

CURRICULUM VITAE
December 2009

1. James M. Baker
Professor of Music
Department of Music
Brown University

2. Home address

3. EDUCATION

Yale College, B. A. *cum laude* 1970 (with High Honors in Music Theory and Honors in English); Majors: Music Theory and Intensive English

Yale University, Department of Music
Carnegie Teaching Fellow, 1970-71

Yale Graduate School, Doctoral Program in Music Theory
M.A. 1972; M. Phil. 1974; Ph.D. 1977

4. PROFESSIONAL APPOINTMENTS AND POSITIONS

Instructor, Part-Time, Yale University, 1970-74

Editor, *Journal of Music Theory*, 1974-75

Acting Assistant Professor of Music, The University of Virginia, 1975-76

Assistant Professor of Music, Barnard College, Columbia University, 1977-83

Assistant Professor of Music, Brown University, 1983-86

Associate Professor of Music, Brown University, 1986-92

President, New England Conference of Music Theorists, 1987-89

Editor, *Newsletter of the Society for Music Theory*, 1987-89

Visiting Professor of Music Theory, Yale University, Spring 1990

Editor, *Music Theory Spectrum*, 1991-94 (vols. 14-16)

Member, Editorial Board, *Journal of Music Theory*, 1990-2006

Chair, Department of Music, Brown University, 1991-96

Professor of Music, Brown University, 1992-

Chair, Department of Music, Brown University, 2006-09, 2010-13

5. COMPLETED RESEARCH

Books

The Music of Alexander Scriabin. New Haven and London: Yale University Press, 1986.

Music Theory in Concept and Practice. Edited by James M. Baker, David W. Beach, and Jonathan W. Bernard. Rochester: University of Rochester Press, 1997.

Articles in Books

"Schenkerian Analysis and Post-Tonal Music." In *Aspects of Schenkerian Theory*, edited by David W. Beach, pp. 153-86. New Haven and London: Yale University Press, 1983.

"*Prometheus* in America: The Significance of the World Premiere of Scriabin's *Poem of Fire* as Color-Music, New York, 20 March 1915." In *Over Here: Modernism, The First Exile, 1914-19*, edited by Kermit Champa et al., pp. 90-111. Providence: David Winton Bell Gallery, Brown University, 1989.

"Scriabin's Sonatas: Background and Commentary." Essay for the recording of the complete Scriabin piano sonatas performed by Boris Berman (*Music and Arts* CD-605), 1989.

"Post-Tonal Voice Leading." In *Models of Analysis: Early Twentieth-Century Music*, edited by Jonathan Dunsby, pp. 20-41. London: Basil Blackwell, 1993.

"Chromaticism in Mozart's 'Jupiter' Symphony." *Mozart-Jahrbuch 1991: Bericht über den Internationalen Mozart-Kongreß, Salzburg 1991*, ed. R. Angermüller et al., 2: 1050-55. New York: Bärenreiter, 1992.

"Chromaticism in Classic Music." In *Music Theory and the Exploration of the Past*, edited by David Bernstein and Christopher Hatch, pp. 233-307. Chicago and London: University of Chicago Press, 1993.

"Musika Skryabina: Formalnaya Struktura kak Prizma Misticheskoi Filosofii." In *Uchenye Zapiski, Gosudarstvennii Memorialnii Muzei A. N. Skryabina*, pp. 45-55. Moscow: 1993.

"Scriabin's Music: Structure as Prism for Mystical Philosophy." In *Music Theory in Concept and Practice*, edited by James M. Baker, David W. Beach, and Jonathan Bernard, pp. 53-96. Rochester: University of Rochester Press, 1997.

"Alexander Skryabin." In *Reader's Guide to Music: History, Theory, and Criticism*, edited by Murray Streib. Chicago: Fitzroy Dearborn, 1999.

"The Keyboard as Basis for Imagery of Pitch Relations." In *Musical Imagery*, edited by R. I Godoy et al., pp. 251-69. Lisse, The Netherlands: Swets and Zeitlinger, 2001.

"*Prometheus* and the Quest for Color-Music: The World Premiere of Scriabin's *Poem of Fire with Lights*, New York, 20 March 1915." In *Modern Art and the Condition of Music*, edited by James Leggio, pp. 61-95. New York: Routledge, 2002.

"Liszt's Late Piano Works: A Survey." Ch. 5 of *The Cambridge Companion to Liszt*, edited by Kenneth Hamilton, pp. 86-119. Cambridge: Cambridge University Press, 2005.

"Liszt's Late Piano Works: Larger Forms." Ch. 6 of *The Cambridge Companion to Liszt*, edited by Kenneth Hamilton, pp. 120-51. Cambridge: Cambridge University Press, 2005.

