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Wikipedia: http://en.wikipedia.org/wiki/Michael_Tenzer

Citizenship:

Canada and U.S.A.

Current Position (since 2001):

Professor, School of Music, University of British Columbia

Previous Employment:

- 2006: Robert Trotter Distinguished Visiting Professor (Spring Quarter)
University of Oregon School of Music
- 2001: Visiting Professor (Spring Quarter), UCLA Department of
Ethnomusicology
- 1996-2000: Associate Professor, School of Music, University of British Columbia
- 1992-96: Associate Professor of Music Theory and Composition. Department of
Music, Yale University
- 1986-92: Assistant Professor of Music Theory and Composition. Department of
Music, Yale University
- 1983-86: Lecturer, Department of Music, U.C. Berkeley

Education:

- 1986: Ph.D. in Music Composition, University of California, Berkeley
- 1981: M.A. in Music Composition, University of California, Berkeley
- 1978: B.A. in Music (Magna Cum Laude), Yale University

Publications (books, sole author):

- 2000: *Gamelan Gong Kebyar : The Art of Twentieth Century Balinese Music.*
A volume in the Chicago Studies in Ethnomusicology Series. With a
Foreword by Steve Reich. (Chicago: University of Chicago Press; with
2 accompanying CDs) 2001 Winner of the Alan P. Merriam Prize of the
Society for Ethnomusicology (best book of 2000) and the 34th ASCAP-
Deems Taylor award. 492 pages.
<http://www.press.uchicago.edu/cgi-bin/hfs.cgi/00/13871.cfl>
- 2011[1998, 1992]: *Balinese Gamelan Music.* (previous title: *Balinese Music*)

Revised 3rd edition including a new chapter. Charles Tuttle/Periplus Editions, with accompanying CD. 191 pages.
<http://www.amazon.com/exec/obidos/ASIN/9625931694/o/qid=950595252/sr=8-2/104-4872531-3785212>

Publications (books, edited and co-edited):

- 2011: *Analytical and Cross-Cultural Studies in World Music* (50% with co-editor John Roeder) A continuation/2nd volume of *Analytical Studies in World Music*; see below). I conceived the project, contributed two chapters, and co-wrote a third. 462 pages.
<http://www.us.oup.com/us/catalog/general/subject/Music/WorldMusicEthnomusicology/?view=usa&ci=9780195384574&view=usa>
- 2006: *Analytical Studies in World Music*. A volume in the Oxford University Press Studies in Ethnomusicology Series. Eleven analytical essays on world music genres, with accompanying CD. I conceived the project and contributed an introduction and a chapter. 434 pages.
<http://www.us.oup.com/us/catalog/general/subject/Music/MusicTheoryAnalysisComposition/?pr=10&pf=0&ss=title.asc&sf=featured&sd=asc&view=usa&ci=0195177894>

Publications (chapters and articles):

- 2020: “Global Notation: Swapping Freedoms.” in: *Analytical Approaches to World Music Journal* (<http://www.aawmjournal.com>), v.8/2, p. 332-38.
- 2019: “That’s All it Does: Steve Reich and Balinese Gamelan Music.” In S. Gopinath, and P. Siôn, eds., *Rethinking Steve Reich*. New York: Oxford University Press. p. 303-322.
- “How Many Kinds of Rhythm are There?” In A. Hamilton and M. Paddison, eds., *Philosophy of Rhythm*, New York: Oxford University Press, p.199-215.
- 2018: “Polyphony.” In A. Rehding and Steven Rings, eds., *The Oxford Handbook of Basic Concepts in Music Theory*. New York: Oxford University Press. p. 602-650.
- “One Sound, Many Voices: Timbre and Polyphony in Balinese Gamelan.” In E. Dolan and A. Rehding, eds., *The Oxford Handbook of Musical Timbre*. New York: Oxford University Press. p. 553-577.
<https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190637224.001.0001/oxfordhb-9780190637224-e-19>.
- “Chasing the Phantom: Features of a Supracultural New Music.” *Music Theory Online* 24/1. <http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.tenzer.html>
- 2017: “Transforming African Music Cycles.” *Music Theory Spectrum* Vol. 39, 2., p. 139-157.
- “In Honor of What We Can’t Groove To Yet.” In Robin Moore, ed. *College Music Curricula for a New Century*. New York: Oxford University Press, 169-190.
- 2015: “Meditations on Objective Aesthetics in World Music.” *Ethnomusicology* 59/1, 1-30.
- 2012: (50% with co-author John Roeder) Commissioned Article: “Identity and Genre in *Gamelan Gong Kebyar*: An Analytical Study of *Gabor*.” in *Music Theory Spectrum* 34/1, 79-123.
- “Polyphonic Aspects of Balinese Gamelan Music.” in *Fifth International*

- Symposium on Traditional Polyphony* (Conference Proceedings). State Conservatory: Tbilisi Georgia. p. 63-76.
- 2011: "Generalized Representations of Musical Time and Periodic Structures." *Ethnomusicology*, 55/3, 369-86.
- "Balinese Music Since 1990." (New chapter for revised [3rd] edition of *Balinese Music*; see above, 145-62.)
- Commissioned Article: "One Fusion Among Many: Merging Bali, India and the West through Modernism." *Circuit* 21/2: 77-100. Reprinted 2018 in Bogdanovich, Dusan, and Xavier Bouvier, eds. *Tradition and Synthesis: Multiple Modernities for the Composer-Performer*. Editions Doberman-Yppan, p, 83-99.
- "A Cross-Cultural Topology of Musical Time: Afterword to the Present Book and to *Analytical Studies in World Music* (2006)." in Michael Tenzer and John Roeder, eds., *Analytical and Cross-Cultural Studies in World Music*. New York: Oxford Press. 415-439.
- "Integrating Music: Personal and Global Transformations." in Michael Tenzer and John Roeder, eds., *Analytical and Cross-Cultural Studies in World Music*. New York: Oxford Press, 357-87.
- (50% with co-author Evan Ziporyn) "Thelonious Monk's Harmony, Rhythm and Pianism." in Michael Tenzer and John Roeder, eds., *Analytical and Cross-Cultural Studies in World Music*. New York: Oxford Press, 147-186.
- 2010: "Temporal Transformations in Cross-Cultural Perspective: Augmentation as a Case Study," in: *Analytical Approaches to World Music Journal* (<http://www.aawmjournal.com>), v.1/1, p. 152-75. Simultaneously appearing in: *Music Theory and Interdisciplinarity. 8th Congress of the Gesellschaft für Musiktheorie Graz 2008* (musik.theorien der gegenwart Vol. 4), edited by Christian Utz, Saarbruecken: Pfau, 517-530.
- "Africa Stand Up!—and be Counted Among Others" in *Music Theory Online* 16/4 (special edition on African Music). (<http://www.mtosmt.org/issues/mto.10.16.4/mto.10.16.4.tenzer.html>)
- 2006: "Analysis, Categorization and Theory of Musics of the World." In *Analytical Studies in World Music*, ed. Michael Tenzer. New York: Oxford University Press, 3-38.
- "Oleg Tumulilingan: Layers of Time and Melody in Balinese Music." in *Analytical Studies in World Music*, ed. Michael Tenzer. New York: Oxford University Press. p. 205-36.
- 2005: "Wayan Gandera and the Hidden History of Gamelan Gong Kebyar", *Asian Music* XXXVI/1: 109-22.
- 2003: "José Maceda and the Paradoxes of Modern Composition in Southeast Asia", *Ethnomusicology* 47/1: 93-120.
- 2000: "Theory and Analysis of Melody in Balinese Gamelan ", *Music Theory Online* 6/2
<http://www.societymusictheory.org/mto/issues/mto.00.6.2/toc.6.2.html>
- 1997: "The Life in *Gendhing*: Current Approaches to Javanese Gamelan" *Indonesia* #64: 169-86.
- 1996: "Orientalism in Western Music", essays for Chicago Symphony and

