

CURRICULUM VITAE

1. Rose Rosengard Subotnik, Professor of Music Emerita /Visiting Professor of Music, Department of Music, Brown University.

2. WORK ADDRESS

Box 1924 (Department of Music)/ Brown University /Providence, RI 02906
(401) 863-3234; rose_subotnik@brown.edu

HOME ADDRESS

1 Meroke Court, Huntington Station, NY 11766 (631) 424-3927 cell: (401) 274-4264

3. EDUCATION

B.A. with general honors in music, Wellesley College, 1963.

M.A. in musicology, Columbia University, 1965.

University of Vienna, 1965-66 (Fulbright Scholarship).

Ph.D. in musicology, Columbia University, 1973.

Dissertation Topic: "Art and Popularity in Lortzing's Operas:

The Effects of Social Change on a National Operatic Genre."

4. PROFESSIONAL APPOINTMENTS

University of Chicago, 1973-80.

Assistant Professor of Music, Member, Committee on History of Culture.

Boston University, Summer, 1980.

Visiting Lecturer in the graduate musicology program.

City University of New York Graduate Center, 1986-87.

Visiting Associate Professor of Music.

State University of New York at Stony Brook, Spring 1987.

Visiting Lecturer in the graduate musicology program.

Brown University, 1990-.

Associate Professor of Music, 1990-93.

Professor of Music, 1993-2008.

Brandeis University, Spring Semester, Spring Semester, 1998.

Visiting Professor of Music and Women's Studies.

Brown University, Professor of Music Emerita, 2008-.

Brown University, Fall, 2008: Visiting Professor of Music.

Brown University, Spring, 2010: Adjunct Professor of Music.

5. COMPLETED RESEARCH AND SCHOLARSHIP

(FOR ARTICLES IN PRESS SEE ALSO BELOW, #6) “RESEARCH IN PROGRESS)

a. Books:

- Developing Variations: Style and Ideology in Western Music* (Minneapolis, University of Minnesota Press, 1991).
Deconstructive Variations: Music and Reason in Western Society (Minneapolis, University of Minnesota Press, 1996).

b. Chapters in Books (in chronological order):

- "Romantic Music as Post-Kantian Critique: Classicism, Romanticism, and the Concept of the Semiotic Universe," *On Criticizing Music: Five Philosophical Perspectives*, ed. Kingsley Price (Baltimore, Johns Hopkins Press, 1981), pp. 74-98.
- "Musicology and Criticism," *Musicology in the 1980's*, ed. D. Kern Holoman and Claude V. Palisca (New York, Da Capo, 1982), pp. 145-60.
- "Evidence of a Critical World View in Mozart's Last Three Symphonies," *Music and Civilization: Essays in Honor of Paul Henry Lang*, ed. Edmond Strainchamps and Maria Rika Maniates (New York, Norton, 1984), pp. 29-43.
- "On Grounding Chopin," *Music and Society*, ed. Richard Leppert and Susan McClary (Cambridge, Cambridge University Press, 1987), pp. 105-31.
- "The Challenge of Contemporary Music," *What is Music? An Introduction to the Philosophy of Music*, ed. Philip Alperson (New York, Haven, 1987), pp. 359-96.
- "Toward a Deconstruction of Structural Listening: A Critique of Schoenberg, Adorno, and Stravinsky," *Explorations in Music, the Arts and Ideas*, ed. Eugene Narmour and Ruth Solie (New York, Pendragon, 1988), pp. 87-122. [a portion reprinted in Derek B. Scott, *Music, Culture and Society: A Reader* (Oxford: Oxford University Press, 2000), pp. 168-72].
- "Adorno and the New Musicology," in *Adorno: A Critical Reader*, ed. Nigel Gibson and Andrew Rubin (Oxford/Malden MA: Blackwell, 2000), pp. 234-54.
- "Afterword: Towards the Next Paradigm of Musical Scholarship," *Beyond Structural Listening: Postmodern Modes of Hearing*, ed. Andrew Dell'Antonio (U of California P, 2004), pp. 279-302. See also below, "Grants and Other Honors."
- "Shoddy Equipment for Living? Deconstructing the Tin Pan Alley Song," in *Musicological Identities: Essays in Honor of Susan McClary*. Aldershot/Burlington VT (Ashgate, 2008), pp. 206-18 + website. **Winner of the H. Colin Slim Award 2009 (see below, #8, "Grants and Other Honors).**
- "How Many Ways Can You Idolize a Song? From Adorno to *American Idol*," in *Idol Anxiety*, ed. Josh Ellenbogen and Aaron Tugendhaft (Stanford UP, 2011), pp. 117-32. [This is the only musical essay in the anthology.]