"The Structural Bass in Nineteenth- and Twentieth-Century Music." In *Essays from the Third International Schenker Symposium*, edited by Allen Cadwallader, pp. 197-218. Hildesheim: Georg Olms Verlag, 2006.

"Skirting the Structural Tonic: A Romantic Impulse in Schubert's Later Works." In *Le Style instrumental de Schubert: sources, analyse, évolution*, edited by Xavier Hascher, pp. 215-48. Paris: Publications de la Sorbonne, 2007.

"Structural Register and Multi-Movement Form in Mozart." In *Essays from the Fourth International Schenker Symposium, Volume I*, edited by Allen Cadwallader, pp. 39-63. Hildesheim: Georg Olms Verlag, 2008.

Consultant and participant, "The Nature of Genius: Franz Liszt," video documentary, University of California Television, 2009-11

Signed articles on "Form," "Harmony," "Piano Sonata," and "Skryabin," in *An Encyclopedic Dictionary of Russian and Soviet Music*, edited by Gerald Seaman. Chicago: Fitzroy Dearborn, in press.

Articles in Refereed Journals

"Scriabin's Implicit Tonality." *Music Theory Spectrum* 2 (1980): 1-18.

"Coherence in Webern's Six Pieces for Orchestra Op. 6." *Music Theory Spectrum* 4 (1982): 1-27.

"The Limits of Tonality in the Late Music of Franz Liszt." *Journal of Music Theory* 34/2 (1990): 145-73.

"Analyzing Voice Leading in Posttonal Music: Suggestions for Extending Schenker's Theory," *Music Analysis* 9/2 (1990): 177-200.

"*Prometheus* and the Quest for Color-Music: The World Première of Scriabin's *Poem of Fire with Lights*, New York, 20 March 1915." *Journal of the Scriabin Society of America* 9/1 (2004-05): 7-35. [My 2002 article was reprinted by request of the Scriabin Society of America as the lead article for their issue focusing on synaesthesia and music.]

"Chromaticism, Form, and Expression in Haydn's Quartet Opus 76 No. 6," *Journal of Music Theory* 47/1 (2003; actually published 2005): 41-101.

Nonrefereed Article

"Schenkerian Analysis of Twentieth-Century Music: Problems and Possibilities." In *Proceedings of the I^{er} Congrès Européen d'Analyse Musicale* (Colmar, France; 26-28 October 1989), supplementary issue of *Analyse musicale*, July 1991, 41-44.

Book Reviews

Review of *Materialstrukturen in der fünf späten Klaviersonaten Alexander Skrjabin's* by Hanns Steger (Regensburg, 1977). *Journal of Music Theory* 23 (1979): 140-48.

Review of *A Practical Approach to Sixteenth-Century Counterpoint* by Robert Gauldin (Englewood Cliffs, NJ: Prentice-Hall, 1985). *Journal of Music Theory* 31 (1987): 146-53.

Invited Lectures

"Stockhausen, Rochberg, and the Humanization of Contemporary Music," lecture to the Majors in Political and Social Thought, The University of Virginia, 15 April 1976

"Scriabin's Extended Tonality," Columbia University Composer's Colloquium, 28 September 1978

"Coherence in a Set of Pieces by Webern: The Six Pieces for Orchestra Op. 6," Columbia University Theory Colloquium, 22 April 1982

"Coherence in a Set of Pieces by Webern: The Six Pieces for Orchestra Op. 6," Music Theory Lecture Series, Eastman School of Music, Rochester, NY, 26 April 1982

- "The Evolution of Scriabin's Extended Forms," Faculty Colloquium, Brown University Department of Music, 26 September 1983
- "The Limits of Tonality in the Late Music of Franz Liszt," Music Theory Lecture Series, University of Connecticut, Storrs, CT, 24 October 1985
- "Problems of Coherence in Post-Tonal Music," Faculty Colloquium, Brown University Department of Music, 12 February 1987
- "Mysticism and Formalism in the Music of Alexander Scriabin," presented as part of a lecture-recital event on "The Music of Alexander Scriabin" in conjunction with the All-Scriabin Recital performed by Boris Berman (Peterson Chamber Music Concert), Brown University, 28 October 1988; this event was repeated at the Yale School of Music 3 November 1988
- "Chromaticism in Mozart's Jupiter Symphony," Faculty Colloquium Lecture Series, California State University, Fresno, 13 November 1990
- "Music Performance at Brown: Uniting Theory and Practice," Commencement Forum, Brown University, 25 May 1991
- "Scriabin's Music: Formal Structure as Prism for Mystic Philosophy," International Festival Celebrating the Life and Work of Alexander Scriabin, Scriabin Museum, Moscow, 7 January 1992
- "Mozart's Chromaticism," invited lecture, 1991-92 Hartt Theory Forum, Hartt School of Music, 27 February 1992
- "Spiritualism and the Reception of Scriabin's Music in America," invited lecture, Scriabin Museum, Moscow, 7 January 1993
- "Mystical Iconography in the Music of Alexander Scriabin," invited lecture, Duke University Department of Music, 1 March 1994
- "Skirting the Structural Tonic: A Romantic Impulse in Schubert's Later Works," Faculty Colloquium, Brown University Department of Music, 24 February 1998
- "Spiritualism and the Reception of Scriabin's Music in the United States," Slavic Studies Colloquium, Department of Slavic Languages, Brown University, 31 March 1998
- "Music and Meaning," Lecture to students in Advanced-Placement English (two presentations), Barrington High School, Barrington, RI, 7 October 1999
- "The Structural Bass in Nineteenth- and Twentieth-Century Music," Lecture to Graduate Students in Music Theory, Rutgers University, 15 November 1999

