

CURRICULUM VITAE

Marc Perlman
Associate Professor of Music
Department of Music, Brown University, Providence, RI, 02912

1 January 2018

Education.

Ph.D. (Ethnomusicology), Wesleyan University, 1994. Dissertation title: "Unplayed Melodies: Music Theory in Postcolonial Java."

Master of Arts (Music), Wesleyan University, 1978. Thesis title: "Toward a Philosophy of Ethnomusicology."

Bachelor of Arts (Music), Hampshire College (Amherst, MA), 1974.

Professional appointments.

- 1987-90 Consultant, Ford Foundation (Southeast Asia Office) emplaced at the Ethnomusicology department of North Sumatra University (USU), Medan, Indonesia, with responsibility for curriculum design, teaching courses, producing teaching materials, overseeing and conducting research, and developing the resources of the Archives.
- 1993-94 Visiting Assistant Professor, Department of Music, Tufts University.
- 1994-95 Society Fellow, Society for the Humanities, Cornell University.
- 1995-96 Visiting Assistant Professor, Department of Music, Brown University.
- 1996-2003 Assistant Professor, Department of Music, Brown University.
- 2003-date Associate Professor, Department of Music, Brown University.

Completed research, scholarship and creative work.

Books/monographs.

- 2004 *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. Berkeley: University of California Press.

Parts of books.

- 2001 “Mode V, 4: South-east Asian *pathet*.” *New Grove Dictionary of Music and Musicians*, second edition. Vol. 16, pp. 844-852. This is a revision of part of the entry written by Harold S. Powers for the 1980 edition. It is 7300 words long, of which 2100 are my revision of Powers’ original text, and 5200 are newly written.
- 2001 “Indonesia VII: Sumatra.” *New Grove Dictionary of Music and Musicians*, second edition, pp. 344-351 (6000 words).
- 2003 “Consuming Audio: An Introduction to Tweak Theory.” Pages 346-357 in René T. A. Lysloff and Leslie C. Gay, Jr. (eds.), *Music and Technoculture* (Wesleyan University Press).
- 2008 “Prolegomena to the Computational Modeling of Javanese Gamelan Music.” Pages 97-108 in Gerd Grupe (ed.), *Virtual Gamelan Graz: Rules Grammars Modelling*. Aachen: Shaker Verlag.
- 2011 “From ‘Folklore’ To ‘Knowledge’ in Global Governance: On the Metamorphoses of the Unauthored.” Pp. 115-132 in Mario Biagioli, Peter Jaszi, and Martha Woodmansee (eds.), *Making and Unmaking Intellectual Property: Creative Production in Legal and Cultural Perspective*. Chicago: University of Chicago Press.
- 2014 “Is a Download a Performance?” Pp. 55-74 in Sumanth Gopinath and Jason Stanyek (eds.), *The Oxford Handbook of Mobile Music Studies*, volume 1. New York: Oxford University Press.
- 2014 “The Ethnomusicology of Indonesian Performing Arts: The Last Thirty Years.” Pp. 293-326 in Eric Tagliocozzo (ed.), *Producing Indonesia: The State of the Field of Indonesian Studies*. Ithaca, NY: Cornell Southeast Asia Program, Cornell University.
- 2017 “Traditional Cultural Expressions.” Pp. 173-191 in Daniel Robinson, Ahmed Abdel-Latif, and Pedro Roffe (eds.), *Protecting Traditional Knowledge: The WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore*. Routledge.

Refereed journal articles.