- Brooklyn Philharmonic performances, Feb. 1996.
- 1993: "Western Music in the Context of World Music", in *Music and Society Vol. IX: The Twentieth Century*, R. Morgan, Ed. (MacMillan: London and New York), p. 388-411.
- 1991: "Sound and the 'Other'", in *New Observations Journal* # 86, 14-18.
- 1985: "Interview: Michael Tenzer and Wayan Sinti." (interview by Jody Diamond) *Balungan* I-3, p. 5-10.

Publications (reviews and review essays):

- 2021: Book review: *The Art of Mbira*, for *Music and Letters*
- 2016: Book Review: Arom, Simha and Denis-Constant Martin *L'Enquête en Ethnomusicologie: Préparation, Terrain, Analyse*. (Paris: Librairie Philosophique J. Vrin, MusicologieS series) in *Ethnomusicology* 61/2, p. 371-375.
- 2013: Book Review: Gray, Nicholas *Improvisation and Composition in Balinese Gamelan Gender Wayang* (SOAS Musicology Series), In *Bulletin of the School of Oriental and African Studies*.
- 2012: CD Review: "From Kuno to Kebyar: Balinese Gamelan Angklung" (Smithsonian Folkways 50411). *Yearbook for Traditional Music*. Vol. 44: 231-232
- CD Review: Three new recordings of Indonesian music traditions from the Musée d'Ethnographie in Geneva (VDE 1304, 1331, and 1351). *Cahiers d'Ethnomusicologie* 25, 287-290.
- 2011: CD Review: "Chants des Iles de Flores et Solor". *Ethnomusicology* 55/2, 340-43.
- 2009: Book Review: Mithen, Steven. *The Singing Neanderthals: The Origins of Music, Language, Mind, and Body*. The Orff Echo, Vol. XLII No. 1, Fall 2009, 44-45.
- 2007: Book Review: Revel, Nicole, et al. *Silungan Baltapa: The Voyage to Heaven of a Sama Hero (Le Voyage au Ciel d'un Héros Sama)*. *Cahiers d'Ethnomusicologie* 20, 336-8 (French publication).
- 2005: Website Review essay: Basset, Catherine. *Gamelan, Architecture Sonore et gamelan mécanique*. (<http://webware.cite-musique.fr/www/gamelan>). In *Moussons* 7 (French publication).
- Book Review: Sutton, R.A. *Calling Back the Spirit; Music, Dance and Cultural Politics in Lowland South Sulawesi*. *Yearbook for Traditional Music* 36. 178-79.
- 2001: Book Review: Cooke, Mervyn. "Britten and the Far East: Asian Influences in the Music of Benjamin Britten", *Asian Music* XXXII/1:190-92.
- 2000: CD Review: Hart, Mickey, prod. "Living Art, Sounding Spirit: The Bali Sessions", *Asian Music* XXXI/2:183-86.
- 1999: Book Review essay: Herbst, *Voices in Bali* and Schaareman, ed. *Balinese Music in Context*, *Ethnomusicology* 43/1: 180-86.
- 1998: CD Review: "Tabuh Pacific: New Compositions for Gamelan", *Balungan* VI-1,2, p. 46-7.
- 1994: Book Review: "New Music in the Orient", H. Ryker, ed. (Buren, Knuf: 1990) in *Asian Music* XXV Vol. 1-2, p. 209-13.

Publication Miscellany: Translations, Forewords, Liner Notes and Interviews:

- 2017: French-to-English translation of Simha Arom, Nathalie Fernando, Susanne Furniss, Sylvie Le Bomin, Fabrice Marandola, et Jean Molino. “La catégorisation des patrimoines musicaux dans les sociétés de tradition orale,” originally published in Alvarez-Pereyre, Frank, ed. *Categories et Categorisations. Une perspective interdisciplinaire*, Peeters, pp.273-313, 2008, for publication in *Translingual Discourse in Ethnomusicology*. <https://ojstest.univie.ac.at/index.php/tde/index>
- Prakata* (Foreword) in Bandem, I Madé. *Gending Palegongan: Keterpaduan Praktek dan Teori Karawitan Bali Karya I Gusti Putu Made Geria. (Palegongan Music: Interface Between Balinese Gamelan Theory and Practice in the Works of I Gusti Putu Made Geria.)*
- CD Booklet essay for *Mikrokosma: Music of Brian Baumbusch and Wayne Vitale*, New World Records 80785-2.
- 2014: Participant in Stanyek, Jason, ed. “Forum on Transcription”. *Twentieth Century Music* 11, p. 101-161. Edited version of extensive roundtable interviews, published with several of my own (music) transcriptions.
- 2011: *Prakata* (Foreword) in Sinti, I Wayan. *Gambang Cikal Bakal Karawitan Bali. (Gambang, Source Genre of Balinese Gamelan Music.)* Yayasan Tri Sadhana Pura:Denpasar, Bali.

Writings in Translation:

- 2021: “Reflexiones sobre las estéticas objetivas en las músicas del mundo”, translation 2015 article “Meditations on objective aesthetics in world music,” *Ethnomusicology* 59(1): 1-30. Trans. Jacob Rekedal. UAH Ediciones: Santiago, Chile.
- 2020: “Identitas dan Genre dalam *Gamelan Gong Kebyar: Studi Analisa Gabor.*” Indonesian translation by Wayan Sudirana of “Identity and Genre in *Gamelan Gong Kebyar: An Analytical Study of Gabor.*” Wayan Sudirana, trans.AMT Publisher: Yogyakarta, Indonesia
- 2014: 跨文化觀點下的時間轉化：巴洛克、卡那提克與峇里島音樂。Mandarin version of “Temporal Transformations in Cross-Cultural Perspective: Augmentation as a Case Study,” in: *Analytical Approaches to World Music Journal* (Chinese version, hosted by National Taiwan University.
- 2010: “Wayan Gandera et une Histoire Cachée du *Gamelan Gong Kebyar.*” In *Archipel* (French translation and expansion of 2005 article in *Asian Music.*)
- 2010: *Gamelan Gong Kebyar: Seni Musik Bali Abad ke-Duapuluh.* (Translation into Indonesian by Joko and Janet Purwanto of 2000 University of Chicago Press book, funded by the Ford Foundation and MSPI/Indonesian Musicological Society)
- 2004: “José Maceda und die Paradoxien moderner Komposition in Südöst-Asien”, *MusikTexte - Zeitschrift fuer neue Musik* 102 (August 2004), p. 60-76. (German translation of 2003 article in *s*
- 2003: “Theorie et Analyse Melodiques du Gamelan Balinais”, *Analyse Musicale* 46: 90-100. (French translation of 2000 article in *Music Theory Online*)