"Music and Modernism in Russia: Scriabin, Stravinsky, Prokofiev, and Shostakovich,"
Lecture to students in Russian 100: Russian Modernism and the Arts, Brown
University, 18 October 2001

"Interpretation as Analysis: The Performances of Vladimir Horowitz," Invited Lecture,
University of Birmingham, UK, 7 March 2002

"Cyclic Form in the Late Music of Franz Liszt," Musicology Colloquium, Department
of Music Princeton University, 7 October 2003

"Waxing Nostalgic: Twenty Years of NECMT," Keynote Address celebrating the 20th
Anniversary of the New England Conference of Music Theorists, NECMT annual
meeting, University of Massachusetts, Amherst, 2 April 2005

"Structural Register and Multi-Movement Form in Mozart," Invited Lecture, Music
History and Theory Colloquium Series, Department of Music, University of
Connecticut, Storrs, CT, 3 November 2005

"Making Bigger Pieces in the Baroque," invited lecture, St. Thomas University,
Fredericton, New Brunswick, Canada, 4 October 2007

"Structural Register in Mozart's C-minor Piano Sonata, K. 457," Distinguished Lecture
Series, Department of Music, University of California, Santa Barbara, 4 April 2008

"Structural Register and Performance Practice in Mozart: The Piano Sonata K. 457 and
Fantasy K. 475," Invited Lecture, University of Birmingham, UK, 4 March 2010

Papers Read at Professional Conferences and Symposia

"Coherence in a Set of Pieces by Webern: The Six Pieces for Orchestra Op. 6," Annual
Meeting of the Society for Music Theory, Los Angeles, 29 October 1981

"The Evolution of Scriabin's Extended Forms," Annual Conference of the Music Theory
Society of New York State, New York City, 1 October 1983

Chair, session on "Studies in Twentieth-Century Tonality," Annual Meeting of the
Society for Music Theory, New Haven, 11 November 1983

"Aural Analysis: An Essential Component of the Introductory Theory Course," Annual
Conference of the College Music Society, Northeast Chapter, New York City, 24
March 1984

Chair, session on "Chromatic Harmony," Annual Meeting of the Society for Music Theory (held jointly with the American Musicological Society), Philadelphia, 26 October 1984

"Schenkerian Analysis: Key to Late-Romantic Extended Forms," Schenker Symposium (in commemoration of the Fiftieth Anniversary of the death of Heinrich Schenker), the Mannes College of Music, New York City, 15 March 1985

Chair, session on "Current Theory Research," National Convention of the College Music Society (held jointly with the American Musicological Society and the Society for Music Theory), Vancouver, November 1985

"Mysticism and Formalism in the Music of Alexander Scriabin," International Conference on Mysticism and Music, University of California, San Diego, 20 November 1987

"Schenkerian Analysis of Twentieth-Century Music: Problems and Possibilities," 1^{er} Congrès Européen d'Analyse Musicale; Colmar, France; 26 October 1989

"Schenkerian Analysis of Twentieth-Century Music: Problems and Possibilities," Fifth Annual Meeting of the New England Conference of Music Theorists, Hartt School of Music, 1 April 1990

"Mozart's Chromaticism," International Mozart Congress 1991; Salzburg, Austria; 6 February 1991

"Pitch-Class Identity and Long-Range Connection in Atonal Music," Annual Meeting of the Society for Music Theory, Baton Rouge, 1 November 1996

"Skirting the Structural Tonic: A Romantic Impulse in Schubert's Later Works," Colloque international: L'évolution du style instrumental de Schubert; the Sorbonne, Paris; 13 October 1997

"The Structural Bass in Nineteenth- and Twentieth-Century Music," Third International Schenker Symposium, Mannes College of Music, New York City, 14 March 1999

