

media analyst, musicologist, cultural theorist, artist, composer

CURRICULUM VITAE

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New York, NY 10012
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EDUCATION

Ph.D	Columbia University, <i>awarded with distinction</i> . Dissertation: "Musical Formalism as Radical Political Critique: From European Modernism to African Spirit Possession" Advisors: Kofi Agawu, Joseph Dubiel, Lydia Goehr, Jonathan Kramer, Fred Maus	2001
Master of Philosophy:	Columbia University	1997
Master of Arts:	Columbia University	1995
Bachelor of Music (Honors):	University of the Witwatersrand, South Africa	1991
Bachelor of Arts (Philosophy, English):	University of the Witwatersrand	1987

SCHOLARSHIPS, AWARDS, PRIZES, AND COMPETITIONS

Research Fellowship from the <i>Max Planck Institute for the History of Science</i> , Berlin, Germany	2018
Research Fellowship from the <i>Orpheus Institute</i> , Ghent, Belgium	2015
Album of the Week Award for CD Release of <i>African Math</i> on 96.3 WQXR, Classic FM , New York City; and on 98.1 Classical KING FM , Seattle, 2015; Best of 2015 List on <i>American Record Guide</i> as well as New Music Box , November/December, 2015	2015
<i>Humanities Initiative</i> Research Fellowship, New York University	2012-13
Research Award from the <i>Paul Sacher Foundation</i> , Basel, Switzerland	2006-09
Research Award from the William H. Tuck Fund, Princeton University	2005-07
Postdoctoral Fellowship from the Princeton Society of Fellows, Princeton University	2004-07
Emerging Scholar Award for Outstanding Publication from the <i>Society for Music Theory</i>	2002-03
ACLS/A. W. Mellon Fellowship for Junior Faculty, <i>American Council of Learned Societies</i>	2002-03
AMS 50 Fellowship, <i>American Musicological Society</i>	1999-00
Whiting Fellowship, Columbia University, for excellence in the Humanities	1999-00
Herbert L. Hutner Fellowship, awarded to an outstanding graduate student in the centennial celebration of the Department of Music, Columbia University	1996-00

President's Fellowship, Columbia University, in recognition of academic achievement	1994-00
Young Scholar Award nomination in recognition of an outstanding paper given by a student at the annual meeting of the Music Theory Society of New York State	1997
Andrew W. Mellon Summer Research Fellowship	1996
International Scholarship for Music from the Foundation for the Creative Arts, South Africa	1995
Total Music Composition Competition (Orchestral work performed by the National Orchestra, Johannesburg, South Africa)	1994
Composers' Competition, University of Natal, Durban, South Africa	1993
Jim Joel Music Competition in performance (accompaniment), Johannesburg, South Africa	1993
National Postgraduate Scholarship for study abroad, South Africa	1993-95
Abraham and Olga Lipman Scholarships for academic excellence, Wits University	1988-90
Merit Awards for Best Student in History of Music, Wits University	1988-89
Tongaat Hullet Merit Scholarships, Wits University, South Africa	1984-86

TEACHING EXPERIENCE

Associate Professor of Media, Culture and Communication, New York University, NY	2008 -
Visiting Professor at Princeton University, Princeton, NJ	2014
Visiting Professor at Harvard University, Boston, MA	2012
Associate Professor of Music, Eastman School of Music, Rochester, NY	2007- 08
Research Fellow, Princeton University, Princeton, NJ	2004-07
Assistant Professor of Music, Eastman School of Music, Rochester, NY	2001-04
Teaching appointment for <i>Music Humanities</i> , a music history survey course, Music Department, Columbia University, New York	1994-00
Teaching appointment for <i>Music History in Cross Cultural Perspective</i> , in the Music Department, Fordham University, Lincoln Center Campus, New York	1996-97
Mathematics Tutor at City Deep Adult Education Centre, Johannesburg, South Africa	1990
Science Tutor at St. Anthony's Adult Education Centre, Boksburg, South Africa	1986

PUBLICATIONS

Books:

Universal Protocol: Music, Networks, Law, in progress

Occidental Africa: Music of Berio, Ligeti, Reich and Volans, in progress

The Political Stakes of Musical Form, under invited review by Oxford University Press
(under the auspices of the *AMS Studies in Music*), forthcoming

Music in Contemporary Philosophy (ed. Martin Scherzinger). New York and London. Routledge **2015**