Keynote Lectures:

- 2019: *Narrowing the Aperture: Focus on Cyclic Music*. Global Musics and Musical Communities Conference, UCLA, May 10-11. Also at UBC Music colloquium series, March 29.
- 2017: *Chasing the Phantom: Features of Supracultural New Music*. Invited Plenary Speaker. Society for Music Theory 40th Anniversary Conference, Arlington Virginia, November 2-5.
Three Polyphonic Homonyms. Ncounters: Engaging Music research and Practice Conference, University of Alberta, April 1.
- 2016: *Three Polyphonic Homonyms*. International Symposium on Multiple Modernities for the Performer-Composer. Haute école de musique de Genève, Geneva, Switzerland, November 3-6.
- 2011: *Balinese Music in the Context of World Music*. International symposium for opening of the major exhibition “Bali: Art, Ritual, Performance”. San Francisco Museum of Asian Art, Feb. 26.
- 2010: *On the Nature of Cyclic Time in Music*. First International Conference on Analytical Approaches to World Music. University of Massachusetts, Amherst, Feb. 19-21.
- 2008: *Cross-Cultural Perspectives on Augmentation as a Category of Musical Time Transformation*. German Society for Music Theory (Gesellschaft für Musiktheorie) Conference Section V: "Music as 'System' vs. Music as 'Culture' - Music Theory and Ethnomusicology". Universität für Musik und Darstellende Kunst Graz, Austria, Oct. 9-12.
- 2005: *Integrating Music: Personal and Global Transformations*. Pacific Northwest Music Graduate Student Conference, Sept. 30.
- 2003: *Lawar Sing Magetih--Lawar Without Blood*. Continuities and Change: A Celebration of Balinese Music, Theatre, and Dance conference, College of the Holy Cross, Worcester, Massachusetts. November 21-23.

Selected Presentations, Papers, Workshops, and Panels (* = Invited):

- 2021: “Sonic Materiality and Rhythm Interaction in a Papuan Flute Music.” Approaches to the Analysis of World Music conference, June;’ and Society for Ethnomusicology conference, October (both on line).
* “Long and Nested or Morphing and Shrinking: Analysis of Cyclic Flute Music from Papua and Panama.” NYU Music Theory colloquium (with John Roeder), May 4.
- 2020: *Decolonization and Tonality*. Presentation on the panel I organized, Decolonization and Analysis. Society for Ethnomusicology Conference, Ottawa (but virtual), October 22.
- 2019: *3-day residency at California State University, Fresno. Lectures to two music theory classes, two ethnomusicology classes, composition seminar, and public lecture for the “Global Music” series.
- 2018: **A la chasse au fantôme: caractéristiques de la nouvelle musique supraculturelle*. Journée Hommage à Simha Arom, CNSMDP (Conservatoire de Paris-Gennevilliers), February 1.

- 2017: **Three Polyphonic Homonyms*. Mills College, Oakland, CA. March 2.
 **Three Polyphonic Homonyms*. World Music Special Interest Group, Society for Music Theory 40th Anniversary Conference, Arlington Virginia, November 2-5.
Open Letter to Alan Lomax. Society for Ethnomusicology Conference, Denver, Colorado, October 26-29.
- 2016: *In Honor of What We Can't Groove to Yet*. Society for Ethnomusicology Conference, Washington D.C., Nov. 10-13.
Steve Reich and Balinese Gamelan. 4th International Conference on Analytical Approaches to World Music. The New School for Social Research, New York City. June 8.
- 2015: * *A Polyphony Problematic*. Invited speaker at conference in honor of retiring professor Steve Blum. CUNY Graduate Center, New York, December 8-9.
 **Peer Learning Program* Workshop Leader, Society for Music Theory conference, St. Louis, Oct. 29.
 **Une ébauche d'une problématique pour une étude comparative des musiques cycliques*, Séminaire d'Ethnomusicologie au Musée de l'Homme, Paris, June 26.
 **Timbre in Balinese Gamelan*. Multidisciplinary Symposium on the subject of Timbre, Harvard University, Cambridge, MA, May 15-16.
 **Douze étapes faciles pour la transformation des cycles musicaux africains* Séminaire d'Ethnomusicologie au Musée de l'Homme, February 27; Centre de Recherche en Ethnomusicologie, Université Paris Ouest – Nanterre, March 2.
- 2014: **How Many Kinds of Rhythm Are There?* Workshop on the Aesthetics of Rhythm, Durham University, UK, June 28.
 **Transforming African Music Cycles in 12 Easy Steps*. Yale University (May 1); 3rd International Conference on Analytical Approaches to World Music, SOAS, University of London (July 1); Society for Ethnomusicology Conference, Pittsburgh PA (November 14); University of B.C. colloquium Series (April 11).
Large-Scale Formative Processes in Ostinato Music (50% with Prof. John Roeder). 3rd International Conference on Analytical Approaches to World Music, SOAS, University of London (July 1); Society for Music Theory Conference, Minneapolis, MN (November 9); University of B.C. colloquium Series (October 24), Tufts University (Dec. 1).
- 2013: *Quantum Ethnomusicology?: Meditations on "Objective Aesthetics" in World Music*. Society for Ethnomusicology Conference, Indianapolis, Nov. 14-17. [also UBC School of Music Colloquium, Oct. 25.]
 * *Peranan Musik Manusia dari Segi Biologi dan Evolusi Serta Asal-asal Musik di Afrika Sekitar 100,000 Tahun Yang Lalu (Evolutionary and Biological Perspectives on Music and its Origins in Africa ca. 100,000 Years Ago)* Udayana University, Fakultas Antropologi, Denpasar, Bali, Indonesia, July 16.
 * *Musik Baru untuk Gamelan (New Music for Gamelan)*. Institut Seni Indonesia (Indonesian Arts Institute), Denpasar, Bali, July 15.
- 2012: Session organizer and respondent to four papers, *Subjectivity and Method in*