"The Keyboard as Basis for Imagery of Pitch Relations," Conference on Musical Imagery, Sixth International Conference on Systematic and Comparative Musicology, University of Oslo, Norway, 19 June 1999

Chair, sessions on "Musical Systems" and "Wagner," Annual Meeting of the New England Conference of Music Theorists, Brandeis University, 25 March 2000

"Chromaticism and Form in Haydn's String Quartet Opus 76 No. 6," Annual Meeting of the Music Theory Society of New York State, New York University, 8 April 2000

"Vladimir Horowitz: The Performer as Researcher," Twenty-fifth Annual Meeting of the Musicological Society of Australia, Conservatorium of Music, University of Newcastle, 4 October 2002

Chair, session on "Early Twentieth-Century Modality/Tonality," Joint Annual Meetings of the Music Theory Society of New York State and the New England Conference of Music Theorists, Yale University, 26 April 2003

"Structural Register and Multi-Movement Form in Mozart," Fourth International Schenker Symposium, Mannes College of Music, New York City, 18 March 2006

Chair, session on "Exotic Harmonies," Annual Meeting of the New England Conference of Music Theorists, Yale University, 25 April 2009

Performances

Pianist, Beethoven Piano Concerto No. 3, with members of the University of Virginia Symphony, 23 April 1976

Pianist, Brahms Horn Trio Op. 40, Music for an Hour, Barnard College, 26 April 1978

Pianist, songs by Berlioz, Finzi, and Mahler (with Kathleen Nelson, mezzo soprano), Brown Chamber Music Society Concert, 25 October 1983

Pianist, Mozart Andante in C K. 315 and Rondo in D K. Anh. 184 (with Blaine Corey, flute) and songs by Schubert and Wolf (with Kathleen Nelson), Brown Chamber Music Society Concert, 1 May 1984

Pianist, first movement of the Brahms Trio in B major Op. 8 (with Carey McIntosh, violin, and Karen Romer, cello) and "Asie" from *Scherazade* by Ravel (with Kathleen Nelson), Brown Bag Concert, Brown University, 9 April 1985

Pianist, Brahms Horn Trio Op. 40 (with Genevieve Gagan, violin, and Paul Seeley, horn), Brown Chamber Music Society Concert, 25 April 1985

Pianist, excerpts from *Blaxton*, opera by Vincent Luti (with Nancy Rosenberg, soprano), Gala Faculty Concert in honor of the inauguration of the new President, Southeastern Massachusetts University, 2 May 1985

Pianist, Brahms Alto Rhapsody (with Kathleen Nelson and the University Glee Club of Providence) and Seven Elizabethan Songs Op. 12 by Quilter (with David Laurent, baritone), East Providence, RI, 13 April 1986

Pianist, Two Songs for Alto, Viola, and Piano by Brahms (with Kathleen Nelson and Consuelo Sherba, viola), Brown Chamber Music Society Concert, 22 October 1986

Harpichordist, Ode for St. Cecilia's Day by Purcell, Concert of the Brown University Chorus, 15 November 1986

Pianist, *Shéhérazade* by Ravel and *Les Nuits d'été* by Berlioz (with Kathleen Nelson), Grace Church Concert Series, Providence, RI, 15 November 1989

Keyboardist (synthesizer), Sextet by Gerald Shapiro (world premiere), Concert of the Providence New Music Ensemble, Salomon Center, Brown University, Providence, RI, 1 December 1990

Pianist, Fantasy in F minor by Schubert, with Leslie Sturtevant in her senior recital, Brown University, 21 April 1991

Pianist, selected chamber music of Anton Webern, with Ju Dee Ang and Courtney Naliboff, Brown New Music Concert, 9 December 2000

Pianist, Fantasy in F minor by Schubert, with Arlene Cole, Brown University, 18 April 2006

6. RESEARCH IN PROGRESS

Books

Implication in Tonal Music, Vol. 1: Baroque and Classic Music (draft completed)

Implication in Tonal Music, Vol. 2: Romantic and Modern Music (in progress)

Articles

"Vladimir Horowitz: The Performer as Researcher,"

"Spiritualism and the Reception of Scriabin's Music in America"

Commentary on the score of Scriabin's *Prometheus*, copiously annotated by the composer with instructions for performance with color organ. This important source is in the collection of the Bibliothèque nationale in Paris (Rés. Vma 228).