c. Refereed Articles: [excludes some reprints and translations] (in chronological order):

- "Lortzing and the German Romantics: A Dialectical Reappraisal," *Musical Quarterly*, 62 (April, 1976), 241-64.
- "Adorno's Diagnosis of Beethoven's Late Style: Early Symptom of a Fatal Condition," *Journal of the American Musicological Society*, 29 (1976), 242-75.
Spanish translation published in Argentinian journal *Revista del Instituto Superior de Música*, 12 (March 2009), 53-94: "El diagnóstico de Adorno del estilo tardío de Beethoven: sintoma precoz de una condición fatal," trans. Sandra de la Fuente, ed. Pablo Fessel.
- "Why is Adorno's Music Criticism the Way It Is? Some Reflections on Twentieth-Century Criticism of Nineteenth-Century Music," *Musical Newsletter*, 7, no. 4 (Fall, 1977), 3-12. [scheduled in 2006 for republication by Ashgate International Library of Essays in the History of Social and Political Thought]
- "The Cultural Message of Musical Semiology: Some Thoughts on Music, Language, and Criticism since the Enlightenment," *Critical Inquiry*, 4 (Summer, 1978), 741-68.
- "The Historical Structure: Adorno's 'French' Model for the Criticism of Nineteenth-Century Music," *19th Century Music*, 2 (July, 1978), 36-60.
- "Kant, Adorno, and the Self-Critique of Reason: Towards a Model for Music Criticism," *Humanities in Society*, 2 (Fall, 1979), 353-85.
- "The Role of Ideology in the Study of Western Music," *The Journal of Musicology*, 2, no. 1 (Winter, 1983), 1-12.
- "Whose *Magic Flute*? Intimations of Reality at the Gates of the Enlightenment," *19th Century Music*, 15 (Fall, 1991), 132-50.
[reprinted in *Palabras sobre musica*, ed. Estaban Buch (Buenos Aires, Editorial Paidós)]

d. Non-refereed Journal Articles (in chronological order):

- "Critical Response: Tonality, Autonomy, and Competence in Post-Classical Music," *Critical Inquiry*, 6 (Autumn, 1979), 153-63
- "Response." Round-Table 3 [August 16]: "Directions in Musicology," *Musicology and Sister Disciplines: Past, Present, Future*. Proceedings of the 16th Congress of the International Musicological Society. London, 1997. Ed. David Greer. Oxford, Oxford University Press, 2000), pp. 221-25.
- "Foundationalist vs. Aesthetic: A Cost-Benefit Analysis of the Changing Musicological Paradigm," Proceedings of the International Conference *Rethinking Interpretive Traditions in Musicology*, Tel Aviv University, June 6-9, 1999) in *Orbis Musicae*, vol. XIII (2003) pp. 15-29. Published in 2004.
- "Editorial: Six-part Counterpoints," *British Postgraduate Musicology*, 6th ed., 2004. [a novelty item by 7 senior musicologists]
(see <http://www.bpmonline.org.uk/bpm6-editorial.html>)
- "The Unwriteable in Full Pursuit of the Unreadable: Adorno's *Philosophie der neuen Musik* in Translation." Review article on the new translation of Adorno's *Philosophy of New Music* and issues of translation more generally (Long essay + two long comparative tables of German and

English texts): *Music Analysis*, 30/i (2011), 89-139, and Supplement (Critical Forum), *Music Analysis* 30/ii–iii (2011), 397-466.

“My Father’s Musical Time Capsule: On Tin Pan Alley Songs (1920 – 50), Sheet Music, and the American Dream That Got Away”

Musical Quarterly (Spring-Summer 2015) 98 (1-2): 100-138.