- the Analysis of World Music* Joint Music Societies Conference, New Orleans, November 1-4..
- 2011: Session organizer and respondent to four papers, *Modes of Analysis, Modes of Listening* Society for Ethnomusicology Conference, Philadelphia, November 17-20.
- Processes of Pitch- and Pulse-Salience in Balinese Gamelan Work: A Study in World-Music Analysis.* (with John Roeder) Society for Music Theory Conference, Minneapolis, October 27-30.
- * *Two World Music Typologies.* Society for Music Theory Special Interest Group, Minneapolis, October 27-30.
 - *Colloquium lecture (with John Roeder), School of Music, University of Washington, Seattle, May 5.
 - *Musicology colloquium lecture, Department of Music, U.C. Berkeley, Feb. 25.
 - *Composition colloquium lecture, Department of Music, U.C. Berkeley, Feb. 25.
- 2010: *Generalized Representations of Musical Time Categories* Society for Ethnomusicology 55th Annual Conference, Los Angeles, November 11-14. (Also session chair: *Analysis of Music and Dance*). Also presented at UBC School of Music, Nov. 19.
- Polyphonic Aspects of Balinese Gamelan Music.* Fifth International Symposium on Traditional Polyphony, Tbilisi, Georgia, October 4-9.
- Différents types d'organisation du temps musical: étude de cas à Bali.* Séminaire Musée du Quai Branly, March 18.
 - Workshop on Issues in the Typology of Time Organization in Music,* First International Conference on Analytical Approaches to World Music. University of Massachusetts, Amherst, Feb. 19-21 (jointly led with Simha Arom).
- Panelist: Approaches to Temporal Organization in World Music.* First International Conference on Analytical Approaches to World Music. University of Massachusetts, Amherst, Feb. 19-21.
- Guest colloquium speaker, *On the Nature of Cyclic Time in Music.* School of Oriental and African Studies, Department of Music, London, Jan. 26.
- **Ébauche d'un typologie des temporalités musicales.* 4 Séminaires (8 Jan., 22 Jan., 5 Feb., 4 June) Centre National de la Recherche Scientifique, Villejuif
- 2009: Chair, respondent, and organizer for panel session on *Periodicity and Comparative Temporalities*, Society for Ethnomusicology 54th conference, Nov. 19-22, Mexico City.
- Topologie provisoire de temporalités musicales,* Centre Nationale de la Recherche Scientifique (CNRS), Labaratoire de Langues, Musiques et Societes, Oct. 9.
- *Vancouver Public Library Lecture Series. Music of the Whole World: Explorations of World Music by Canadian Composers. *Balinese Gamelan and Western Composition.* April 22.
 - **Cross-Cultural Perspectives on Augmentation as a Category of Musical Time Transformation.* Florida State University Colloquium Series, March 19.

- 2008: * The Vancouver Institute, Nov. 22. *Balinese Gamelan Music Lecture and Performance*. View online at <https://circle.ubc.ca/handle/2429/30752>
 * Clifford and Wilma Smith Lecture, University of Toronto, *A History of Time in Balinese Music*. Oct. 16.
 Composition colloquium guest lecturer, (*Fusion in my Music*) University of Toronto (Oct. 14) and Eastman School of Music (Oct. 23).
 * *Entre la musique et le temps: vers une catégorisation de la périodicité* at “Colloque sur Categorisation”, Laboratoire des Civilizations et Cultures Orales, Sorbonne, Paris May 19-20. Online at: http://www.archivesaudiovisuelles.fr/FR/_video.asp?id=1502&ress=4540&video=101525&format=68
- 2007: Presenter of film “Bali by Heart” (see below under Film and Television Programs), Society for Ethnomusicology Conference, Columbus, Ohio, October 24-28 (with Sylvia L’Ecuyer).
 Institute faculty, College Music Society Institute on the Pedagogy of World Music Theories, University of Colorado, Boulder, May 29-June 2
 Presenter, conference on “The Composer in the Twenty-First Century: Processes and Philosophies”, February 28-March 3, Université de Montreal (joint presentation with Sylvia L’Ecuyer)
- 2006: *Categorizing Periodicity*. Society for Ethnomusicology 51st Annual Conference, Honolulu, Nov. 16-19.
 * *Pendidikan Tinggi: Menuju Globalisasi* (Globalizing Indonesian Higher Education) Indonesian Institute of the Arts, Denpasar, Bali, July 23
 * *Performing (in) Bali: Bali, Kembali, and Hyper-bali*. Jeremiah Lecture Series, Knight Library, University of Oregon, May 12.
 * *Integrating Music: Personal and Global Transformations*. Theme forum, University of Oregon, April 27.
- 2005: Organizer and presenter (“Fusion in My Music”) for panel session *SEM Composers Present Their Music* at SEM (Society for Ethnomusicology) 50th Anniversary Conference, Atlanta, GA, Nov. 16-20.
- 2004: * Chair, Plenary Session, Society for Ethnomusicology conference, Tucson, Nov 4-7.
 * Series of seminars on aspects of my research at Université Paris V and Musée de l’Homme Paris (Feb 10, March 24, June 7).
- 2003: * Series of seminars on aspects of my research at Université Paris V and Centre National de la Recherche Scientifique (CNRS), Paris (November 13, 26, December 5).
 * Colloquium speaker at University of Illinois/Champaign, Harvard University, and New York University: “Unpacking World Music Theory” (February 10, 12, 14).
- 2002: * Distinguished Lecture Series, University of Maryland School of Music: “Further Approaches to Musical Periodicity.”
 Presenter at New England Gamelan Weekend, Wesleyan University, Connecticut: “Further Approaches to Musical Periodicity.”
- 2001: Society for Ethnomusicology Conference, Detroit: “Further Approaches to Musical Periodicity.”
 Society for Ethnomusicology Northwest Chapter conference: “José

- Maceda: A Universalist's Paradoxes Of Southeast Asian Music".
- 2000: Organizer and participant for joint session *New Histories of Western Music* at Musical Intersections 2000 conference in Toronto.
* Visiting Lecturer series, University of Alberta. Presented research and original compositions.
- 1999: * Society for Music Theory Special Session: *Gamelan Theories, Western Theories: Developing Analytic Approaches to the Melodic Strata of Java and Bali*. SMT Conference, Atlanta.
- 1997: *Presenter at Pittsburgh SEM pre-conference symposium: *Ethnomusicology in the Academy*, (October).
*Presenter on "Challenging Cultural Boundaries: Cowell's 'Whole World of Music' and its Legacy", Henry Cowell Centennial Conference, Institute for Studies in American Music, March 14.
* United States Delegate, Asian Composers' League Conference/Festival, Manila, Philippines, January 20-26. (Paper presented and composition performed).
- 1996 : *Presenter on "Music in the Culture of Academia", symposium at Wesleyan University (March).
Asian Interactions with Western Music, Lecture at Asia Society, New York (February).
**Orientalism in Music*, pre-concert lectures and panel discussions (with E. Said and D. Barenboim) for the Chicago Symphony, February 8, 9 and 10.
- 1993: "Grounding Musical Topic", Whitney Humanities Center, Yale University (March).
- 1992: "Constructing a Grammar for Balinese Solo Drumming Patterns", Society for Ethnomusicology Conference, Seattle.
- 1991: Chair, *Creativity and the Limits of Traditional Transmission in Contemporary Composition*, panel at 2nd International Indonesian Music Conference, U.C. Berkeley.
"Temporality in Context: Some Paradigms Drawn from Recent Balinese Music", Princeton University Colloquium series (February).
- 1990: Chair and Presenter on *Cultural Interactions and Reactions in the World of Composition*, joint session at AMS/SMT/SEM conference in Oakland, CA.

Selected Compositions and Performances:

- 2013: *Sphinx* for gamelan semaradana and solo contemporary dancer. Choreographed and danced by Justine A. Chambers. (Performed in Vancouver January 30, May 17-18; in Bali 8 times between July 13 and 25.)
- 2010: *Fugue* for piano. Indianapolis, 2013.
- 2007: *Resolution* (Balinese title: *Tabuh Gari*) for the American Composers Orchestra (ACO commission) with Balinese percussion. Performances: Vancouver, New York, Philadelphia, and Rochester, January February and October 2008. (third of triptych; see below). 13' ca.