Edited Journal Collections:

Music and Philosophy (ed. Martin Scherzinger), double issue of *Contemporary Music Review*
32: 5-6, 2012 **2012**

Thought Around Benjamin Boretz, double issue of *Perspectives of New Music*, (eds. M.
Scherzinger, J. Rahn and S. Gleason), Volume 42, No. 2 and Volume 43, No. 1, 2005 and 2006 **2006**

Articles in Peer-Reviewed Journals:

“Du téléchargement à l’écoute en ligne: les économies de la musique numérique”
[“From Torrent to Stream: Economies of Digital Music”], *Transpositions: Musique et Sciences
Sociale*, Issue 6, 2017 **2017**

“Software Physiognomics: Adorno’s Radio Analytics Today,” *New German Critique*, Special
Issue on Adorno and Music, Issue 129, November 2016, 53-72 **2016**

“Piano, Ontological Object,” *Open Space*, Double Issue 19/20, 266-279, 2016 **2016**

“Musical Property: Widening or Withering?” *Journal of Popular Music Studies*, Vol. 26, No. 1,
163-193, 2014 **2014**

“Fractal Harmonies of Southern Africa,” *Analytic Approaches to World Music*, Vol. 2, No. 2
2013, 62-90 **2013**

“The Subtraction of the World: Waste or Resource?” *Art Music Review* 25, Special Edition:
North/South Relations in Music, September 2013 **2013**

“On Sonotropism,” *Contemporary Music Review*, 31:5-6, double issue on Music and Philosophy,
2012, 345-351 **2012**

“Wagner Redux: Badiou on Music of the Future,” *Contemporary Music Review*, 31:5-6, double
issue on Music and Philosophy, 2012, 461-485 **2012**

“Harmonic Fractals in the Music of the *Lamellaphone*,” *Critical Interventions: Journal of
African Art History and Culture*, No. 9/10, Spring 2012, 84-105 **2012**

“Temporal Geometries of an African Music,” *Music Theory Online*, Vol. 16, No. 4,
December 2010 **2010**

- “Dekonstruktives Denken in Lachenmann’s Musik (‘Kinderspiel’)” [“Deconstructive Thought in the Music of Lachenmann,”], *Musik-Konzepte*: Heft 146 “Helmut Lachenmann,” 2009, 97-114 **2009**
- “Musical Modernism in the Thought of *Mille Plateaux*, and its Twofold Politics,” *Perspectives of New Music*, 2009, Vol. 46, No. 2, Summer 2008, 130-158 **2008**
- “Remarks on a Sketch of György Ligeti: A Case of African Pianism,” *Mitteilungen der Sacher Stiftung*, Nr. 20, March 2007, 32-37 **2007**
- “From Blatant to Latent Protest (and Back Again): On the Politics of Theatrical Spectacle in Madonna’s ‘American Life’,” (with Steven Smith), *Popular Music*, Vol. 26, No. 1, 2007, 211-29 **2007**
- “György Ligeti and the Aka Pygmies Project,” *Contemporary Music Review*, Vol. 25, No. 3, June 2006, 227-262 **2006**
- “Curious Intersections, Uncommon Magic: Steve Reich’s ‘It’s Gonna Rain’ (1965),” *Current Musicology*, Issue 79-80, 2005, 7-45 **2005**
- “Music in the Thought of Deconstruction / Deconstruction in the Thought of Music” (*Muzikološki Zbornik / Musicological Annual XLI*, Vol. 2 (Special Edition *Glasba in Deonstrukcija / Music and Deconstruction*), 2005, 81-104 **2005**
- “Heideggerian Thought in the Early Music of Paul Hindemith,” *Perspectives of New Music*, Vol. 43, No. 2, 2005, 80-125 **2005**
- “Music, Corporate Power, and Unending War,” *Cultural Critique*, Vol. 60, Spring 2005, 23-67 **2005**
- “Negotiating the Music Theory/African Music Nexus: A Political Critique of Ethnomusicological Anti-Formalism and a Strategic Analysis of the Harmonic Patterning of the Shona Mbira Song *Nyamaropa*,” *Perspectives of New Music*, Vol. 39, No. 1, 2001, 5-117 **2001**
(Winner of the Emerging Scholar Award, *Society for Music Theory*, 2002-3)
- “Line, Rhythm, and a Motivic Detail in Mozart’s Piano Sonata in F Major (K.280), Adagio,” *Indiana Theory Review*, Vol. 20, Number 1, Spring 1999, 72-93 **1999**
- “Music, Spirit Possession and the Copyright Law: A Cross-Cultural Comparison,” *Yearbook for Traditional Music*, Vol. 31, 1999, 102-125 **1999**
- “The Changing Role of Acoustics and Mathematics in Nineteenth-Century Music Theory and Their Relation to the Autonomous Work of Art,” *South African Journal of Musicology*, Vol. 18, 1998, 17-33 **1998**
- “Anton Webern and the Concept of Symmetrical Inversion: A Reconsideration on the Terrain of Gender,” *repercussions*, Vol. 6, No. 2, Fall 1997, 63-147 **1997**
- “The Rondo-Finale of Gustav Mahler’s Seventh Symphony: A Deconstructive Reading,” *Music Analysis*, Vol.14, London, U.K., 1995, 69-88 **1995**
- “Max Black’s ‘Interaction View’ of Metaphor,” *Conference: A Journal of Philosophy and Theory*, Vol. 6, New York, USA, 1995, 89-97 **1995**
- “Appropriate Data/Dada: A Partial Reading of a Fragment of Zimbabwean Mbira dza Vadzimu Music,” *Disclosure: A Journal of Social Theory*, Vol.4, Kentucky, USA, 1994, 45-65 **1994**