- 1983 "Notes on 'A Grammar of the Musical Genre, *Srepegan*.'" *Asian Music* 14(1):17-29.
- 1994 "American *Gamelan* in the Garden of Eden: Intonation in a Cross-Cultural Encounter." *Musical Quarterly* 78(3):484-529.
- 1996 "An Experimental Study of Internal Interval Standards in Javanese and Western Musicians." (With second author Carol L. Krumhansl, Department of Psychology, Cornell University.) *Music Perception* 14(2):95-116.
- 1997 "Conflicting Interpretations: Indigenous Analysis and Historical Change in Central Javanese Music." *Asian Music* 28(1):115-140.
- 1998 "The Social Meanings of Modal Practices: Status, Gender, History and *Pathet* in Central Javanese Music." *Ethnomusicology* 42(1):45-80 (Winter 1998).
- 1999 "The Traditional Javanese Performing Arts in the Twilight of the New Order: Two Letters from Solo." *Indonesia* no. 68, pp. 1-37.
- 2003 "Consuming Audio: An Introduction to Tweak Theory." *Tijdschrift voor Mediageschiedenis* 6(2):117-128. (Reprinted from *Music and Technoculture*.)
- 2004 "Golden Ears and Meter Readers: The Contest for Epistemic Authority in Audiophilia." *Social Studies of Science* 34(5):783-807
- 2010 "Changing Conventions in the Central Javanese Performing Arts: A Case Study of the Music of the Colonial-Era *Wayang Kulit Purwa*." *Archipel* 79:79-100.
- 2011 "*The Rags of North Indian Music*, Forty Years Later." *Ethnomusicology* 55(2):318-324.
- 2012 "Ecology and Ethno/musicology: The Metaphorical, the Representational, and the Literal." *Ecomusicology Newsletter* 1(2):1, 15-21
- 2019 "Meta-Ideologies of Textuality: Authorship, Plagiarism, Copyright." Forthcoming in *Signs and Society* 7(2)

Non-refereed journal articles (and other publications).

- 1983 "Reflections on the New American Gamelan Music." *Ear* 8(4):4-5.
- 1988 Rahayu Supanggah, "Balungan." Translated by Marc Perlman. *Balungan* 3(2):2-10 (October 1988).
- 1989 "Musik Mana yang Paling 'Puncak'?" [Whose Music is "On Top"?] *Mimbar Umum* (Medan) 23-24 October 1989.
- 1990 "Kekecualian Musikal Sebagai Akibat Peminjaman: Suatu Contoh dari Sejarah Karawitan Gaya Surakarta." [Musical Exceptions as the Result of Borrowing: An Example from the History of Surakarta-Style Gamelan Music.] *Seni Pertunjukan Indonesia: Jurnal MMI* [Journal of the Indonesian Musicological Society] 1:137-154.
- 1990 Microfilm targets (abridged) for 14 manuscripts dealing with Javanese music, published in T. E. Behrend (ed.), *Katalog Induk Naskah-naskah Nusantara: Museum Sonobudoyo* (Jakarta: Djambatan).
- 1991 "Asal Usul Notasi Gendhing Jawa di Surakarta: Suatu Rumusan Sejarah *Nut Ranté*" [The Origin of *Gendhing* Notation in Surakarta: A Sketch of the History of *Nut Ranté*.] In *Seni Pertunjukan Indonesia: Jurnal MMI* [Journal of the Indonesian Musicological Society] 2:36-68.
- 1991 "The Term *Karawitan*." *Balungan* 5(1):28.
- 1991 "The Javanese Calendar" and "Surakarta: Introduction" in Eric Oey (ed.), *Java* (Singapore: Periplus).
- 1992 Liner notes for the recording, *Batak Music of North Sumatra* (New Albion Records 046 CD).
- 1993 Liner notes for the recording, *American Works for Balinese Gamelan Orchestra* (New World Records 80430-2).
- 1994 "Sekar Jaya: Balinese Music in America." *Rhythm Music Magazine* 3(4):34-35, 50.
- 1998 "Early-Music Talk Begins to Heat Up Again." *New York Times Arts & Leisure* section, Sunday 14 June 1998, pp. 29, 36. (1815 words)
- 1999 "Ra Ngandel: Martopangrawit's Last 'Experimental' Composition." *Balungan* 6(1-2):12-17.

- 2000 Liner notes for the recording, *Evan Ziporyn/Gamelan Galak Tika*. New World Records 80565-2.
- 2003 “Why File-Sharing Doesn’t Feel Like Stealing.” *George Street Journal* 28(2):8 (19-25 September 2003).
- 2005 “How a French Baroque Motet Is Like a Melanesian Folk Song.” *Andante.com*, August 2005. Available at <http://www.andante.com/article/article.cfm?id=25873>.

Invited lectures (past 10 years only).

