées raciales XVIII-XXe siècles (Carole Reynaud-Paligot), Paris (23 May 2011)
- "La Démocratisation du plaisir: Concurrence et stratégies de survie parmi les orchestres parisiens de la Belle Epoque," Ecole des Hautes Etudes en Sciences Sociales (EHESS), Sociologie du travail et des arts (Pierre-Michel Menger) Paris (18 May 2011)

- "La Question raciale et les implications coloniales des ethnomusicologies dans l'empire français avant 1932," Ecole des Hautes Etudes en Sciences Sociales (EHESS), Musique et sciences sociales (Esteban Buch et Laure Schnapper), Paris (21 March 2011)
- "Hybridité musicale: race, colonisation et modernité dans l'ethnomusicologie du Maghreb (1860-1940)," Ecole des Hautes Etudes en Sciences Sociales (EHESS), Relations, représentations, confrontations: Anthropologies du monde arabe (François Pouillon) Paris (16 March 2011)
- Respondent, Tanner Lectures of Leon Botstein, UC Berkeley, (9-11 March 2011)
- "Femmes oeuvrant pour la modernité: compositrices, interprètes, et mécènes (1870-1918)," Maison Méditerranéenne des Sciences de l'Homme, Aix-en-Provence (10 June 2010)
- "La Fête de la musique: Origines, signification, éclat international," Université Pop', Le Lieu Unique (Scène national de Nantes), Nantes (3 June 2010)
- "Repenser l'histoire de la Troisième République: Ce que la musique nous apprend," Université Paris 1, Histoire culturelle de l'Europe (Christophe Charle), Paris (13 April 2010)
- "Musique et pratiques musicales: Dynamique identitaire de Paris aux colonies," Institut d'études avancées de Nantes, Nantes, France (1 April 2010)
- "Dynamique identitaire: Musique et Nation sous la Troisième République," Université de Dijon, Dijon, France (22 March 2010)
- "Music, Musical Practices and the Dynamics of French Identity: From the Third Republic to World Music Day," CUNY Graduate Center, New York (8 March 2010)
- "Musique et Nation sous la Troisième République," Ecole des Hautes Etudes en Sciences Sociales (EHESS), Musique et sciences sociales (Esteban Buch et Laure Schnapper), Paris (1 March 2010)
- "De l'utilité de la musique: La Troisième République à la Fête de la musique," Académie royale des sciences, belles lettres, et beaux-arts, Brussels, Belgium (4 February 2010)
- "De l'utilité de la musique: Une théorie de la valeur," Université libre de Bruxelles, (3 February 2010)
- "The Dynamics of Identity in Fin de Siècle French Music," Institute of French Studies, New York University, New York City (November 17, 2009)
- "The Dynamics of Identity in Fin de Siècle French Music," Distinguished University Lecture, University of Wisconsin, Madison (November 4, 2009)
- "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'Ecole 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 Millenium: 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

- Respondent to the session, "Music, Spectacle, and War in France, 1755-1935," National Meeting of the Society of French Historical Studies, Nashville, TN (4 March 2016)
- Chair, "Musical Mediations: Universality, Globalization, Aesthetics," Music and Diplomacy Conference, Harvard University, Boston, MA (2 March 2013).
- Chair, "Narratologie et musique: théories narratologiques," première rencontre internationale: Narratologie et les arts: L'Art comme texte. Approches narratologiques, sémiotiques, transmédiatiques," Institut Hongrois, Paris (8 December 2012)
- Panelist/Respondent, "Round Table: Massenet Studies: New Perspectives," International Conference: Massenet and the Mediterranean World, Lucca, Italy, (2 December 2012)
- Panelist, "Interpreting Stravinsky," The Stravinsky Project, Mansion at Strathmore, Washington DC (10 April 2011)
- Panelist, "Stravinsky and Film," The Stravinsky Project, National Gallery of Art, Washington DC (9 April 2011)
- Panelist, "Stravinsky's Russian Accent," The Stravinsky Project, Music Center at Strathmore, Washington DC (8 April 2011)
- Chair, "Contemplating Transcription," 16th Biennial Conference on 19th-Century Music, Southampton, UK (9 July 2010)
- Chair, "Colonial Consequences," National Meeting of the American Musicological Society, Philadelphia, PA (15 November 2009)
- 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: "Retheorizing 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

EDITORSHIPS AND EDITORIAL BOARDS

Series Editor, AMS Studies in Music (the premiere book series of the American Musicological Society), published by Oxford University Press, 2011-2017; then co-editor, 2018-2019
 Editorial Board, Elements in Music and the City, series ed. Simon McVeigh, Cambridge University Press, 2020-
 Editorial Board, Music Research Annual (US/Canada), 2018-present
 Editorial Board, Twentieth-Century Music (London), 2017-present
 Editorial Board, Journal of Musicological Research, 2009-2018
 Editorial Board: Women and Music: a Journal of Gender and Culture, 1995 – present
 Comité de lecture: Revue de musicologie (Paris)
 Comité de lecture, Revue musicale, OICRM (Montreal), 2015-present
 Comité scientifique: Transposition. Musique et Sciences Sociales (Paris), 2009-present
 Advisory Board: Musica Humana (Korea), 2008-present
 Advisory Board: 19th-Century Music, 2005- present
 Advisory Board: Repercussions, 1993 - present
 Advisory Board: Open Space Magazine, 1999 - present
 Advisory Board: Ernest Krenek Society, 2000 – present
 Advisory Board: Lyrica Society for Word-Music Relations, 2000-present
 Board of Directors: Pauline Oliveros Foundation, 1995 - 2001; Secretary of the Board, 2001