Articles in Books:

- “Commercial Transformations: New Technology, Business Practices, and Intellectual Property,” *Cambridge Companion to Music and Digital Culture* (Eds. Nicholas Cook, et al), Cambridge, UK: Cambridge University Press, forthcoming **2018**
- “Piano Phase in Global Perspective: Myths & Realities,” *Clash! Generationen – Kulturen – Identitäten in Neuer Musik* (Ed. Jörn-Peter Hiekel et al), Darmstadt, Germany, forthcoming **2018**
- “Temporalities,” *The Oxford Handbook of Critical Concepts in Music Theory* (Eds. Alexander Rehding and Steven Rings), Oxford: Oxford University Press, 2018, forthcoming **2018**
- “Biography of a Sound (of *Ndereje Balendoro*): Afro-Electric Counterpoint I,” *Rethinking Steve Reich* (eds. Sumanth Gopinath and Pwyll ap Sion). Oxford University Press, forthcoming **2018**
- “Phenomenology of an Algorithm (of *Makwa* and *Gankogui*): Afro-Electric Counterpoint II,” *Rethinking Steve Reich* (eds. Sumanth Gopinath and Pwyll ap Sion). Oxford University Press **2018**
- “The Executing Machine: Against Deleuze, Boulez,” *The Dark Precursor: Deleuze and Artistic Research* (eds. Assis, Paulo de, and Paolo Giudici). Orpheus Institute Series. Leuven: Leuven University Press, 2017, 36-55 **2017**
- “Alchemies of Sanctioned Value: Music, Networks, Law,” *The Handbook of Artistic Citizenship* (eds. David J. Elliott, Marissa Silverman, Wayne D. Bowman), Oxford University Press, 2016, 359-380 **2016**
- “Divisible Mobility: Music in an Age of Cloud Computing,” *Oxford Handbook on Mobile Sound* (eds. Sumanth Gopinath and Jason Stanyek). Oxford University Press, 2014, 75-102 **2014**
- “Luciano Berio’s *Coro*: Nexus between African Music and Political Multitude,” *Luciano Berio: Nuove Prospettive*, (eds. Angela DeBenedictis and Talia Berio). Accademia Musicale Chigiana in collaboration with the University of Siena, Italy, 2011 **2011**
- “Enforced Deterritorialization; or the Trouble with Musical Politics,” *Sounding the Virtual: Gilles Deleuze and the Philosophy of Music* (eds. Brian Hulse and Nick Nesbitt). Surrey: Ashgate, 2010, 149-186 **2010**
- “Whose *White Man Sleeps*? Aesthetics and Politics in the Early Work of Kevin Volans,” *Composing Apartheid* (ed. Grant Olwage). Johannesburg, South Africa: Wits University Press, 2007, 209-235 **2008**
- “Double Voices of Musical Censorship After 9/11,” *Music in the Post-9/11 World* (eds. J. Martin Daughtry and Jonathan Ritter). New York: Routledge, 2007, 91-121 **2007**
- “Approaching the Silence of Patterns: The Music of Michael Blake,” *Companion to South African Composers* (ed. Chris Walton). Johannesburg, South Africa: Wits University Press, 2007, forthcoming; reprinted in *NewMusicSA*, Issues 9&10, 2010/2011, 15-18 **2007/2011**
- “Between African Ritual and European Romanticism: The Music of Bongani Ndodana-Breen,” *Companion to South African Composers* (ed. Chris Walton), Johannesburg, South Africa: Wits University Press, 2007, forthcoming **2007**
- “The Globalization of South African Art Music,” *The World of South African Music: A Reader* (introduced, compiled and edited by Christine Lucia). Cambridge: Cambridge Scholars Press, 2005, 320-324 **2005**