- 2008 “How Did Performance Reclaim Its Ancient Freedoms? Improvisation’s Enigmatic Return to Early Music.” University of California at Davis, 3 March 2008
- 2008 “The Paradox of Empowerment: Traditional Music between Stewardship and Ownership in International Intellectual Property Law.” University of California at Berkeley, 18 April 2008
- 2008 “Colin McPhee, Balinese Music, and Jazz.” Pomona College, 25 April 2008
- 2008 “A Cognitive Approach to the History of Music Theory: Patterns of Discovery from Zarlino (1517-1590) to Diz (1917-1993).” Stanford University, 19 May 2008
- 2008 “Warisan Budaya Indonesia dan Hubungan Internasional dari Sudut Pandangan Sosio-budaya dan Hukum.” [Indonesian Cultural Heritage and International Relations: Sociocultural and Legal Perspectives.] Indonesian Department of Foreign Affairs, Jakarta, 11 August 2008
- 2008 “Protecting Traditional Music: Constructing Normative Global Regimes of Ownership.” University of Pennsylvania, 23 September 2008
- 2008 “Money Changes Everything: Normative Regimes of Music-Sharing in the Internet Age.” Brown Legal Studies Seminar, Brown University, 26 September 2008
- 2008 “The Idea of Remix: An Ethnomusicological Perspective.” Students for a Free Culture, University of California at Berkeley, 11 October 2008
- 2008 “An Iron Cage for Culture? Traditional Music between Exploitation and Regulation.” University of Washington, Seattle, 20 November 2008

- 2008 “An Iron Cage for Culture? Traditional Music between Exploitation and Regulation.” University of British Columbia, Vancouver, Canada, 21 November 2008
- 2009 “Cultural Property and Its Discontents: From Holism to Deconstruction.” Presented to the Department of Music, Wesleyan University, 25 February 2009.
- 2009 “Protecting Traditional Culture: Global Regimes of Stewardship and Ownership.” Presented to the Centre Asie du Sud-Est, École des Hautes Études en Sciences Sociales and Centre National de la Recherche Scientifique. Paris, 26 March 2009.
- 2009 “The Future of Music: File-Sharing and Beyond.” A contribution to “Face the Music: An Open Conversation About File Sharing.” A panel discussion sponsored by the Rhode Island School of Design, the Federal Branch/Bar Committee of the Rhode Island Bar Association, and the United States District Court for the District of Rhode Island. Rhode Island School of Design, Providence, RI, 23 April 2009.
- 2009 Discussant for the International Meeting at the Future of Music Coalition Policy Summit, Georgetown University, Washington, DC, 4 October 2009.
- 2009 “The Scandal of Ethnomusicology and the Ethnomusicology of Scandal: Rumors of Exploitation in the Global Circuits of Traditional Music.” Presented to the *Journée d’Automne de la Société Française d’Ethnomusicologie*. Université de Paris (Sorbonne), Paris, France, 12 December 2009.
- 2009 “Unplayed Melodies in Javanese *Gamelan* Music: An Ethnographic History of Music Theory.” Presented to the Research Center for Ethnomusicology, University of Paris X (*Université Paris Ouest Nanterre La Défense*) Nanterre, 14 December 2009.
- 2010 “Representing Javanese Music: Postcolonial and Cognitive Perspectives on the History of *Gamelan* Notation.” Presented to the conference Analytical Approaches to World Music, University of Massachusetts at Amherst, 20-21 February 2010.
- 2010 “Owning Music in the Third Millennium.” Presented to the conference Musicology in the 3rd Millennium, Seinäjoki, Finland, 17-19 March 2010.
- 2010 “Cultural Models of Musical Performance in Bali and the West.” Presented to the colloquium Arts de la Performance, Littératures de la Voix, Pratiques Musicales: Composition, Mémorisation, Transmission.

Organized by Nicole Revel & Dana Rappoport. École des Hautes Études en Sciences Sociales. Paris, 23 March 2010.