"Rhythm and Texture in the Music of J. S. Bach"

"Rhythm and Tonal Relations in the Music of Brahms"

"Harmony as Motive"

7. SERVICE

Barnard College (1977-83)

Chairman, Columbia-Barnard Departmental Committee on Undergraduate Music Theory
Member, Columbia University Graduate Theory Committee
Director, Barnard Chamber Music Society
Member, Committee on Honors and Committee on Space and Hours

Brown University (1983-)

University Service

Associate Faculty Fellow, Keeney Quadrangle, 1984-91
Participant (at the invitation of the Provost), Faculty Seminar on Institutional Issues, weekly meetings, Spring 1990
Chair, Department of Music, 1991-96
Member, Vice Chancellor's Committee on *Son et lumières* project (completed 1996)
Faculty escort for honorary degree recipient Itzhak Perlman (May 1996)
Faculty escort for honorary degree recipient Jessye Norman (May 2002)
Worked with German Department to propose joint sponsorship with Music Department of a Max Kade Fellowship to bring Prof. Clemens Risi (Berlin) as visiting professor (proposed 2007 and awarded for spring 2008)

Faculty Committees

Recording Secretary and Member of the Executive Committee, Committee on Admission and Financial Aid, 1984-85
Member, Faculty Executive Committee, 1985-87
Member, Subcommittee on the Independent Concentration, Educational Policy Committee, 1985-88
Member, Subcommittee on the Concentration, Educational Policy Committee, 1986-87
Member, University Council on Student Affairs, Spring 1989
Member, Faculty Committee to develop a Proposal for an NEH Challenge Grant, Fall 1989
Member, Advisory Committee on University Planning, 1990-91
Member, Creative Arts Council, 2006-
Member, Executive Committee, Creative Arts Council, 2006-

Departmental Service

Chair, 1991-96, 2006-
Director, Applied Music Program, 1991-96
Head, Piano Program, 1990-96
Director, Brown Chamber Music Society, 1983-89
Faculty sponsor, Departmental Lecture Series (Marshall Woods Lectures), 1983-88
Recording Secretary, Music Department Staff Meetings, 1983-86
Faculty sponsor, Jagolinzer Memorial Concert, May 1985
Faculty sponsor, Departmental Orientation Activities, Fall 1987, Fall 1989
Departmental Representative, Academic Expo, Fall 1988, Fall 1989
Faculty sponsor, Peterson Chamber Music Concert, October 1988
Host for visit of Prof. Cecil Lytle (Provost, Thurgood Marshall College, UCSD),
who presented recital, master class, and affirmative action workshop, November
1997
Organized "Renovation Celebration," a gala series of concerts to celebrate the
reopening of the remodeled Grant Recital Hall, February 2007
Worked with students to revive Department Undergraduate Group, fall 2007

Departmental Committees

Member, Committee on Graduate Program, 1986-96
Chair, Committee on the Theory Curriculum, 1983-
Member, Music Scholar Search Committee, 1990-91
Member, Search Committee for Director of Orchestras, Spring 1985
Chair, Music Scholar Search Committee, 1987-88
Member, Ethnomusicology Search Committee, 1987-88
Member, Search Committee for Director of Orchestras, Spring 1989
Member, Composer/Computer Music Search Committee, 1992-93
Member, Chorus Director Search, 1995-96
Member, Ethnomusicology Search Committee, 1995-96
Chair, Tenure Review Committee for Todd Winkler, 1996
Member, Computer Music Search Committee, 1998
Member, Promotion Review Committee for Fred Jodry, 2003
Member, Music Scholar Search Committee, Spring 2006
Member, Ethnomusicology Search Committee, Fall 2006
Member, Cogut Postdoctoral Fellowship Search Committee, Spring 2009
Chair, Promotion Review Committee (David Josephson), 2009-10

Advising and Educational Administration

Music Concentration Advisor, 1999-2006

Member, Ph.D. dissertation committees:

1983	Michael Beckermann (Columbia University)
1985-87	Ellen Leichtman
1986-87	Judith Herd
Spring 1988	Therese Smith
Summer 1988	Jae-Sung Park (SUNY, Buffalo)
Fall 1988	Karen Linn
Spring 1989	Lisa Lawson
1989-90	Patricia Stowell VerLee (D.M. A., Northwestern University, advised but did not serve on official committee)
Spring 1994	Katherine Hagedorn
Fall 2004	Lee Rushworth (Rutgers University)

Member, Committee on Graduate Examinations in Western Music

Fall 1983	Karen Linn
Spring 1984	Lisa Lawson, Karen Linn
Fall 1984	Therese Smith
Fall 1986	Dora Chen
Spring 1986	Philip Vandermeer

Freshman and Sophomore Advisor, 1987-96

Administrator, Graduate Placement Examinations in Western Music Theory, 1987-

Faculty sponsor, Independent Concentration of Anne Trotter ("Art as Multimedia Manifestation: A Critical Approach"), 1986-88

Faculty Advisor, Curricular Advising Program

1984-85	Music 3
1985-86	Music 45
1986-87	Music 55
1988-89	Music 40
1998-99	Music 55
2006-07	Music 55