- “Music, Corporate Power, and the Age of Unending War,” *Apparitions: New Perspectives on Adorno and Twentieth-Century Music* (ed. Berthold Hoeckner). New York: Routledge, 2005, 151-182 **2005**
- “The Form is/in the Function: Situating the African Keyboard Music of Kevin Volans,” *Towards an African Pianism*, Volume 1 (eds. Cynthia Tse Kimberlin and Akin Euba). Richmond, CA: MRI Press, 2005, 157-165 **2005**
- “In Memory of a Receding Dialectic: Notes on the Political Relevance of Autonomy and Formalism in Modernist Musical Aesthetics,” *The Pleasure of Modernist Music* (ed. Arved Ashby). Rochester: University of Rochester Press, 2004, 68-100 **2004**
- “Art Music in a Cross-Cultural Context: The Case of Africa,” *Cambridge History of Twentieth-Century Music* (eds. Anthony Pople and Nicholas Cook). Cambridge: Cambridge University Press, 2004, 548-613 **2004**
- “The Return of the Aesthetic: Musical Formalism and Its Place in Political Critique,” *Beyond Structural Listening? Postmodern Modes of Hearing* (ed. Andrew Dell'Antonio). Berkeley and Los Angeles: University of California Press, 2004, 252-277 **2004**
- “Feminine/Feminist: In Quest of Names with No Experiences (Yet),” *Music and Postmodernism* (eds. Judy Lohead and Joseph Auner). New York: Garland, 2001, 141-173 **2001**
- “A/Symmetrical Reading of Inversion in fin de siecle Music, Musicology and Sexology,” *Queering the Canon: Defying Sights in German Literatures and Culture*. Columbia, S.C.: Camden Press, 1997, 36-72 **1997**
- Review Essays and Encyclopedia Articles:**
- “‘Kunstmusik’ in Afrika” [“‘Art Music in Africa’”] (trans Dieter Kleinrath). *Lexikon neue Musik* (eds. Jörn Peter Hiekel and Christian Utz). Berlin: Metzler/Bärenreiter, 2016, 157-165 **2016**
- “Of Sleeping White Men: Analytic Silence in the Critical Reception of Kevin Volans,” *NewMusicSA: Bulletin of the International Society for Contemporary Music, South African Section*, No. 3, 2004/2005, 22-26 **2005**
- “Notes on a Postcolonial Musicology: Kofi Agawu and the Critique of Cultural Difference” [Agawu, Kofi. 2003. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York and London: Routledge, 304 pp.],” *Current Musicology*, No. 75, 2003, 223-250 **2003**
- “Rethinking Music as/in Musical Rethinking: Proscriptions, Opportunities (A Short Critical Reflection on Essays in *Rethinking Music*, Part 1 (eds. Nicholas Cook and Mark Everist. Oxford and New York: Oxford University Press, 1999)),” *Open Space*, 2002, 26-38 **2002**
- “When the Music of Psychoanalysis Becomes the Psychoanalysis of Music: David Schwarz,” *Listening Subjects: Music, Psychoanalysis, Culture*,” *Current Musicology*, No. 66, 2001, 95-115 **2001**
- “Veit Erlmann, *Music, Modernity, and the Global Imagination: South Africa and the West*,” *Journal of the Royal Music Association*, Vol. 126, Part 1, 2001, 117-141 **2001**
- “The ‘New Poetics’ of Musical Influence: A Response to Kevin Korsyn,” *Music Analysis*, Vol.13, Nos. 2/3, London, U.K., 1994, 298-309 **1994**

Online Articles, Interviews, Reviews, and Published Symposia:

- “Electric Counterpoint,” Digital Booklet and CD Album Liner Notes for *Steve Reich: Electric Counterpoint*, (Soloist: Dan Lippel). New Focus Records, March 2016 **2016**
- “Martin Scherzinger’s Alternative Calculus in *African Math*” *WQXR.org*, April 2015
<http://www.wqxr.org/#!/story/martin-scherzingers-alternative-calculus-african-math/> **2015**
- “Martin Scherzinger on *African Math*,” *Second Inversion: Rethink Classical*, March 2015
<http://secondinversion.org/2015/04/20/album-of-the-week-martin-scherzingers-african-math/> **2015**
- “The Nature of Trance,” Interview with *Afropop/NPR*, Feb 2015
<http://www.afropop.org/22180/phantom-patterns-martin-scherzinger-on-shona-mbira-music/> **2015**
- “Phantom Patterns: Martin Scherzinger on Shona Mbira Music” *Afropop/NPR*, March 2015:
<http://www.afropop.org/22180/phantom-patterns-martin-scherzinger-on-shona-mbira-music/> **2015**
- “African Music that Made Money (for U.S. Corporations),” *Afropop/NPR* Interview, April 2014.
<http://www.afropop.org/18131/the-money-show/> **2014**
- “New Approaches and Interdisciplinary Perspectives in African Music Pedagogy,”
Proceedings of the Forum for *Revitalizing African Music Studies in Higher Education*.
Ann Arbor: The U.S. Secretariat of the International Center for African Music and Dance,
2001, 108-110 **2001**
- “Towards a Supplementary Approach to the Study of African Music within Modernity,”
Music Studies and Cultural Difference, Open University, U.K., 1997 **1997**
<http://www.open.ac.uk/OU/Academic/Arts/music/mscd/mscd1.html>

Reviews:

- Walton, Chris, and Stephanus Muller. 2005. *Gender and Sexuality in South African Music*. Stellenbosch: Sun Press, 97 pp. *Women and Music*, Vol. 11, 90-95 **2007**
- Korsyn, Kevin. 2003. *Decentering Music: A Critique of Contemporary Musical Research*. Oxford: Oxford University Press, 221 pp. *Journal of the American Musicological Society*, Vol. 59, No. 3, 2006, 777-785 **2006**
- Agawu, Kofi. 2003. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York and London: Routledge, 304 pp., *Interventions: International Journal of Postcolonial Studies*, Vol. 7, No. 1, 2005, 147-150 **2005**

Published Compositions:

- “Masanga,” for Two Pianos, in *Towards an African Pianism: Keyboard Music by Composers of the African Diaspora*, Volume 2 (edited by Cynthia Tse Kimberlin and Akin Euba), Richmond, CA: MRI Press, 2005, 289-309
- “Tumbling Dance,” for Solo Piano in the *Oxford Anthology of Piano Music by Composers of the African Diaspora*, Volume 3 (ed. William Chapman Nyaho). Oxford: Oxford University Press, 2005

Recordings, CDs, Digital Releases:

Recordings of *15 Piano Etudes, Oktaven Studios*, Yonkers, (Soloist: Bobby Mitchell), forthcoming on New Focus Records/Naxos (2017), June 24, 2016

Release of *African Math* (nine pieces for piano trio. Soloists: Thomas Rosenkranz, Piano; Jennifer Choi, Violin; Christopher Gross, Cello). *New Focus Records*, March 10, 2015. Voted *Album of the Week* on Classic Stations in New York and Seattle. Reviews and Critical Acclaim from Classic FM/WQXR (New York), Classic KING FM (Seattle) and others can be found [here](#), [here](#), [here](#), and [here](#). Voted Best of 2015 on *American Record Guide*.