- 2010 “Theorizing and Representing Javanese Music.” Presented to the Seminar on Music Theory taught by Yonatan Malin, Wesleyan University. 2 April 2010.
- 2010 “Can File-Sharing Make the World Safe for Sonic Appropriation?” Presented to the panel, “Walking on the Other Side of the Law” at the conference Intellectual Property and the Making and Marketing of Music in the Digital Age. Princeton University, 23-24 April 2010.
- 2010 “*The Rags of North Indian Music, 40 Years Later.*” Presented to the Society for Ethnomusicology Preconference, Los Angeles, California. 10 November 2010.
- 2011 “Martopangrawit as a Composer.” Pre-concert lecture for a performance by the Boston Village Gamelan, Tufts University, 14 April 2011.
- 2011 “Musics of Indonesia: Three Decades of Ethnomusicological Study.” Presented to the conference *The State of Indonesian Studies*, Cornell University, 29-30 April 2011.
- 2011 “Finding New Conventions in Free Variation: A Case Study of Central Javanese *Gamelan* Music.” Presented to the workshop *Linguagenesis: A Forum on Creativity in Language*. Brown University, 19-20 May 2011.
- 2015 “Producing and Distributing Digital Music: Entrepreneurship Legal and Illegal.” Panel presentation along with Mukti Khaire (Harvard Business School) for the Forum for Entrepreneurship Analytics, Scholarship and Thought (FEAST). 16 November 2015.
- 2018 “The Indeterminacies of Originality.” Presented to the University of Pittsburgh Humanities Center, with responses from Elizabeth Rodriguez Fielder (Department of English) and John Lyon (Department of German), 20 September 2018.
- 2018 “Problems of Ecological Validity in the Cross-Cultural Design of Experimental Tasks: The Dangers of a Little Knowledge.” Presented to the conference “Best Practices in Cross-Cultural Work in Music Cognition,” held at the Max-Planck Institute for Empirical Aesthetics, Frankfurt, Germany, 5-8 October 2018
- 2018 “Do Javanese Metric Cycles Begin or End at the Downbeat?” Presented to the conference “The History of Rhythmic Theory, 1600-2018,” held at the

Max-Planck Institute for Empirical Aesthetics, Frankfurt, Germany, 19-20 November 2018

- 2018 “Cultural Appropriation: The Politics of Definition.” Presented to a *séance de travail* at the *Musée du Quai Branly Jacques Chirac*, Paris, 21 December 2018

Papers read (past 10 years only).

- 2008 “Toward the Global Governance of Traditional Music: Paradoxes of Stewardship and Ownership.” Presented to the annual meeting of the Society for Ethnomusicology, Wesleyan University, 25-28 October 2008
- 2009 “Rumors of Exploitation: The Symbolic Economy of Traditional Music Recordings.” Contributed to the panel, “Traditional Music Recordings as Sites of Contestation: Issues of Ownership and Representation,” at the annual meetings of the Society for Ethnomusicology, Mexico City, 19-22 November 2009.
- 2010 “Should There Be Rights in Folklore? Surveying the Intellectual Landscape of the Debate.” Presented to Geographies of Intellectual Property: the Second Annual Workshop of the International Society for the History and Theory of Intellectual Property. Washington College of Law, Washington, DC. 24-26 September 2010.
- 2012 “Instrument Builders As Environmental Activists: A Tale of Two Tonewoods.” Presented to the SEM Ecomusicologies Conference, New Orleans, 30 October 2012.
- 2012 “Toward Sustainable Cultural Creativity: Learning from Experience.” Presented at the Second Global Congress on Intellectual Property and the Public Interest, Fundação Getulio Vargas (*FGV Direito Rio*), Rio de Janeiro, 15-17 December 2012.
- 2013 “Where Do Conventions Come From? A Case Study of Central Javanese *Gamelan* Music.” Presented to the Society for Music Theory’s annual national conference, Charlotte, North Carolina, 31 October—3 November 2013.
- 2013 “On the Internet, Nobody Knows What a Download Is.” Presented to the Society for Ethnomusicology’s annual national conference, Indianapolis, Indiana, 14-17 November 2013.

- 2014 “What and Where Is Metrical Accent?” Presented to 3rd International Conference on Analytic Approaches to World Music and Annual Conference of the British Forum for Ethnomusicology (Institute of Musical Research, University of London, 1 July 2014)
- 2014 “‘Commercial’ vs. ‘Noncommercial’ in United States Copyright Law: An Unstable Distinction in Times of Rapid Technological Change.” Presented to the International Society for the History and Theory of Intellectual Property (Uppsala University, 2 July 2014)
- 2015 “Who Owns the Unowned? Protecting Traditional Music Against Appropriation.” Presented to the conference on “Music, Property and Law” (University of Texas, Austin, 2 December 2015)
- 2016 “Ideologies of Textuality (Romantic and Otherwise) in the Intellectual Property Wars.” Presented to the Third Annual Conference on Semiotic Anthropology, University of Pennsylvania Museum of Anthropology and Archaeology, 5-6 May 2016.
- 2016 “Defending the Public Domain: Two Musical Case Studies.” Presented to the International Society for the History and Theory of Intellectual Property (Glasgow, UK, 6-8 July 2016)
- 2016 “How to Do Things with Romantic Ideology.” Presented to the conference, “Intellectual Property and the Public Interest,” American University Washington College of Law, 17-18 November 2016.
- 2017 “Meta-Ideologies of Authorship: The Case of the Plagiarism Debates.” Presented to the 4th Annual Conference on Semiotic Anthropology, University of Pennsylvania Museum of Anthropology and Archaeology, 28-29 April 2017.
- 2018 “Finding an Owner for the Unowned: Competing Conceptions of Intellectual Property in a Liberal Polity.” Presented to the Cogut Humanities Institute, 17 April 2018
- 2018 “Language Ideology as Cultural Model.” Presented to the 5th Annual Conference on Semiotic Anthropology, University of Pennsylvania Museum of Anthropology and Archaeology, 4 May 2018.
- 2018 “The Dawn of Copyright Protection for Intangible Heritage in Global Governance: Cultural Proprietarianism, Ethnic Nationalism, and the Public Domain.” Presented to the International Society for the History and Theory of Intellectual Property (Rome, Italy, 3-6 July 2018)