DOI: 10.1093/musqtl/gdv009 First published online: October 16, 2015

Reprint link [PDF]:

<http://mq.oxfordjournals.org/cgi/reprint/98/1-2/100?ijkey=JLwDmm8lrcEVY&keytype=ref&siteid=musqtl>

Full Content Link [HTML]

<http://mq.oxfordjournals.org/cgi/content/full/gdv009?ijkey=JLwDmm8lrcEVY&keytype=ref&siteid=musqtl>

“Ennen kuin kuolen, haluan oppia soitamaan banjoa” [“Before I die, I want to learn to play the banjo,” in “Questions on Music for Five Experts – Part Two,” ed. by Noora Tienaho and Jarkko S. Tuusvuori, *niin & näin* 3/15 [http://netn.fi/lehti/niin-nain-315] = *niin & näin, filosofinen aikakauslehti*, music issue, No. 86, March 2015]. The five written interviews are on pp. 36-51. Mine, Part 2, is on pp. 39-41. The English version of my interview (from which the Finnish was translated) can be found at <http://netn.fi/artikkeli/questions-on-music-for-five-experts-part-two> [also at ks. [suomenkielinen versio](#)]

e. Book Reviews (including Review-Articles) and Minor Pieces:

"The Current Status of the Copyright Revision Bill," *Current Musicology*, 2 (Fall-Winter, 1966), 175-76.

Review of *Music and the Bourgeois, Music and the Proletarian*, by Janos Marothy (Budapest, 1974), in the *Journal of Aesthetics and Art Criticism*, 33 (Spring, 1975), 356-58.

Review of *Fondements d'une sémiologie de la musique*, by Jean-Jacques Nattiez (Paris, 1975), in the *Journal of Aesthetics and Art Criticism*, 35 (Winter, 1976), 239-45.

Letter, *New York Review of Books*, 33 (February 13, 1986), 45-46, concerning interdisciplinary study in music and Robert Winter's concept of "the Subotnik syndrome."

Review of Edward Said, *Musical Elaborations* (New York, 1991), in the *Journal of the American Musicological Society*, 46 (Fall, 1993), 476-85.

Review of Max Paddison's *Adorno's Aesthetics of Music* (Cambridge, 1993), in the *Journal of the Royal Musical Association*, 122, no. 1 (1997), 133-47.

Gave permission for republication of essay “Why is Adorno’s’s Music Criticism the Way It Is?” for Ashgate International Library of Essays in the History of Social and Political Thought. (2007).

g. Invited Lectureships: Honorary: (in Reverse Chronological Order)

Robert and Ruth Fink Annual Lecture on American Music at the University of Colorado, College of Music Oct. 3, 2010: “My Father’s Musical Time-

Capsule Or George Gershwin, Affirmative Action, and the Ultimate American Promise.

This lecture also functioned as a keynote speech at the 6th Susan Porter Memorial Symposium, entitled *Images and Messages in Classic Broadway Shows*, Oct. 2-4, 2010.

Scholar in Residence, Hebrew University (Department of Music), Jerusalem, Dec. 16-21, 2008:

a) Colloquium Lecture: "How Many Ways Can You Fetishize a Song?" [Dec. 16

b) *Interdisciplinarity and Advancement in the Arts and the Sciences* (An International Colloquium, 17-19 Dec. 2008) honoring Prof. Ruth Katz. Respondent, Session 3: "Music and the Polyphony of Disciplinary Forces," [Dec. 18]

c) Doctoral Seminar: Problems of Translation [Dec. 21]

Keynote Speech, AMS-NE regional meeting, Westerly, RI, Sept. 27, 2008:

"Lightning in a Bottle: Is There Such a Thing as a Good Tin Pan Alley Song? The Compositional Question." (Allen Forte was the other keynote speaker.)

Keynote Speech, Annual Conference of the Society of Musical Analysis,

Cardiff, Wales (Sept. 6, 2008): "How Many Ways Can you Fetishize a Song? From Adorno to *American Idol*."

Plenary Speaker: *The American Musical on Stage & Screen*, Conference at UCLA October 12-14, 2007.

"Some Roads Not Taken: *Finian's Rainbow*, *No Strings*, and American Racial Ideals," October 12, 2007.

Robert Stevenson Endowed Lectureship, UCLA, June 2-3, 2004.

The Stevenson Lecturer gives a lecture and conducts a graduate seminar on his/her own scholarship.

Title of Lecture: "Did Tin Pan Alley Make Faulty Equipment for Living? Confronting Some Old Critical Canards" [June 3, 2004].

Topic of Seminar: *Orbis Musicae* essay (see "Non-refereed articles," "above) [June 2, 2004].

Keynote Speaker: 2004 West Coast Conference of Music Theory and Analysis:

Music Theory and Analysis Outside the Canon. Department of Music, University of California at Santa Barbara, April 23-25, 2004.