Faculty advisor, Department Undergraduate Group, 2007-

Professional Service

Society for Music Theory

Head of local arrangements for the National Conference of the Society for Music Theory, New York, November 1979
Editor, Newsletter of the Society for Music Theory, 1987-89
Chair, Nominations Committee, 1989-90
Editor, *Music Theory Spectrum* (Volumes 14-16), 1991-94

New England Conference of Music Theorists

Organizer, New England Conference of Music Theorists, Brown University; first meeting: 12 April 1986; second meeting, 4-5 April 1987
Chair, Founding Committee, New England Conference of Music Theorists, 1986-87
President, New England Conference of Music Theorists, 1987-89
Chair, Program Committee, Fifteenth Annual Meeting, Brandeis University, 25-26 March 2000
Member, Program Committee, Eighteenth Annual Meeting, held jointly with the Music Theory Society of New York State, Yale University, 26-27 April 2003

Journal of Music Theory

Member, Editorial Board, 1990-2006

Consulting

Reviewer in the evaluation of a candidate for tenure, Occidental College, Los Angeles, Spring 1984
Reviewer in the evaluation of a candidate for promotion to Full Professor, University of Southern California, Fall 1986
Editorial Consultant, Wadsworth Publishing Co. (1982), Yale University Press (1983, 1986), Dover Publications (1987), *Connecticut Review* (1987)
Consultant, Educational Testing Service, 1987-90
Reviewer in the evaluation of a candidate for tenure, University of Rochester, Fall 1992
Reviewer in the evaluation of a candidate for tenure, Yale University, Spring 1993
Reviewer of submissions to *Music Theory Spectrum*, 1995
Reviewer for proposal to National Endowment for the Humanities, 1995
Reviewer for applications for Howard Foundation Fellowship, 1995-96
Reviewer in evaluation of candidate for promotion to Associate Professor, Eastman School of Music, Spring 1996
Reviewer in evaluation of candidates for tenure at Tufts University and University of Cincinnati College Conservatory of Music, Fall 1996

Reviewer in evaluation of candidate for promotion to Full Professor, Eastman School of Music, Fall 1996
Reviewer in evaluation of candidate for promotion to Full Professor, University of California, Santa Barbara, Spring 2001
Member, External Review Committee, Department of Music, University of North Carolina, Chapel Hill, 18-21 March 2001
Reviewer in evaluation of candidate for promotion to Full Professor, University of California, San Diego, Fall 2005
Reviewer in evaluation of candidate for promotion to tenure, Georgia State University, Fall 2007
Reviewer for Estonian Science Foundation, Fall 2007
Reviewer for *Eighteenth-Century Music*, Fall 2008
Reviewer in promotion review, Queens College, CUNY, spring 2010

8. HONORS AND AWARDS

Clark Foundation Scholarship, 1968-70
B.A. *cum laude* with High Honors in Music Theory and Honors in Intensive English, Yale University, 1970
Carnegie Teaching Fellowship, 1970-71
Harry W. Foote Fellowship, 1970-71
Dwight N. and Noyes D. Clark Fellowship, 1972-73
Connecticut Graduate Award, 1973-75
Mellon Fellowship, Special Assistant Professor Leave, Barnard College, Columbia University, Fall 1981
American Council of Learned Societies Fellowship, 1982-83
Brown University Curricular Development Grant (to revise Music 4), Summer 1988
Faculty Development Grant, 1990-91
National Endowment for the Humanities Fellowship for University Teachers, 1997-98

9. TEACHING

Curriculum Development

MU 4	Music in Modern Society
MU 101, 102	Advanced Musicianship I, II
MU 107	Advanced Music Theory I (Chromatic Harmony)
MU 108	Advanced Music Theory II (Twentieth-Century Theories)
MU 109	Analysis and Performance of Music
MU 228	Seminar in Music Theory (seminars on implicit tonality and Beethoven's instrumental sonatas)

Courses Taught

Fall 1983

MU 11	Fundamentals of Music
MU 15	Advanced Music Theory I
MU 101	Independent Study: Linguistics and Music (Mark Miller)

Spring 1984

MU 16	Advanced Music Theory II
MU 119	Seminar in Form and Analysis

Fall 1984

MU 3	Fundamentals of Music
MU 107	Advanced Music Theory I
MU 291	Independent Study: Styles, Genres, and Forms of Western Music (Therese Smith)

Spring 1985

MU 58	Analysis and Performance of Music
MU 108	Advanced Music Theory II

Fall 1985

MU 45	Elementary Theory with Keyboard
MU 59	Chamber Music Performance
MU 107	Advanced Music Theory I
MU 191	Independent Study: Analysis of Music by Bartók (Peri Shamsai)