NATIONAL AND INTERNATIONAL COMMITTEES

President, Friends of the Museum of Black Civilizations, Dakar Senegal, 2016-
 Comité scientifique, Epistémuse (CNRS-IRESMUS), Francophone musicology research group, 2017-present
 Chair: Colin Slim Award Committee, American Musicological Society, 2011-12; member 2009-11
 Co-chair, Committee on Cultural Diversity, American Musicological Society, 2006-08
 AMS Committee on Membership and Professional Development, 2007-08
 AMS Howard Mayer Brown Fellowship Committee, 2004- 2008
 Chair, Program Committee, National Meeting, American Musicological Society, Houston, 2003
 Program Committee, National Meeting of the American Musicological Society, 2001-2004
 Audio-Visual Committee, Society of Ethnomusicology, 1998-2005
 Nominating Committee, American Musicological Society, 1994-95
 Council of the American Musicological Society, 1991-1994

 Program Committee, Saint-Saëns across Borders, Royal Northern College of Music, Manchester, UK, 3-4 February 2022.
 Comité scientifique, Saint-Saëns d'un siècle à l'autre, International Conference, Paris, France 6-8 October 2021.
 Comité scientifique, Bourgault-Ducoudray, International Conference, Conservatoire National de la musique, Paris, 14-15 January 2021.

- Comité scientifique, Penser la musicologie aujourd'hui: objets, methods, et prospectives, Colloque internationale à l'occasion du centenaire de la Société française de musicologie, Paris, France (23-27 November 2017).
- Comité scientifique, 140 ans de musique instrumentale et populaire à Angers : lieux, figures et institutions, Angers, France (29 November – 1 December 2017).
- Comité scientifique, La Maison des Sciences de l'Homme de l'Université de Paris Saclay (2016-)
- Comité scientifique, Musiques et nation (Europe-Amériques dans l'entre-deux-guerres), Maison de la recherche, Paris, France (10 December 2015)
- Comité scientifique, Première rencontre internationale: Narratologie et les arts: L'Art comme texte. Approches narratologiques, sémiotiques, transmédiasiques," Institut Hongrois, Paris, France (7-8 December 2012)
- Comité scientifique, Colloque international, Recherches en musicologie: nouvelles perspectives, Société française de musicologie / Ecole normale supérieure, Lyon, France (September 2012)
- Program Committee, The Symphony Orchestra as Cultural Phenomenon, London (1-3 July 2010)
- Comité scientifique (Organizing committee), Le Concerto pour piano français à l'épreuve des modernités, Palazzetto Bru Zane (Centre de musique romantique française), Venice, Italy (May 2010)
- 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
- Program Committee, meeting of the International Musicological Society, London, 1997
- Chair, Program Committee, Feminist Theory and Music III, UC Riverside (June 15-18, 1995)
- Co-convenor of the research residency group, "Retheorizing Music," UCHRI (Fall semester 1994)
- Director: International Stravinsky Symposium, La Jolla, CA (September 1982)

REVIEWER AND CONSULTANT

- Grants (USA): National Endowment for the Humanities, Guggenheim Foundation, Stanford Humanities Center (annually since 1994), American Council for Learned Societies; National Humanities Center (annually since 2007)
- grants (Europe): Austrian Science Fund, British Academy Humanities Research Board, Ville de Paris: "Research in Paris," Institut d'études avancées de Nantes (annually), EURIAS (France) (annually)
- 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, Revue de musicologie, 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, UCI, UCSC, 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) ...

TEACHING: CRITICAL STUDIES AND EXPERIMENTAL PRACTICES IN MUSIC

Founder of this interdisciplinary Ph.D. program at UCSD (directed 1991-2007, 1997-2003 with George Lewis)

My most recent graduate students are currently in tenured or tenure-track positions at Stanford, UCLA, University of Oxford, Queen's University Belfast, University of Utrecht, Indiana University, Lang College, New School (New York).

UNIVERSITY SERVICE (selected contributions)

Music Department (recent contributions)

Chair, Search Committee for Music Technology, 2011-12
 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: Executive Committee, Eleanor Roosevelt College, 2018-
 Member: Disability Advisory Committee for Students with Disabilities, 2017-2019
 Member: Academic Integrity Advisory Committee, 2016-2019
 Member: Board of Directors, UC Humanities Research Institute, 2014-2020
 Member: UCSD Graduate Council; chief reviewer of the Economics department, 2011-14
 Member: UCSD Search Committee for a provost of Eleanor Roosevelt College, 2009
 Member: UCSD Committee on the Status of Women, 2008-2010
 Member: UCSD Committee on Planning and Budget, 2001-03
 Member: UCSD Task Force to study Gender Equity, 2001-02; co-authored the final report
 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