"Is There Such a Thing as a Good Tin Pan Alley Song? The Compositional Question," April 24, 2004.

Keynote speaker at International Musicological Conference, *Rethinking Interpretive Traditions in Musicology*, Tel Aviv University, June 6-10, 1999: "Foundationalist vs. Aesthetic: A Cost-Benefit Analysis of the Changing Musicological Paradigm."

Society for Music Theory, Annual Meeting: Addressed Plenary Session on the loss of the epistemological object in contemporary studies of Western music (University of North Carolina, Chapel Hill, December 5, 1998)

American Association of Aesthetics, Annual Meeting: Respondent to a session, "Beyond Structural Listening," devoted to my work (November 6, 1998, Indiana University, Bloomington).

- 1996-97 Distinguished Lecture Series, University of California at Los Angeles
Department of Musicology and the Musicology Graduate Students
Association, February 11, 1997 ("Rodgers & Me: Reading American Identity
between the Lines of Hart and Hammerstein").
- Annual George Jackson Memorial Lecture, Wesleyan University, October 17,
1989 ("The Closing of the American Mind? A Philosophical Musician
Responds to Allan Bloom").
- Symposium, "T.W. Adorno and the Critique of Culture" Center for the
Humanities at the Schoenberg Institute. University of Southern California,
May 19, 1979 ("Kant, Adorno, and the Self-Critique of Reason"). (The other
speaker was Charles Rosen.)
- Thalheimer Lecture Series. Johns Hopkins University, May 4, 1979 ("Romantic
Music as Post-Kantian Critique"; among the other four speakers were Charles
Rosen, Joseph Kerman, and Monroe Beardsley).

Other Invited Papers and Panels (in chronological order):

- Four hour-long interviews on the Chicago PBS television series "Perspectives,"
February and June, 1977.
- Marshall Woods Lecture Series, Brown University, March 26, 1980
("Individualism in Western Art Music and its Cultural Costs").
- Society for Ethnomusicology, Annual Meeting, Indiana University, November 20,
1980 ("The Role of Ideology in the Study of Western Music").
- Lecture Series, "Sound, Image, and Idea: A Forum on Meaning in Music,"
University of Chicago, December 4, 1980 ("Problems in the Criticism of
Music").
- American Musicological Society, Annual Meeting, Boston, November 13, 1981
("The Status of Music Criticism in American Musicology: A Cultural
Analysis").
- Brown University Music Department, March, 1982 ("Evidence of a Critical
World View in Mozart's Last Three Symphonies").
- University of California, Berkeley Music Department, Graduate Colloquium
("Evidence of a Critical World View in Mozart's Last Three Symphonies").
- American Musicological Society, Annual Meeting, Louisville, October 28, 1983
(short presentation, "Music and Politics"; also chaired session).
- Symposium, "Music and Society: The Politics of Composition, Performance, and
Reception," University of Minnesota, April 12, 1985 ("On Grounding
Chopin").
- University of Minnesota, February 6, 1986 ("The Challenge of Contemporary
Music").
- City University of New York Graduate Center, Music Department, March 24,
1986 ("Adorno's Importance to Musicologists").
- Symposium, "Music and Society: The Shaping of Contemporary Musical Taste,"
University of Wisconsin-Milwaukee, April 4, 1986 ("The Challenge of
Contemporary Music").
- State University of New York at Stony Brook Music Department, Graduate
Colloquium, April 15, 1986 ("On Structural Listening").