“My Friend, the Ugly One,” for String Quartet and Soprano. *The Bow Project* (The Nightingale String Quartet with Nofinishi Dywili), Distell Records: FKT 044, 2010

“When One Has the Feet of Wind” for Solo Piano. (Jocelyn Swigger, Piano). Con Brio Recordings: CBR21046, 2010

“The Whistle of the Circle Movement,” for Piano and Flute. *Spanning the Globe: Music from Six Continents* (Eleanore Pameiyyer – Flute; Marcel Worms – Piano). Future Classics: 5 425008 375403, 2006

RECENT LECTURES, PANELS, AND CONFERENCE PRESENTATIONS

“Neo-Colonial Temporalities,” Invited Lecture, Apollonia Theater, University of the Witwatersrand, Johannesburg, South Africa, March 13, 2018

“Geometries of African Time,” Invited Seminar, University of the Witwatersrand, Johannesburg, South Africa, March 12, 2018

“Algorithmic Models of Musical Time,” *Imagined Forms: Modeling and Material Culture*, Center for Material Culture Studies, University of Delaware, DE, November 17-18, 2017

“Algorithmic Temporalities of the Neo-Colony: The Case of Musical Entrainment,” *Society for Literature, Science, and the Arts*, Tempe, AZ, November 9-12, 2017

“Physics and Metaphysics of Post-Truth (Or, Do *Realia* Deliver us from Fake Facts?),” *Lack II: Psychoanalysis and Politics Now*, Colorado College, Colorado Springs, CO, October 19-21, 2017

“The Techno-Cultural History of MIDI,” [Stanford Center on Philanthropy and Civil Society](#) (PACS), Stanford University, Palo Alto CA, October 5, 2017

“Against Timbre, Harmony,” *EuroMAC 9/IXe congrès européen d’Analyse musicale*, Strasbourg, France, June 29, 2017

“Intercultural Music: Bali, Quebec, and Beyond,” Invited Lecture for panel on *Western Music and its Others*, Faculté de Musique, Université de Montreal, Canada, May 23, 2017

“*Bibliodiscoteque*: A Discussion,” Special Event, Library of Congress, Washington DC, May 6, 2017

“Two Perspectives on Beyoncé’s African Dance References,” Invited Public Lecture, Library of Congress, Washington DC, May 6, 2017

“Mathematics of African Dance Rhythms,” Invited Public Lecture, Library of Congress, Washington DC, May 4, 2017

“Algorithms, Alternative Facts, and Digital Ethics,” Public Talk, *Post Truth and New Realities*, Data & Society Research Institute, New York, NY, April 12, 2017

“From the Structuralist to the Digital Controversy,” Invited Lecture/Workshop, *Post Truth and New Realities*, Data & Society Research Institute, New York, NY, April 12, 2017

“Algorithmen der Musikalischen Zeit,” *Clash! Generationen—Kulturen—Identitäten in Neuer Musik* conference, *Institut für Neue Musik und Musikerziehung*, Darmstadt, Germany, April 7, 2017

“Technological Externalizations of the Id,” Presentation and Conversation with Chris Stover (“On the Politics of Improvised Music”), GIDEST Symposium, New School of Social Research, New York, NY, February 10, 2017

“From Autonomous Listening to Automatic Listening,” Invited Presentation, UC Irvine, Irvine, CA, November 28, 2016

“Music’s Techno-Chronemics,” *Investigating Musical Performance: Towards a Conjunction of Ethnographic and Historiographic Perspectives*, Fondazione Giorgio Cini, Venice, Italy, July 7, 2016

“Algorithms of Musical Time,” *Soundscape* Composition and Performance Exchange, Maccagno, Italy, July 6, 2016

“Biography of an African Sound (Berio, Ligeti, Reich),” *Soundscape* Composition and Performance Exchange, Maccagno, Italy, July 5, 2016

“World Music Analysis in Music Scholarship Today,” Plenary Session, *Analytic Approaches to World Music* Conference, New School of Social Research, New York, NY, June 10, 2016

“On African Math,” Invited Seminar, Music Department, UC Irvine, Irvine, CA, May 10, 2016

“Dialectics of Music Software,” Invited Seminar, School of Visual Arts, New York, NY, April 4, 2016

“The Political Economies of Sound,” Annual Meeting of the *American Comparative Literature Association*, Harvard University, Boston, MA, March 19, 2016

“From Autonomous to Automatic Listening,” Keynote Presentation. *Intercultural Music Conference*, San Diego, CA, February 27, 2016

“Musical Property in a Networked Age,” Invited Seminar, Professor in Residence, UC San Diego, CA, February 25, 2016

“The Cultural Politics of Software,” Invited Symposium, University of Stellenbosch, South Africa, November 19, 2015

“Against Deleuze, Boulez (Music as Oracle),” Keynote Presentation. *The Dark Precursor: International Conference on Deleuze and Artistic Research*, Orpheus Institute, Ghent, Belgium, November 11, 2015

