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Citizenship: U.S.A. and Canada

Current Position: Professor, School of Music, University of British Columbia

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 34<sup>th</sup> ASCAP-  
Deems Taylor award.  
<http://www.press.uchicago.edu/cgibin/hfs.cgi/00/13871.ctl>
- 1998: *Balinese Music.* 2<sup>nd</sup> (revised) Edition; originally published 1991  
(Charles Tuttle/Periplus Editions; with accompanying CD)  
<http://www.amazon.com/exec/obidos/ASIN/9625931694/o/qid=950595252/sr=8-2/104-4872531-3785212>

Publications (books, edited and co-edited):

- Under contract: 2009-10 *Analytical Studies in World Music Vol. 2.* (with co-editor John Roeder, a continuation of vol. 1; see below)
- 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 contribute an introduction and a chapter.  
<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):

- 2009-10a. "A Cross-Cultural Typology of Musical Time" (Epilogue chapter for Tenzer/Roeder 2009-10 above.)
- 2009-10b. "Integrating Music: Personal and Global Transformations." (contributed chapter for Tenzer/Roeder 2009-10.)
- 2009-10c. (with co-author Evan Ziporyn) "Thelonious Monk's Harmony, Rhythm and Pianism." (contributed chapter for Tenzer/Roeder 2009-10.)
- 2009: "Temporal Transformations in Cross-Cultural Perspective: Augmentation as a Case Study," in *Musik Theorien der Gegenwart*, Christian Utz and Clemens Gadenstatter, eds. Book series of Kunstuniversitat Graz Institut I: Komposition, Musiktheorie, Musicgeschichte und Dirigieren.
- 2006a. "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.
- 2006b. "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.

Publications (reviews and review essays):

- 2007: 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).
- 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: 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: Review essay: Herbst, *Voices in Bali* and Schaareman, ed. *Balinese Music in Context, Ethnomusicology* 43/1: 180-86.
- 1994: Review: "New Music in the Orient", H. Ryker, ed. (Buren, Knuf: 1990) in *Asian Music* XXV Vol. 1-2, p. 209-13.

#### Writings in Translation:

- 2009: *Gamelan Gong Kebyar: The Art of Twentieth Century Balinese Music*. (Book translation into Indonesian by Joko and Janet Purwanto, funded by the Ford Foundation; rights sold by Univ. of Chicago Press)
- 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 *Ethnomusicology*)
- 2003 "Theorie et Analyse Melodiques du Gamelan Balinais", *Analyse Musicale* 46: 90-100. (French translation of 2000 article in *Music Theory Online*)

#### Selected Compositions and Performances:

- 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. 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.

#### Awards and Prizes:

- 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
- 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)
- 2001: *Alan P. Merriam Prize* (book of the year, Society for Ethnomusicology) for "Gamelan Gong Kebyar: The Art of 20<sup>th</sup> Century Balinese Music".  
*34<sup>th</sup> ASCAP-Deems Taylor Award* for "Gamelan Gong Kebyar:

- The Art of 20<sup>th</sup> Century Balinese Music”.
- 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.
- 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
- 1978: Friends of Music Prize, Yale University  
Yale Symphony Composition Prize

Grants and Fellowships:

- 2009: UBC Hampton Research Grant: *Ancient Music and Modern Institutions in Bali, Indonesia*.
- 2008-10: Killam Research Fellow, Canada Council for the Arts (two years of research leave)  
SSHRC Standard Research Grant, “Periodicity in Music” (collaboration with music theorist John Roeder; he is principal investigator and I am co-investigator.)
- 2008: HSS International Travel Grant, UBC, to attend Graz Musiktheorie Conference
- 2007: 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)
- 2005: SSHRC Research and Creation grant: “A Triptych of Compositions Combing Indonesian and Western Instruments” (expansion of 2002 Hampton Grant project).
- 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*).
- 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
- 1981: Fulbright Fellowship for study in Indonesia

- 1978: Murray Fellowship for study in Indonesia  
 1977: Bates Fellowship (Yale University) for study in Indonesia

Invited Residencies and Professorships:

- 2009: Scholar-in-Residence, Florida State University School of Music. March 17-20.  
 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.  
 2006: Robert Trotter Distinguished Visiting Professor, University of Oregon, Spring Quarter (April-June).  
 2004: 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).  
 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.  
 2001: Invited Visiting Professor, Spring Quarter, UCLA Department of Ethnomusicology and Systematic Musicology.  
 2000: Invited residency with Giri Kedaton, Balinese gamelan group, University of Montreal (February).