- Queens College, City University of New York, Music Department,
November 1986 ("A Critique of Stravinsky's *Poetics*").
- American Musicological Society, Annual Meeting, Cleveland, November, 1986
(response to paper by Anthony Barone on Verdi and Fascism).
- City University of New York Graduate Center, Philosophy Department,
February, 1987 ("A Deconstruction of Structural Listening").
- Columbia University Music Department, February, 1987 ("How Could Chopin's
A-Major Prelude Be Deconstructed?").
- American Musicological Society, Annual Meeting, New Orleans, October, 1987
("How Could Chopin's A-Major Prelude Be Deconstructed?").
- Brown University Music Department, March, 1988 ("Whose *Magic Flute*?").
Conference, "The Musical and Verbal Arts: Interactions," Dartmouth College,
May, 1988 ("Whose *Magic Flute*?").
- Wesleyan University Music Department, March 1989 ("How Can Music Be
Moral?").
- Wellesley College, April 23, 1990 ("The Closing of the American Mind? A
Musical Perspective on Allan Bloom, Spike Lee, and Doing the Right
Thing.")
- Brown University Faculty Colloquium, October 18, 1990 ("How Can Music Be
Moral?")
- Conference "Feminist Theory and Music: Toward a Common Language," (first
conference of its kind), University of Minnesota, June 27-30, 1991 (short
presentation on "The Poetics of Music"; also chaired session).
- American Musicological Society, Annual Meeting, Chicago, November 6-10,
1991 (short presentation on "Music and Ideologies in the Twentieth Century";
also chaired session).
- Trustee Breakfast, Brown University, May, 1992 ("Teaching Art Music to
Students Bred on Pop").
- American Musicological Society, Annual Meeting, Montreal, November 7, 1993
(responded to paper by Thomas Sipe, "Mahler and the Novelization of the
Symphony").
- "To Fish or to Crouch? Musicology in an Age of Two Stanleys," 90-minute
paper delivered at the Graduate Program in Musicology at Yale University,
April 24, 1995.
- International Musicological Society, 16th International Congress, London.
1. Round Table III: Directions in Musicology (August 16, 1997) (untitled
paper).
 2. Study Session: Music and/as Ethics: "The Broadway Musical" (August
15, 1997).
- "Rodgers and Me: Reading American Identity Between the Lines of Hart and
Hammerstein." Versions read as follows:
1. UCLA (See 5g: "Invited Lectureships: Honorary.")
 2. Graduate Colloquium, Music Department, University of Pennsylvania,
March 18, 1997
 3. Colloquium, Graduate Musicology Program, Brandeis University,
March 21, 1997.

4. (Sole) Guest Speaker for Spring Semester 1997 Colloquium invited by Philomela, Graduate Student Organization of the Cornell Music Department, April 14, 1997.
5. Colloquium Series, Music Department, Harvard University, October 20, 1997
6. Colloquium Series, Department of Music, Brown University. April 16, 1998
7. Monticello Reading Group (See 7 [iii], "Service, Community).
8. Colloquium Series, Department of Music, Duke University, October 2, 1998.
9. Eastman/Rochester, February 13, 2003. (In connection with presentation. also participated as respondent, graduate seminar, February 14, 2003).
"Pierrot, Petrushka, and the Ethics of Clowning." Delivered at Chamber Music Society of Lincoln Center 1997/98 Celebration Series: *Musical Evolutions: 1887-1920* (January 10, 1998 at Lincoln Center).
American Musicological Society, Annual Meeting (Boston, October 30, 1998).
Chaired session, "Twentieth-Century Aesthetics."
Guest Speaker: NEH Summer Seminar on Refugee Intellectuals: Adorno, Mann, and Schoenberg, led by Professor James Schmidt, Professor of Political Science and Sociology, Boston University, June 29, 2000.
"Adorno's Analysis of Anti-Semitism As a Point of Departure for Studying Attitudes towards American Blacks and Jews in the Musical Life of the Tin Pan Alley Period (ca. 1880-1940)," Lecture at Adorno Study Session, Annual Meeting of the American Musicological Society, Toronto, November 2, 2000.
"Is There Such a Thing as a Good Tin Pan Alley Song? What Adorno and the Other Boys Can and Can't Tell Us" University of California at Berkeley. Department of Music, Graduate Colloquium, April 23, 2004.
"Did Tin Pan Alley Make Faulty Equipment for Living? Confronting Some Old Critical Canards," University of Cincinnati / College Conservatory of Music. *Thinking About Music: Lectures on Music History, Theory, and Current Music Making*, October, 29. 2004.
"Shoddy Equipment for Living? Deconstructing [or Dusting Off] the Tin Pan Alley Song." [various versions]
 - 1) University of Michigan, Graduate Colloquium in Music, April 8, 2005.
 - 2) Andes Round Table [an association of independent scholars], Andes, New York, April 20, 2005.
 - 3) Brown Graduate Music Colloquium, April 7, 2006.
 - 4) Columbia University Graduate Music Colloquium, Dec. 8, 2006.
 - 5) Brandeis University Graduate Music Colloquium, Feb. 9, 2007."Deconstructing Laws and Love Songs: Some Shared Scholarly Issues," Touro College, Jacob D. Fuchsberg Law Center, Huntington, NY. Faculty Colloquium, March 30, 2005.
"Wandering Jews on Stage in America: From Rodgers & Hart to Rodgers & Hammerstein," Fordham University Literary Studies Program: Eighth Annual Colloquium: April 29, 2005.