- 2006: *Underleaf* (Balinese title: *Buk Katah*) for chamber nonet (pno, 2 cl., 2 sax, 2 tpt., 2 tb.) and Balinese gamelan (25 players), Bali Arts Festival, Denpasar, Bali, July 10, 2006. (second of triptych; see below) 21'30"
- 2004: *Invention and Etude* for piano. Geneva, 11/16; Koln and Lubeck, 1/05, Naoko Kato, pno.; Vancouver, 3/05, Jane Coop, pno. 11' (*Invention* was the required recital piece for inaugural Knigge piano competition, 2/08)
- 2003: *Unstable Centre* (Balinese title: *Puser Belah*) for 2 simultaneous gamelan semaradana (55 players). Bali Arts Festival, Denpasar, Bali, June 21, 2003. (first of triptych of works combining gamelan and Western ensembles; multi-year project with performances in Indonesia, U.S.A. and Canada). 19'30"
- 2002: *Piano Trio* (pno., vl., vc.) in three movements. Boston Musica Viva premiere, Nov. 22, 2003, Boston, MA. (Canada Council commission.). 30'
- 1999: *Talakalam* for Balinese Gamelan, Tabla Trio, Tabla Soloist and Balinese drum soloist (featuring Gamelan Sekar Jaya, Tabla Rasa, and soloists Swapan Chaudhuri and Wayan Suweca). San Francisco, 9/24-26/99, 6/11/00; Indonesia, 6/26-27/00; Los Angeles, May 2004. 18'
- 1996: *Sources of Current* for flute, oboe, harp, viola and cello (Premieres with chamber players of Brooklyn Philharmonic and Chicago Symphony, 2/96; Berlin 2005). 19'
- 1992: *Three Island Duets* for two Clarinets (Koln, 2008; Seoul, 10/05; Vancouver, 3/05; Durham, 2/99; Manila 1/97; New York, 2/94; Ann Arbor, 3/93; New Haven, 1/93; Boston, 3/92). 10'
- Banyuari* for Balinese Gamelan (Vancouver 2008; San Francisco and Bali, 6-7/92; SF, New York, New Haven, Providence and Boston, 4/94). 14'
- 1991: *Gash Gold-Vermillion* for Flute/Alto Flute, Bb Clarinet/Bass Clarinet, Violin, Cello, Piano and Percussion (New Haven, 3/92).
- 1990: *Cycles and Arcs* for Clarinet, Percussion and 2 Cellos (San Francisco, 6/90; New York, 5/92).
- 1989: *Symphony in Three Movements* for String Orchestra.
Situ Banda for Balinese Gamelan (Bali, 7/89; 7/91).
- 1988: *Puppets* for Harp and Marimba (Vancouver, 10/97; New Haven, 1/91; Auckland, 8/91).
Calendar for Piano Solo (New Haven, 12/89).
- 1987: *Best Man's Wish* for Piano (various).
Sinar Jegog for Balinese Gamelan (Bali, 7/85; 7/87; 7/91).
- 1986: *Lelambatan* for Orchestra (Berkeley, 3/86).
Daya for String Quartet and Clarinet Quartet (Berkeley, 4/86; New Haven, 3/87)
- Pre-1986: *The Inevitability Cantos* [1982], *Music for Diverse Instruments* [1979] (for chamber ensembles); *Eventual Fruit* [1983] (for percussion quartet); *Second Ascent* [1978] (for orchestra); *Voiced Moist* [1975], *Anaphora* [1977] (for jazz big band); *Semara Yanti* [1982], *Jaya Sakti* [1983] for

Balinese gamelan; plus misc. earlier songs, electronic works for analog tape, and big band arrangements.

Recordings in Release:

- 2011: "Three Island Duos" on *Vox Terra* (Cris Inguanti, clarinets, Redshift Music TK 1425)
- 2009: *Let Others Name You: Music by Michael Tenzer* including "Resolution/Tabuh Gari"; "Underleaf/Buk Katah"; "Unstable Centre/Puser Belah"; and "Invention and Etude" New World Records Recorded Anthology of American Music CD80697. <http://www.amazon.com/Michael-Tenzer-Let-Others-Name/dp/B002HEDWD4>
- 2006: "Sinar Jegog/Jegog Rays" (1991 version) on the CD *World Tour: Classical Composers Explore Traditional Music*. Traditional Crossroads. <http://www.traditionalcrossroads.com>
- 2001: "Three Island Duos" on *This is Not a Clarinet* (Evan Ziporyn, clarinets, Canteloupe Records CD21002) <http://www.canteloupemusic.com/>
- 1993: "Banyuani" and "Situ Banda", on *American Works for Balinese Gamelan* (New World Records CD 80430-2) [.http://www.newworldrecords.org/cgi-bin/search/disc.catalog_id=80430](http://www.newworldrecords.org/cgi-bin/search/disc.catalog_id=80430) (The same compositions have been released on the Bali Stereo label in Indonesia.)
- 1987: *Sinar Jegog/Jegog Rays* and *Pascima Segara Madu* on the Bali Stereo label.

Radio, Film and Television programs:

- 2010: "The Roots of World Music," 60 minute episode of National Public Radio's *On Point*, broadcast from KBUR, Boston. Joint interview and discussion with host Tom Ashbrook and ethnomusicologist Simha Arom. (February 22, rebroadcast November 26; downloadable at <http://www.onpointradio.org/2010/02/the-hum-of-life>)
- 2009: CNN International Feature, "Gamelan Music of Indonesia" features an interview plus performance by my ensemble Gamelan Gita Asmara. Broadcast internationally in June; now seen at <http://www.ireport.com/docs/DOC-266337>
- 2007: "Bali by Heart" (*Bali par Coeur*), 60 minute documentary about the creation of *Underleaf/Buk Katah* (see above under Compositions and Performances). Commissioned by TV5; Sylvia L'Ecuyer, director; Red Line Films. French and English versions. Nominee, Best Arts and Culture Documentary, Yorkton Video Festival, 2008. See http://www.amazon.com/Bali-Heart-SylviePeltier/dp/B000ZLNQ150/ref=pd_bbs_sr_1?ie=UTF8&s=dvd&qid=1201148382&sr=8-1
- 1991: "Kembali", documentary by Ideas in Motion about Gamelan Sekar Jaya's 1985 tour to Bali, often shown on Learning Channel, Discovery, and PBS. Winner, National Educational Film Festival Award, Chicago Intl. Film Festival; Award Asian Studies Assoc. honoree. <http://ucmedia.berkeley.edu/sales/artshum02/ahmain6.html#movie3>

Performance and Ensemble Directing:

- 2013: Gamelan Gita Asmara concert tour of Bali, July 6-28. Our 25-member ensemble presented a full repertoire of classical and modern Balinese compositions, including my *Sphinx*, at 8 diverse venues around the island. Tour production, management and fundraising was done collectively by the membership and board of directors.
- 1996-present: Founder and Director, Gamelan Gita Asmara, a Vancouver Balinese Gamelan. We present a season of concerts each spring at various venues in Vancouver and around British Columbia. Also sponsored Guest Artistic Directors Dewa Ketut Alit, of Pengosekan, Bali, in 2001-04 and Wayan Sudirana of Ubud, Bali (2004-present). See www.gitaasmara.ca and also <http://www.ireport.com/docs/DOC-266337> (CNN appearance).
- 2010: Founded and directed Balinese gamelan ensemble, Conservatoire de Creteil, Paris, France. Performance on June 19, Creteil
- 2009: Performed/reunited with Gamelan Sekar Jaya (California) for their 30th anniversary festival, May 22-24, Fort Mason Centre, San Francisco
- 2006: Founded and directed Balinese gamelan ensemble, University of Oregon, Eugene. Performance June 1.
- 2004: Founded and directed Balinese gamelan ensemble, Conservatoire de Rueil/Malmaison, Paris, France. Performance on June 20, Place de la Hôtel de Ville, Rueil, for Fête de la Musique XXIII.
- 1993-6: Founder and Director, Gamelan Jagat Anyar, a Yale-New Haven Gamelan. Performances at Asia Society, Brooklyn Academy of Music, plus others.
- 1982-2006: Received commissions, directed, and performed as lead drummer in my own compositions for Balinese gamelan in the villages of Lodtunduh, Pengosekan, Kaliungu Kaja, and at the National Music Academy, Bali, Indonesia.
- 1986-88: Founder and Director, Gamelan Sekar Kembar, a Yale-New Haven Gamelan Ensemble.
- 1979-86: Co-Founder, Director, and Chairman of the Board for Gamelan Sekar Jaya, an independent company of American musicians and dancers specializing in Balinese performing arts. In 1985 I led the group on an unprecedented tour to Bali, at the invitation of Bali's governor. I returned to Indonesia with the group for a second tour in 1992, and a third in summer 2000. See www.gsj.org.

Awards, Prizes, Grants, Residencies, and other Distinctions:

- 2021 Winner, Inaugural Society for Music Theory Diversity Course Design Award (a competition for best and most diversity-enhancing course syllabus)
- 2020 Co-PI for SSHRC Insight Grant (4-year): *Cycles in the Worlds of Music* Contributor of the chapter "Polyphony" to multi-author volume *The Oxford Handbook of Critical Concepts in Music Theory*, awarded prize for best multi-author volume, Society for Music Theory.
- 2014-15 Killam Faculty Research Fellowship, UBC

- 2013 *Robert Stevenson Prize* of the Society for Ethnomusicology, to honour ethnomusicologists who are also composers, for the body of their creative work. (I also received this award in 2004 when it was defined differently.)
SSHRC (Canada) Insight Grant (5-year): *Approaches to the Analysis of Musical Time*.
- 2012 HSS Research Grant, UBC: *An Intercultural Collaboration Between a Composer/Ethnomusicologist and a Modern Dancer*.
- 2010 Co-investigator on SSHRC Standard Research Grant, *Étude comparative des critères du beau et de l'évaluation esthétique à travers les musiques du monde*. (Université de Montreal ethnomusicologist Nathalie Fernando is principal investigator)
HSS International Travel Grant, UBC, to attend Fifth International Symposium on Traditional Polyphony, Tbilisi, Georgia (October).
- 2009: UBC Hampton Research Grant: *Ancient Music and Modern Institutions in Bali, Indonesia*.
Scholar-in-Residence, Florida State University School of Music. March 17-20.
- 2008-10: Killam Research Fellow, Canada Council for the Arts (two years of research leave)
Co-investigator on SSHRC Standard Research Grant, *Periodicity in Music* (UBC music theorist John Roeder is principal investigator)
- 2008: Wilma and Clifford Smith Distinguished Visitor, University of Toronto, October 14-18.
Invited residency as composer/scholar at Eastman School of Music, Rochester New York, October 21-25.
HSS International Travel Grant, UBC, to attend Graz Musiktheorie Conference, October
- 2007: Killam Teaching Prize for Graduate Instruction (recognizing excellence in mentoring and teaching), University of British Columbia
Sam Black Award for Education and Development in the Visual and Creative Arts, University of British Columbia
SSHRC Supplementary grant: *Bali by Heart: A Film for Indonesian Television* (funds to underwrite subtitles and translation for broadcast in Indonesia; see under film and television programs below)
- 2006: Robert Trotter Distinguished Visiting Professor, University of Oregon, Spring Quarter (April-June).
- 2005: SSHRC Research and Creation grant: "A Triptych of Compositions Combing Indonesian and Western Instruments" (expansion of 2002 Hampton Grant project).
- 2004: *Robert Stevenson Prize* of the Society for Ethnomusicology, awarded to the best research and publication interrelating the fields of ethnomusicology and music composition for my 2003 article "José Maceda and the Paradoxes of Modern Composition in Southeast Asia", (first-ever recipient)
Director, Gamelan summer intensive, Galerie Sonore, Angers, France (July).
Invited Visiting Professor at La Salle University, Singapore. 7 gamelan

- master classes and 2 public lectures (March 13-20).
SSHRC Faculty Research Grant, University of British Columbia
- 2003-04: Visiting Research Associate, Centre National de la Recherche Scientifique, Laboratoire du Civilizations et Cultures Orale, Paris.
Invited Participant, bi-weekly seminar “*Vers Une Organologie Generale*” led by Bernard Steigler, Directeur, IRCAM, Paris.
- 2002: Hampton Fund, University of British Columbia. Large grant to compose and perform in three new works combining gamelan and Western instruments.
Canada Council for the Arts, chamber music commission (*Piano Trio*).
- 2001: *Alan P. Merriam Prize* (book of the year, Society for Ethnomusicology) for “Gamelan Gong Kebyar: The Art of 20th Century Balinese Music”.
34th ASCAP-Deems Taylor Award for “Gamelan Gong Kebyar: The Art of 20th Century Balinese Music”.
Invited Visiting Professor, Spring Quarter, UCLA Department of Ethnomusicology and Systematic Musicology.
- 2000: Gamelan Sekar Jaya, the Balinese Arts Ensemble I co-founded in 1979 in California and with which I still work closely, was awarded the *Dharma Kusuma* medal for Distinguished Cultural Service by the Government of Bali, Indonesia, in recognition of 20 years’ sustained contribution to Balinese culture. This is the highest such honor given.
Invited residency with Giri Kedaton, Balinese gamelan group, University of Montreal (February).
- 1998: Hampton Fund Grant (University of British Columbia) to record and produce CDs of Balinese music in Bali for “Gamelan Gong Kebyar” book.
- 1996: SSHRC Faculty Research Grant, University of British Columbia
- 1995: Koussevitzky Music Foundation/Library of Congress chamber music commission (*Sources of Current*)
- 1993: University Teacher's Fellowship, National Endowment for the Humanities
- 1992: Mellon Fellowship, Yale University
- 1991: Yale Council for International and Area Studies Research Grant
Griswold Research Grant, Yale University
- 1988: Morse Fellowship (Faculty research leave), Yale University
- 1987: Asian Cultural Council Grant for research in Indonesia
- 1985: *Pramana Patram Budaya, Penghargaan Pesta Seni, and Piagam Penghargaan*; awards given to Gamelan Sekar Jaya by the Balinese government in recognition of the success of its performances in Indonesia and its efforts promoting Balinese culture in America.
Nicolo DiLorenzo Composition Prize
- 1983: Charles Ives Center Composition Award
- 1981: Fulbright Fellowship for study in Indonesia
- 1978: Murray Fellowship for study in Indonesia
Friends of Music Prize, Yale University

1977: Yale Symphony Composition Prize
 Bates Fellowship (Yale University) for study in Indonesia

Field Research/Travel Projects:

2020, 2015, 09-10, 03-4: Paris, France. 3 years of collaboration and exchange with French ethnomusicologists and anthropologists; counsel and study with CNRS emeritus Director of Research Simha Arom.
 1997, 2000: Manila, Philippines. Research on composers and contemporary music in Southeast Asia.
 1977-2016: Bali, Indonesia. A total of approximately five years studying instrumental and compositional techniques, music theory, regional styles, drumming styles, and social organization of music.
 1988-89: Madras, India. South Indian singing, mrdangam (drumming) and music theory.