Research Grants

- Fulbright-Hays Dissertation Research Grant (United States Department of Education), 1983.
- Southeast Asia Council (Association of Asian Studies) Isolated Scholar Research Award, 1993.
- Asian Cultural Council grant in support of the project, “Documentation of the Oral Traditions of Javanese Music,” declined; 1995.
- Brown University Undergraduate Teaching and Research Assistantship (UTRA) award in support of the research project, “Variation and Expression in Central Javanese *Gamelan* Music” (with Emily Schiff-Glenn), 1999.
- Brown University Undergraduate Teaching and Research Assistantship award (UTRA) in support of the research project, “Variation and Expression in Central Javanese *Gamelan* Music” (with Michelle Wong), 2000.
- American Philosophical Society grant in support of the project “The Invention of Music Notation in Java,” 2001 (declined).
- National Humanities Center Fellowship (declined).
- University of Texas (Austin) Harrington Faculty Fellowship (declined).
- Stanford Humanities Center Fellowship, “Someone Else’s Songs: Identity, Appropriation, and Musical Border-Crossing,” 2001-02, Principle Investigator.
- Brown University Henry Merritt Wriston Fellowship , 2001, Principle Investigator.
- Brown University Salomon Research Award in support of the project “The Invention of Music Notation in Java,” 2000-2001, Principle Investigator.
- Mellon New Directions Fellowship for the project, “The Cultural Imagination of Musical Ownership: Appropriation, Digital Technology, and the Bounds of Property,” 2007-2009.
- Mellon New Directions Supplemental Fellowship, 2012-2016.
- National Endowment for the Humanities Fellowship for the project “The Cultural Dilemma of Intellectual Property: Traditional Culture and the Liberal Polity,” 2019-2020.

Awards and Prizes

- 2005 Received the Deems Taylor Award of the American Society of Composers, Authors, and Publishers (ASCAP) for the book *Unplayed Melodies*.
- 2005 Received the Lewis Lockwood Award of the American Musicological Society for the book *Unplayed Melodies*. (This Award recognizes “a musicological book of exceptional merit published during the previous year in any language and in any country by a scholar in the early stages of his or her career.”)
- 2005 Received the Wallace Berry Award of the Society for Music Theory for the book *Unplayed Melodies*. (This Award is given for “a distinguished book in music theory by an author of any age or career stage.”)
- 2005 Received the Alan Merriam Prize of the Society for Ethnomusicology for the book *Unplayed Melodies*. (This Award recognizes “the most distinguished, published English-language monograph in the field of ethnomusicology.”)
- 2009 Received a Wayland Collegium Course Development Grant (with Prof. Jeff Titon) for the new course “Music and Cultural Policy,” Spring 2010. \$4000.
- 2010 Received \$4000 from the Lectureships Committee to fund a conference, “The Law of Creativity: Copyright, Art, Digital Technology, and Politics.”
- 2010 Received a Salomon Grant (\$15,000) to support travel, fieldwork, and research assistance expenses during my sabbatic leave (AY 2011-2012)
- 2013 Received \$4000 from the Dean of the College’s office to work with Prof. Mark Suchman (Sociology) in developing a new course, “The Sociology of Intellectual Property Law.”
- 2018 Cogut Humanities Institute Fellowship (Spring semester 2018)