- Panel member, "Unsettling Opera," Feb. 2-3, 2006 (panel on Chereau Ring).
"Some Roads Not Taken: *Finian's Rainbow*, *No Strings*, and American Racial Ideals"
Brown University Graduate Colloquium for Department of Theatre, Music &
Dance (expanded version): Nov. 2, 2007.
Farewell Lecture, Brown University, April 24, 2009: "How Many Ways Can You
Fetishize a Song?"
"My Father's Musical Time Capsule: American Songs, Sheet Music, and the Dream
that Got Away," Sing Me That Song Again: The History and Impact of Tin Pan
Alley, Conference at Case Western Reserve University (sponsored by Case
Western Reserve University's Center for Popular Music Studies), April 13, 2014.

i. Other:

Solo Piano Recitals:

Harvard Musical Association, Boston, 1958, 1959.

Wellesley College, 1960, 1961, 1963.

Auditioned for Rudolf Serkin, Curtis Institute, Philadelphia, 1963.

6. RESEARCH IN PROGRESS

- Book Contract with University of California Press for series of essays on
American Musical Theater and American vernacular song (2008-).
Tentative Title: *Forgotten Victories on Tin Pan Alley and Broadway: My Father's
Music vs. Adorno, Rock, and the Blues*.
Volume of my selected essays in series: Ashgate Contemporary Thinkers on
Critical Musicology.

7. SERVICE

(i). to Brown:

Speaker.

Brown University Faculty Colloquium, October 18, 1990.

Trustee Breakfast, Brown University, May, 1992.

Advising:

Graduate (and some undergraduate) Student Advising, 1992-.

Undergraduate Concentration Adviser, Brown Department of Music, 1993-.

Undergraduate Teaching and Research Assistantship (UTRA) sponsor:

William Lee (1993-94); Jonathan Sadler (1995-96); Joshua
Asen (1999-2000); Rebecca Low (2001-2002).

Royce Fellow sponsor: John Lloyd Young (1997-98).

Associate Faculty Fellow, Keeney Quad, 1997-99.

Committees (excluding departmental ad hoc committees):

Graduate Program Committee, Department of Music, 1993-.

Member of Advisory Board, Department of German, 1993-.

Panelist for Final Exhibition, Education 100, 1993.

Musicology Search Committee: Spring 2006.

Ethnomusicology Search Committee: Fall 2006.

Brown Phi Beta Kappa Committee for Arrangements, 2006-.

(ii). to Profession:

Referee and/or Consultant for:

Ashgate Publishing
University of Chicago Press
Harvard University Press
Wesleyan University Press
Pennsylvania State University Press
Northeastern University Press
W.W. Norton & Company
Signs (Journal of Women in Culture and Society)
Routledge Press (London)
Sage Press (London)
University of California Press
Midwest Faculty Occasional Fellowships (University of Chicago)
NEH Fellowships
Canada Council Fellowships
Guggenheim Fellowships
ACLS Fellowships
MacArthur Fellowships
Mary Ingraham Bunting Institute, Radcliffe Research and Study Center
Echo (Journal of the Department of Music, UCLA)
Journal of the American Musicological Society
Princeton University Press
Modern Drama

Evaluator (Tenure, Promotion, or Faculty Honors):

Brown University (Afro-American Studies)
University of Minnesota
University of Texas
University of Virginia
Indiana University
Princeton University
University of Michigan (Institute for the Humanities)
Clark University
Hebrew University of Jerusalem
Harvard University
UCLA
Davidson College
Syracuse University

Advisory Board (journals):

Radical Musicology, 2006-
repercussions, 1992-
Gesellschaft für Musik und Ästhetik (invited 1996, accepted, 1997)

American Musicological Society:

Elected to Council: 1984-1986;
1997-1999.
Chair, Committee to Nominate Honorary and Corresponding Members, 1998
Member AMS-50 Award Committee, 1998-99 (resigned to join Board),

2002-07.

Elected to Board (Director at Large) (1999-2001).

AMS-NE Program Committee Aug. 2006-2008.