Professional Memberships, Boards, Juries, and Committees:

Editorial Board	Music Theory Online, 2018-2021 term
Invited jury member, music competition	Singapore Youth Festival (SYF), April 2016
Graduate Advisor	U.B.C. School of Music, 2015-
Prize Committee Chair	2015 Robert Stevenson Prize, SEM
Editorial Board	Music Theory Spectrum, 2014-2017 term
Grant Application Reviewer	ACL, 2014 (American Council of Learned Societies)
Nominated	President, Society for Ethnomusicology, 2012
Senior Appointments/Tenure and Promotions Committee, Dean of Arts	University of British Columbia, 2010-2012
Publications Advisory Board	Eastman/Rochester Studies in Ethnomusicology 2010-
Graduate Advisor	U.B.C. School of Music, 2008
Hampton Fellowship Committee	University of British Columbia 2006-07
Executive Committee	U.B.C. School of Music, 2006-08
Gamelan Gita Asmara, Vancouver	Founder and Board Member for non-profit arts Organization
Concert Curator and Organizer	<i>Music by Seminal Ethnomusicologists</i> ; Society for Ethnomusicology conference (SEM), 2005, Atlanta
Prize Committee Chair	2005 Robert Stevenson Prize, SEM
Chair, Ethnomusicology Search Program Committee	U.B.C. School of Music, 2004-05 SEM 2004 Conference
Elected Member	SEM Council, 2003-05
Prize Committee Member	<i>Alan P. Merriam Prize</i> , Society for Ethnomusicology, 2002
Graduate Advisor	U.B.C. School of Music, 1999-2003
Board Member, Programming Committee:	Vancouver New Music Society (1998-2002)
President	Society for Ethnomusicology Northwest Chapter 1997-98 and 2001-02
Associate Composer	Canadian Music Center
Board Member	Gamelan Sekar Jaya, Oakland CA, 1984-

Member: ASCAP
Society for Ethnomusicology
Canadian Society for Traditional Music
Council for S.E. Asian Studies (Yale, 1991-96)
Fulbright Committee (Yale, 1989-96)
Academic Committees at Yale and U.B.C.

Conference Organizing:

2019: Program Committee, WCCMTA (West Coast Conference of Music Theory and Analysis), May 3-5
2018 Program Committee Co-Chair for 5th Analytical Approaches to World Music Conference, June 26-29
2012 Local Arrangements Co-Chair for 2nd Analytical Approaches to World Music Conference, May 10-13
2013, 2007, 2001, 1998 Hosted annual chapter conferences, Society for Ethnomusicology, Northwest Chapter

Confidential Peer Reviews:

Articles for Asian Music, Ethnomusicology, Musicology Australia, Music Theory Online, Analytical Approaches to World Music, Music Theory Spectrum, Journal of Music Theory, Journal of Digital Humanities
Books for Oxford University Press, University of Chicago Press, Routledge, Fairleigh Dickinson University Press, University of Rochester Press
Tenure and Promotional Reviews for MIT, UCLA, University of Wisconsin, University of Illinois, College of William and Mary, York University, University of Richmond, Tufts University, Texas A and M, Princeton University, Swarthmore College
Fellowship Applications for American Council of Learned Societies (ACLS). Social Science and Humanities Research Council (SSHRC Canada), Fulbright

Research Affiliate:

ACTOR (Analysis, Creation and Teaching of Orchestration) SSHRC Multi-Partner International Consortium, 2018-25, Stephen McAdams, McGill University, Principal Investigator
Laboratory of Musicologie comparée et anthropologie de la musique, section of OICCM (Observatoire international de la Création et des Cultures Musicales), Université de Montreal.

Teaching Interests/Courses Taught:

Graduate courses: Oral Composition
Polyphonies of the World
Seminar in Ethnomusicology
Ethnomusicology and Cognition
Categories and Concepts in Musical Thought
Periodicity in Music
The Origins of Music and Music Universals
World Systems of Melody and Mode
Teaching World Music
Seminar in Composition

History and Intellectual Controversies in Ethnomusicology
 Fusion Composition
 Cultural Interaction in Music
 Tonal Analysis
 Gamelan Music: Theory and Analysis
 Jazz Piano Theory and Analysis
 Analysis, Transcription, Composition
 Undergraduate courses:
 Oral Composition
 Musical Rhythm and Human Experience
 World Music Cultures
 Music Fusion
 South Indian Rhythmic Practice
 Music of Bali
 Music of Indonesia
 Music of Africa
 Balinese Gamelan Performance
 Jazz Theory
 World Music Analysis
 Composition Seminar and Private Tutorials
 20th Century Methods and Analysis
 Orchestration
 Undergraduate Theory sequence (2 years)

Doctoral Advisees and Special Juries:

Entering 2018: Taees Gheirati,
 Jason Winikoff
 Current ABD: Jonathan Adams, PhD. Ethnomusicology (Balinese gamelan gambang)
 Julia Ulehla, PhD. Ethnomusicology (Moravian Song)
 Curtis Andrews, PhD. Ethnomusicology (Music of Cult Shrines in Ghana)
 Eshantha Peiris, PhD. Ethnomusicology (Sri Lankan music)
 Aaron Pettigrew, PhD. Ethnomusicology (music in Timor Leste)
 2017: Sylvie Le Bomin, researcher at Musée de l'Homme, Paris. Jury for *Habilitation à Diriger des Recherches* (French academic process conferring authority to guide others' dissertations on scholars who have completed the PhD).
 Brian Baumbusch, PhD candidate in Composition, UC Santa Cruz (committee member; formulated questions for oral exams on my own music, which the candidate had chosen as a major topic)
 2015: Dana Rappoport, researcher at CNRS, Paris. Jury for *Habilitation à Diriger des Recherches* (French academic process conferring authority to guide others' dissertations on scholars who have completed the PhD).
 2014: Juan Diego Diaz, PhD. Ethnomusicology (*Orkestra Rumpilezz: Musical Constructions of Afro-Bahian Identities*)
 Juliane Jones, PhD. Ethnomusicology (*Contemporary Kun Opera*)
 2013: Leslie Tilley, PhD. Ethnomusicology (*Kendang Arja: The Transmission, Diffusions, and Transformations of an Improvised Balinese Drumming Style*)
 Wayan Sudirana, PhD. Ethnomusicology (*Gamelan Gong Luang: Ritual, Time, Place and Change in a Balinese Sacred Ensemble*)