Spring 1986

MU 4	Music in Modern Society
MU 60	Chamber Music Performance
MU 103	Modal Counterpoint
MU 192	Independent Study: Analysis of Music by Bartók (Peri Shamsai)
MU 192	Independent Study: Nineteenth-Century Harmony (Connie Ho)
MU 192	Independent Study: Theories of Twentieth-Century Music (Andrew Bleckner, Nancy Easton, Laura Gulley, Connie Ho)
Sponsor	Departmental Honors Projects (Alison Terbell, Peri Shamsai)

Fall 1986

MU 4	Music in Modern Society
MU 55	Music Theory I
MU 59	Chamber Music Performance

Spring 1987

MU 56	Music Theory II
MU 60	Chamber Music Performance
MU 108	Theories of Twentieth-Century Music
MU 192	Independent Study: Nineteenth-Century Harmony (Paul Zuchowski, Brian Delaney)
MU 192	Independent Study: Rhythm and Meter in Brahms (Hanako Yamaguchi)
MU 192	Independent Study: John Cage (Scott Williams)
Sponsor	Departmental Honors Projects (Hanako Yamaguchi and Scott Williams)

Fall 1987

MU 55	Music Theory I
MU 59	Chamber Music Performance
MU 107	Advanced Music Theory I
MU 191	Independent Study: Tonal Counterpoint (Todd Campopiano and Anne Washington)

Spring 1988

MU 56	Music Theory II
MU 60	Chamber Music Performance
MU 104	Tonal Counterpoint
MU 292	Independent Study: Improvisation in Tonal Styles (Alan Bern)

Fall 1988

MU 40 Introduction to Music Theory
MU 59 Chamber Music Performance
MU 108 Advanced Music Theory II

Spring 1989

MU 4 Music in Modern Society
MU 60 Chamber Music Performance
MU 103 Modal Counterpoint
MU 192 Independent Study: Nineteenth-Century Harmony (Stefan Forbes)
MU 192 Independent Study: Schenkerian Analysis (Greg Dubinsky)
Member Departmental Honors Committee (Bill Katowitz)

Fall 1989

MU 3 Fundamentals of Music
MU 59 Chamber Music Performance
MU 107 Advanced Music Theory I

Spring 1990

Sabbatical Leave
Senior Seminar on Twentieth-Century Music, Yale University
(Visiting Professor)

Fall 1990

MU 104 Tonal Counterpoint
MU 108 Advanced Music Theory II
MU 71-74 Applied Music Program (Piano Division)
MU 171-74

Spring 1991

MU 4 Music in Modern Society
MU 109 Analysis and Performance of Music
MU 71-74 Applied Music Program (Piano Division)
MU 171-74
MU 192 Independent Study: Chromatic Harmony (Timothy Boulette)

Fall 1991

MU 192 Independent Study: Counterpoint (Noah Beil and Shelby Gaines)

Spring 1992

MU 107 Advanced Music Theory I

Fall 1992

MU 108 Advanced Music Theory II
 MU 191 Independent Study: Advanced Analysis (Patty Tang)

Spring 1993

MU 109 Analysis and Performance of Music
 MU 192 Independent Study: Analysis of Bartók's Music (Paul Hollman)
 Independent Study: Advanced Analysis (Patty Tang)

Fall 1993

MU 55 Music Theory I

Spring 1994

MU 56 Music Theory II

Fall 1994

MU 108 Advanced Music Theory II
 MU 59 Chamber Music (coached woodwind quintet)
 MU 191 Independent Study: Analysis and Composition (Michael Hoffman)

Spring 1995

MU 56 Music Theory II
 MU 192 Independent Study: Analysis and Composition (Michael Hoffman)
 Tutorial Graduate course in Schenkerian analysis with Xavier Hascher,
 postdoctoral student from the Sorbonne in Paris, through the Brown
 Office of International Programs
 Sponsor Departmental Honors Project (Michael Hoffman)

Fall 1995

MU 55 Music Theory I
 MU 59 Chamber Music (coached piano trio)

Spring 1996

MU 60 Chamber Music (coached piano trio)
MU 107 Advanced Music Theory I (20 enrolled)
Member Departmental Honors Committees (Nick Fiori, Mario Flores)

Fall 1996 Sabbatical Leave

Spring 1997 Leave supported by National Endowment Fellowship for University Teachers

Fall 1997

MU 55 Music Theory I (30 enrolled in my section)
MU 107 Advanced Music Theory I (11 enrolled)

Spring 1998

MU 56 Music Theory II (21 enrolled in my section)
MU 228 Seminar in Music Theory (new graduate course); Topic: Implicit Tonicity (4 enrolled)
Reader Departmental Honors Project (Jeanne Tao)

Fall 1998

MU 55 Music Theory I (26 enrolled in my section)
MU 108 Advanced Music Theory II (10 enrolled)