Member

American Musicological Society

Society for Values in Higher Education

Hadassah (Life Member)

(iii). to Community:

Music Adviser to the Academic Decathlon Team, Classical High School, Providence, 1990-97, 2002-.

Parent member of a committee in the evaluation of Classical High School, Providence, by the New England Association of Secondary Schools, 1991-92.

Lecture, "Rodgers and Me: Reading American Identity Between the Lines of Hart and Hammerstein." Monticello Reading Group, Monticello, NY, July 26, 1998.

Consultant to "Regards to Broadway," Radio Program on KUSF, 90.3 fm, San Francisco (producer Miriam Goodman, host, Joseph Marchi), 1998-1999.

8. GRANTS AND OTHER HONORS (in reverse chronological order):

Elected Honorary Member American Musicological Society, November, 2009.

Honorary Membership to the AMS is granted to those "long-standing members of the Society who have made outstanding contributions to furthering its stated object." Between 1961 and 2009, this award has gone to 58 scholars, starting with the most eminent founders of the field.

Awarded the American Musicological Society's H. Colin Slim Award, November, 2009, for the article "Shoddy Equipment for Living?: Deconstructing the Tin Pan Alley Song," in *Musicological Identities: Essays in Honor of Susan McClary* (Ashgate, 2008), pp. 205-18.

The by-laws of the society state that the H. Colin Slim Award "honors each year a musicological article of exceptional merit, published during the previous year in any language and in any country by a scholar who is past the early stages of her or his career and who is a member of the AMS or a citizen or permanent resident of Canada or the United States."

(No musicologist has previously been both Honorary Membership in AMS and a major AMS scholarly award in the same year).

New York Public Library: Dorothy and Lewis B. Cullman Center for Scholars and Writers. Alternate in Fellowship Competition, 2004-2005.

Howard Foundation Fellowship, 1996-97.

Guggenheim Fellowship, 1977 (used 1978-79).

American Council of Learned Societies Fellowship, 1977-78.

Kent Fellowship (Danforth Foundation), 1970-73.

American Association of University Women Fellowship, 1970-71.

Barrett Graduate Fellowship (Wellesley College), 1968-69.

Fulbright Scholarship (Vienna), 1965-66.

Columbia University Graduate Fellowships, 1963-65.

Graduated first in class, Wellesley College, 1963.
Phi Beta Kappa (Junior Year), 1962.

Sessions of Annual Meeting of the American Society for Aesthetics devoted to my work:

Santa Barbara, October, 1993.

Bloomington, November 6, 1998.

Beyond Structural Listening? Postmodern Modes of Hearing ed. Andrew Dell'Antonio (Berkeley/LA: U of California P, 2004). A collection of essays in response to my article "Toward a Deconstruction of Structural Listening" [1988 /rev. 1996]. Has been described as "a virtual Festschrift."

My biography is included in the revised edition of *New Grove Dictionary of Music and Musicians* (published in London); and in the new edition of *Baker's Biographical Dictionary of Musicians*.

Singled out in New York Times as first contemporary musical scholar to focus on Adorno, thereby starting transformation of musicology (September 14, 2002). (Edward Rothstein, "A Philosopher With New Disciples (in Music, Not Philosophy)"

Subject of article, "Instrumental Change," by Richard Giardino, *Providence Monthly*, May 2003, p. 49.

Ron Kuivila has included excerpts of an audiotaped interview with me in his piece *Hearing Things* (1991).

Jann Pasler, University of California at San Diego, videotaped an interview with me (1991) as part of a documentary on women in music.

See also above, "Invited Lectureships, Honorary."

9. TEACHING (courses for most recent five years only).

Courses (enrollment figures are approximate, taken from my grade book).

* indicates new or revised course

2003-2004:

Music 1: Introduction to Western Music (29 students + 2 auditors).

*Music 22: Seminar on Critical Theory: Adorno's Writings on Music (7 students + 2 auditors).

Music 132: Seminar in Music Criticism: Writing About Music (12 students + 1 auditor)

*Music 134: Seminar in Music and Theater: Jews, Blacks, and American Musical Theater (10 students + 1 auditor)

Masters Essay Adviser: Paul Chaikin ("*La Promesse de bonheur*: Rossini, Adorno, and Two Ways to Break a Promise")

Independent Undergraduate Course: Todd Goldstein, Writing Music Criticism.

2004-2005:

On sabbatical leave.

Fall 2005:

Music 1: Introduction to Western Music (27 students).