- Peter Steele, PhD. Ethnomusicology, Wesleyan University: (*Balinese Hybridities: Balinese Music as Global Phenomena*)
- 2012: Maisie Sum, PhD. Ethnomusicology (*Music of the Gnawa of Morocco: Evolving Spaces and Times*)
- 2009: Gloria Wong, PhD. Ethnomusicology (*Conversations with a Loved One: Poetry, Melody, and Social Change in Hani Dialogue Songs*)
- 2008: Norman Stanfield, PhD. Ethnomusicology (*Rough Music, Rough Play: An Alternative Meaning of Morris Dance*).
Sabina Park, DMA Piano (*Javanese Gamelan and the Piano Music of Leopold Godowsky*)
- 2007: Susanne Furniss, researcher at CNRS, Paris. Invited jury for *Habilitation à Diriger des Recherches*.
- 2006: Daniel Tones, DMA Percussion (*Elements of Ewe Music in the Music of Steve Reich*)
- 2005: Salvador Ferreras, Ph.D. Ethnomusicology (*Solo Drumming in the Puerto Rican Bomba: an Analysis of Musical Processes and Improvisational Strategies*)
- 2003: Andrea Stoneman, DMA Piano Literature (*Music of Barbara Pentland*)
- 2002: Mari Hahn, DMA Voice (Murray Schaefer's *Beauty and the Beast*)

M.A. Advisees:

- 2022: Oscar Smith
Nathan Bernacki
- 2021: Putu Gde Sukaryana (Balinese Contemporary Music)
- 2020: Aaron Pettigrew (East Timor Suai Camenaca Repertoire)
Anna Wright (Scottish Gaelic Song)
Laura Crowe (Balinese Gender Wayang)
Gina Choi (Korean Drumming in North America)
- 2019: Marina Rakovic (Serbian song)
- 2016: Annie Greenwood (The Thai Khaen)
- 2015: Chelsea Edwardson (*Balinese Vocal Pedagogy*)
- 2013: Madé Kartawan (*Construction and Tuning of the Balinese Gender Wayang*)
- 2009: Wayan Sudirana. (*Kendang Tunggal: Balinese Solo Drumming Improvisation*)
Malcolm Aiken. (*The Development of Salsa in Vancouver*)
Jade Pai. (*Discovering Musical Characteristics of Children's Songs from Various Parts of the World*)
- 2008: Emily MacKinnon (*Music and AIDS Awareness*)
Deirdre Morgan (*Organs and Bodies: The Jew's Harp and the Anthropology of Musical Instruments*)
Joseph Sandino (*Balinese Kreasi Baru: 1985-2007*)
- 2007: Peter Steele (*Innovative Approaches to Melodic Elaboration in Contemporary Tabuh Kreasi Baru*)
- 2006: Setya Hartana Sutrisno (*Javanese Gamelan in the Paku Alaman Palace: The Repertoire of Uyon-uyon Muryararas*)
Kim Kobayashi (*Tracing the Development of Kumi-Daiko in Canada*)
- 2003: Leslie Tilley (*The Technique of Reyong Norot Elaboration in Balinese Gamelan Music*)

Current Positions of Former Students and Advisees

- Jonathan Adams, PhD. Ethnomusicology, 2021. Lecturer in Ethnomusicology, University of Tennessee, Knoxville.
- Juan Diego Diaz Meneses, PhD. Ethnomusicology, 2014. Assistant Professor of Music, UC Davis.
- Deirdre Morgan, M.A. Ethnomusicology 2008. Lecturer, Vancouver Community College
- Lesley Tilley, Ph.D. Ethnomusicology 2013. Associate Professor of Music, MIT
- Wayan Sudirana, PhD. Ethnomusicology 2013. Faculty, Indonesian Arts Institute, Denpasar, Bali.
- Maisie Sum, PhD. Ethnomusicology, 2012. Assistant Professor of Music, University of Waterloo. 2014 winner of the SEM Jaap Kunst Prize.
- Salvador Ferreras, Ph.D. Ethnomusicology 2005: Vice-Provost, Kwantlen University
- Christopher Burns, Composition Student 1994-6: Associate Professor of Music, University of Wisconsin at Milwaukee
- Elizabeth Branch Dyson, Composition Student 1994-6: Editor, Ethnomusicology Series, University of Chicago Press.
- Mary Francis, Advisee 1991-4: Music and Film Editor, University of California Press
- Lisa Bielawa, Composition Student 1988-89, composer-in-residence, Boston Modern Orchestra Project. Prix de Rome 2009-10.
- Derek Bermel, Composition Student 1987-9: Composer-in-Residence, American Composers' Orchestra, New York; Winner, Prix de Rome, Guggenheim Fellowship, etc.

Distinguished Visitors Arranged and Invited:

- 2005: *Professor Simha Arom* Researcher Emeritus, Centre National du Recherche Scientifique, Paris. Funded by UBC Music, UBC Arts, and French Consulate. Oct. 4-7.
- 2004: U.B.C. Andrew Fellowship of the Arts won for *Wayan Sudirana*, Balinese musician and composer. Sept. 2004-April 2005. *Professor Ellen Koskoff*, ethnomusicologist, Eastman School of Music. Feb. 24-27.
- 2001: U.B.C. Andrew Fellowship of the Arts won for *Dewa Ketut Alit*, Balinese musician and composer. Sept. 2001-April 2002. *Prof. Bruno Nettl*, prominent ethnomusicologist, University of Illinois, Feb. 10-14.
- 2000: Green College Visiting Professorship. *Professor Martin Bresnick*, Yale University School of Music and recipient of Charles Ives Living Award. Nov. 9-16.

Languages:

- Indonesian: speak, read, write
French: speak, read, write
Balinese: speak

Personal information:

- Married to Pamela Hetrick since 1988, with daughters Molly (1990) and Maya (1994).
Noted palindromist and creator of over 60 original palindromes.
Specialist in preparation of Southeast Asian foods, especially Balinese ritual dishes.

References for ethnomusicology:

Prof. Ellen Koskoff Eastman School of Music <ekoskoff@esm.rochester.edu>

Prof. Richard Widdess	SOAS-London	<rw4@soas.ac.uk>
Prof. Judith Becker	University of Michigan	<beckerj@umich.edu>
Prof. Simha Arom	(Emeritus) CNRS Paris	<simha.arom@gmail.com>
Prof. Ben Brinner	UC Berkeley	brinner@berkeley.edu
Prof. Philip Bohlman	University of Chicago	boh6@midway.uchicago.edu

References for Music Theory:

Prof. Rick Cohn	Yale University	richard.cohn@yale.edu
Prof. Kofi Agawu	Princeton University	kagawu@Princeton.edu

References for composition:

Prof. Martin Bresnick	Yale University	<Martin.Bresnick@yale.edu>
Prof. Evan Ziporyn	M.I.T.	ez@media.mit.edu