Spring 1999

MU 56 Music Theory II (20 enrolled)
MU 109 Analysis and Performance (12 enrolled)

Summer 1999

MU 55 Music Theory I (6 enrolled)

Fall 1999

MU 55 Music Theory I (28 enrolled in my section)
MU 107 Advanced Music Theory I (21 enrolled)

Spring 2000

MU 56	Music Theory II
MU 109	Analysis and Performance
MU 192	Independent Study: Advanced Analysis (Shelby Freedman)
MU 192	Independent Study: Advanced Analysis (Kate Schroeder)
MU 292	Independent Study: Schenkerian Analysis (Markus Mantere)
Sponsor	Departmental Honors Project (Shelby Freedman)

Fall 2000

MU 55	Music Theory I (28 enrolled in my section)
MU 108	Advanced Music Theory II (24 enrolled, 1 auditor)

Spring 2001

MU 56	Music Theory II
MU 228	Seminar in Music Theory (Implicit Tonality)
Sponsor	Departmental Honors Project (Jason Yust)

Fall 2001

MU 55	Music Theory I (double section, 50 students)
MU 107	Advanced Music Theory I (23 enrolled)

Spring 2002

MU 56	Music Theory II (17 enrolled)
MU 109	Analysis and Performance (11 enrolled)
MU 192	Independent Study: Schenkerian Analysis (Luke Ma)

Fall 2002

MU 55	Music Theory I (37 enrolled)
MU 108	Advanced Music Theory II (18 enrolled, plus 1 auditor)
MU 191	Independent Study: Schumann's <i>Dichterliebe</i> (David Cohen)

Spring 2003

Music 56	Music Theory II (approximately 35 enrolled)
Music 192	Independent Study: Schumann's <i>Dichterliebe</i> (David Cohen)
Sponsor	Departmental Honors Project (David Cohen)

Fall 2003

Sabbatical leave

Spring 2004

Sabbatical leave

Fall 2004

Music 55 Music Theory I (17 enrolled)
 Music 107 Advanced Music Theory I (21 enrolled + 2 auditors)

Spring 2005

Music 56 Music Theory II (13 enrolled)
 Music 228 Seminar in Music Theory (6 enrolled)
 Sponsor Departmental Honors Projects (Annemarie Guzy and Sam Baltimore)

Fall 2005

Music 55 Music Theory I (24 enrolled)
 Music 108 Advanced Music Theory II (19 enrolled + 1 auditor)
 Sponsor Departmental Honors Project (Ronald Beimel)
 Spring 2006

Music 56 Music Theory II (15 enrolled)
 Music 109 Analysis and Performance of Music (11 enrolled)
 Music 192 Independent Study: Schenkerian Analysis (Drew Nobile)
 Music 192 Independent Study: Schenkerian Analysis (Andrew Aziz)
 Music 192 Independent Study: Analysis and Composition (Ronald Beimel)
 Sponsor Departmental Honors Project (Ronald Beimel)

Fall 2006

Music 55 Music Theory I (27 enrolled)
 Music 107 Advanced Music Theory I (15 enrolled)
 Sponsor Departmental Honors Project (James Schlessinger)
 Sponsor Departmental Honors Project (Drew Nobile)

Spring 2007

Music 228 Seminar in Music Theory: The Instrumental Sonatas of Beethoven
 (10 enrolled, 1 auditor)
 Sponsor Departmental Honors Project (James Schlessinger)
 Sponsor Departmental Honors Project (Drew Nobile)

Fall 2007

MUSC 1050 Advanced Music Theory II (15 enrolled)

Spring 2008

MUSC 1060 Analysis and Performance of Music (8 enrolled)

Fall 2008

MUSC 0550 Music Theory I (16 enrolled)

MUSC 1040 Advanced Music Theory I (18 enrolled)

Sponsor Departmental Honors Project (Bonni Brodsky)

Sponsor Departmental Honors Project (Andrew Miller)

Sponsor Departmental Honors Project (Vinay Parameswaran)

Sponsor Departmental Honors Project (Kate Reutershan)

Sponsor Departmental Honors Project (Charles Shrader)

Sponsor Departmental Honors Project (Ivan Tan)

Spring 2009

MUSC 2100A Seminar in Music Theory: The Instrumental Sonatas of Beethoven
(6 enrolled)

Sponsor Departmental Honors Project (Bonni Brodsky)

Sponsor Departmental Honors Project (Andrew Miller)

Sponsor Departmental Honors Project (Vinay Parameswaran)

Sponsor Departmental Honors Project (Kate Reutershan)

Sponsor Departmental Honors Project (Charles Shrader)

Sponsor Departmental Honors Project (Ivan Tan)

Fall 2009 Sabbatical leave

Spring 2010 Sabbatical leave

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