Music 132: Writing about Music (9 students).

Honors Thesis second reader: Andrew Huddleston, Music and Emotion (Philosophy Department).

Spring 2006

Music 93: Romantic and Modern Music (19 students).

Music 134: Reading the American Musical (15 students + 1 auditor)

Second reader for Andrew Huddleston, Honors Thesis, Philosophy.

Title: "*Beschönigung*, Suffering, and the Power of Imaginary Theodicy."

Fall 2006:

*Music 30 [co-taught with David Josephson): Sondheim And (16 students + auditor)

*Music 131: Introduction to Adorno on Music (15 students: 3 grad = 1 auditor; 10 undergrad + 1 auditor)

Spring 2007.

*Music 21: First Year Seminar: The Changing Broadway Musical (15 students).

* Music 134: Seminar in American Music: The Great American Songbook (Part I: The Songs) (9 students + 1 auditor).

Honors Theses:

EllaRose Chary, " 'Battles that are More than Black or White': An Analysis of Authorship, Race and the Broadway Musical in the 1990s" (Reader).

Whit Bernard, "Dissentery: Readings in Recent Musicology" (Reader).

Fall 2007:

*Music 1600: Seminar on Music and Critical Theory: Adorno on New Music (9 students [4 graduate, 5 undergraduate], + 1 auditor [graduate]).

*Music 1622: Seminar in Music and Theater: Broadway Variants (Musicals, Sources, Transformations) (10 graduate and undergraduate students).

Spring 2008.

Music 0021: First Year Seminar: The Changing Broadway Musical (12 students).

* Music 1620: Seminar in American Music: The Great American Songbook (Part II: The Performers) (5 graduate and undergraduate students + 2 auditors).

Fall 2008:

*Music 1610: Writing About Music [Beethoven through contemporary pop]

(25 graduate and undergraduate students + 2 auditors)

Involved Tim Riley, NPR pop critic (*Here and Now*) as scholar in residence.

Teaching Honors:

Was one of 13 Brown professors featured in a special issue of the *Brown Daily Herald* honoring "Teaching at Brown," December, 1995.

Dissertation Advising:

Brown University, Department of Music:

Nancy Newman ("Good Music for a Free People: The Germania Musical Society in the United States, 1848-1854"). Adviser, 1994-2001.
Steve Taylor ("Punk Paradox: Troubling the Identity Fetish in Alternative Rock"). Reader, 1999-2000.
Clifford R. Murphy, "New England Country & Western Music: Self-Reliance, Community Expression, and Regional Resistance on the New England Frontier." 2nd Reader, Sept. 2007-May, 2008.
Christopher Lee (English Dept), "The Asian American object : aesthetic mediation and the ethics of writing," Reader: 2001-2004 [2005].
Duncan Vinson, (Westerly, RI chorus), Reader: 2003-2004.
Markus Mantere, (Glenn Gould), 2001-. (Dissertation Adviser.)
Paul Chaikin, Doctoral Committee and now Dissertation Adviser, 2004-2009 ("Circling Opera in Berlin": on contemporary opera performance in Berlin).

Brent Wetters (Music and Poetics), Doctoral Committee, 2007-.

Brown University: Francesca Inglese, Independent Graduate Student.

UCLA, Department of Musicology. Jonathan Greenberg ("Crooning on the Alley: Singing Style in American Popular Music, 1920-1939), 2004-.

Brandeis University, Department of Judaic Studies and American Literature.

Andrea Most ("We Know We Belong to the Land': Jews and the American Musical Theater"). Reader, 1998-2001.

Sarah Caissie Provost, Brandeis University Department of Music (Benny Goodman's 1938 Carnegie Hall Concert). Reader, 2007-.

Princeton University, Department of Music.

Jessica Sternfeld ("The Musicals of Andrew Lloyd Webber"). Reader, 1999-2002.

Erasmus University, Rotterdam, The Netherlands.

Marcel Corbussen (Musical Semiotics), 2000-2001.

Master's Thesis Adviser or Reader:

Brent Wetters (Genre in Contemporary Art Music), 2005-2006.

Peter Segerstrom (RISD / Digital Media), 2006-2007.

Paul Chaikin (Beethoven, Rossini, Adorno) 2003-04 (Adviser).

Lester Feder (Race, Sexuality, and Country Music), 2000-2001 (Reader).

10. DATE OF THIS DOCUMENT: March 3, 2010.