Keynotes and other Invited Lectures

- 2010: Keynote Speaker, First International Conference on Analytical Approaches to World Music. University of Massachusetts, Feb. 20-21.  
 2009: 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: Invited Lecture: The Vancouver Institute, Nov. 22. *Balinese Gamelan Music Lecture and Performance*.  
 Clifford and Wilma Smith Lecture, University of Toronto, *A History of Time in Balinese Music*. Oct. 16.  
 Keynote Speaker: *Cross-Cultural Perspectives on Augmentation as a Category of Musical Time Transformation* 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.  
 Invited speaker, *Entre la musique et le temps: vers une catégorisation de la périodicité* at “Colloque sur Categoriisation”, 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](http://www.archivesaudiovisuelles.fr/FR/_video.asp?id=1502&ress=4540&video=101525&format=68)  
 2006: Invited speaker: *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

- 2005: Keynote Speaker: *Integrating Music: Personal and Global Transformations*. Pacific Northwest Music Graduate Student Conference, Sept. 30.
- 2004: Series of invited seminars on aspects of my research at Université Paris V and Musée de l'Homme Paris (Feb 10, March 24, June 7).
- 2003: Keynote Speaker at *Continuities and Change: A Celebration of Balinese Music, Theatre, and Dance*. College of the Holy Cross, November 21-23, Worcester, Massachusetts. (Title: *Lawar Sing Magetih-- Lawar Without Blood*.)
- Series of invited seminars on aspects of my research at Université Paris V and Centre National du Recherche Scientifique (CNRS), Paris (November 13, 26, December 5).
- Invited 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."
- 2000: Visiting Lecturer series, University of Alberta. Presented research and original compositions.
- 1999: Presenter on 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).
- Invited 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.

Selected Additional Papers and Panels:

- 2008: Composition colloquia guest lecturer, (*Fusion in my Music*) University of Toronto (Oct. 14) and Eastman School of Music (Oct. 23).
- 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 51<sup>st</sup> Annual Conference, Honolulu, Nov. 16-19.
- 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) 50<sup>th</sup> Anniversary Conference, Atlanta, GA, Nov. 16-20.
- 2004: Chair, Plenary Session, Society for Ethnomusicology conference, Tucson, Nov 4-7.
- 2002: 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.
- 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.

Recordings in Release:

- 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 Duets” on *This is Not a Clarinet* (Evan Ziporyn, clarinets, Canteloupe Records CD21002)<http://www.canteloupemusic.com/>
- 1993: “Banyuari” and “Situ Banda”, on *American Works for Balinese Gamelan* (New World Records CD 80430-2) [.http://www.newworldrecords.org/cgi-bin/search/disc](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.

#### Film and Television programs:

- 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, English and (forthcoming) Indonesian 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](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:

- 2006: Founded and directed Balinese gamelan ensemble, University of Oregon, Eugene. Performance June 1, 2006.
- 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.
- 1996-: Founder and Director, Gamelan Gita Asmara, a Vancouver Balinese Gamelan. Many performances in 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 <http://www.ireport.com/docs/DOC-266337> (CNN appearance).
- 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.

#### Field Research/Travel Projects:

2009-10, 03-4: Paris, France. A year 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.
- 1977-2006: 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.

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*, prominent 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.

Professional Organizations and Committees:

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| Publications Advisory Board, 2008-Graduate Advisor and | Eastman/Rochester Studies in Ethnomusicology   |
| Chair of Graduate Committee, 2008                      | University of British Columbia   |
| Hampton Fellowship Committee 2006-07                   | University of British Columbia   |
| Executive Committee 2006-                              | U.B.C. School of Music, 2006-  |
| 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  |
| Elected Member, 2003-05                                | SEM 2004 Conference  |
| Prize Committee Member, 2002                           | SEM Council  |
| Graduate Advisor and                                   | <i>Alan P. Merriam Prize</i> , Society for Ethnomusicology,  |
| Chair of Graduate Committee, 1999-2003                 | University of British Columbia   |
| Board Member, Programming Committee:                   | Vancouver New Music Society (1998-2002)  |
| President, 1997-98 and 2001-02                         | Society for Ethnomusicology Northwest Chapter  |
| Associate Composer                                     | Canadian Music Center  |
| Board Member   | Gamelan Sekar Jaya, El Cerrito CA  |
| Member:  | ASCAP  |
|  | Society for Ethnomusicology  |



M.A. Advisees:

- 2009: Wayan Sudirana (TBA)  
Jade Pai, (*Discovering Musical Characteristics of Children's Songs from Various Parts of the World*)
- 2008: Emily MacKinnon (*Music and AIDS Awareness*)  
Malcolm Aiken (*The Development of Salsa in Vancouver*)  
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

- Salvador Ferreras, Ph.D. Ethnomusicology 2005: Director, School of Music, Vancouver Community College
- Christopher Burns, Composition Student 1994-6: Assistant 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.

Languages:

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

Personal information:

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

References for composition:

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| Prof. Martin Bresnick Yale University                                 | <a href="mailto:martin.bresnick@yale.edu">martin.bresnick@yale.edu</a> |
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| Prof. Gerald Levinson, Swarthmore                                     | <a href="mailto:glevins1@swarthmore.edu">glevins1@swarthmore.edu</a>   |
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