“The Colonial Exclusions of Intellectual Property Law,” Respondent to Jane Anderson, New York University, NY, October 15, 2015

“MIDI: The Cultural History and Social Life of a Protocol” (with Ryan Diduck and Jessica Feldman). *Media Ecology Association*, Denver, CO, June 11-14, 2015

“Alchemies of Sanctioned Value: Culture, Networks, Law,” Department of Politics and International Relations, University of Johannesburg, South Africa, May 14, 2015

“Type-Writer Opera” (an audiovisual presentation with Carlin Wing), *Inertia: A Conference on Sound, Media, and the Digital Humanities*, UCLA, California, April 30-May 2, 2015

“The MIDI Effect” (with Jessica Feldman), *Inertia: A Conference on Sound, Media, and the Digital Humanities*, UCLA, California, April 30-May 2, 2015

NPR Radio Interview on fractal mathematics in African music, Feb 25, 2015

<http://www.afropop.org/22180/phantom-patterns-martin-scherzinger-on-shona-mbira-music/>

“Algorithms of Musical Time (from Biopower to Neuropower),” Keynote Address, ORCiM Seminar 2015: *The Making of Musical Time*. Orpheus Research Center in Music (ORCiM), Belgium, Ghent February 25-26, 2015

“Discontents and Contents of Intellectual Property,” Keynote Address. *Music for All*. Orpheus Institute, Ghent, Belgium, February 18-19, 2015

“Composing Apartheid: the case of Kevin Volans,” Invited Symposium, Music Department, New York University, November 19, 2014

“Romance of the Public Domain,” Invited Symposium, Wesleyan University, November 12, 2014

“Eurocentric Referents of Software,” *Extending the Boundaries of Global Media and International Communication*, Belo Center for New Media, University of Texas, Austin, October 24-16, 2014

“African Mathematics in Sound.” Keynote Address. *German Society for Music Theory (GfMTH)*, Geneva, Switzerland, October 17-19, 2014

“György Ligeti’s Africanized Artistry,” *SoundSCAPES Festival*, Maccagno, Italy, July 14, 2014

National Public Radio (NPR) Interview on the economics behind the music of the African diaspora:

<http://www.afropop.org/18192/african-music-that-made-money-for-us-record-companies/>

“The MIDI Effect,” *Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice*, University of California, Berkeley, April 24-26, 2014

“From Autonomous Listening to Automatic Listening: Music, Software, Affect,” *Sound and Affect: Voice, Music, World*, International Conference, Stony Brook University, New York, April 18-19, 2014

“Dialectic of the Laboring Commons,” *Living Labor: Marxism and Performance Studies*, New York University, NY, April 13, 2014

“Authors or Commons? Neither, but Both!” Keynote Speaker. *Creativity, Copyright and Circulation in the Digital Age*, The Centre for Research in the Arts Social Sciences and Humanities (CRASSH), Cambridge University, Cambridge, UK, March 29, 2014

“Biographies of Afro-Diasporic Sound,” *First Biennial Conference on Music and the Arts*, University of Virgin Islands, St. Thomas, Virgin Islands, March 18, 2014

“Software Physiognomics,” University Colloquium, TUFTS University, Boston, MA, November 18, 2013

“Sourcing Beyoncé’s Crowd,” *Society for Ethnomusicology*, Indianapolis, IN, November 16, 2013

“Against Hybrids, Dialectics,” *Adorno, Music, and Modernity: An Interdisciplinary Conference* (Respondent: Joseph Auner), Harvard University, Boston, MA, October 26, 2013

“Rhythmic Digitoria: Geometry, Software, Property,” Kenneth Peacock Lecture, University of Toronto, October 9-11, 2013

“Globalization and Translation: On Musical Inscription Devices,” *When Humanities Falter: Frictions, Detours, Translations* (Respondents: Jane Tylus and Kevin Fellezs), Humanities Initiative Conference, New York University, May 8, 2013

“Gay Words, Gay Music,” *NY Now! Series*, Roundtable Discussant with composers David Del Tredici, Eve Beglarian, Ned Rorem, David Leisner, and others. The National Opera America Center, Recital Hall, New York, NY, May 3, 2013

“Historiography and Ethnography: Two Perspectives on Musical Facts,” Roundtable at the Italian Academy (with Gianmario Borio, Joseph Auner, Ana Maria Ochoa and Steven Blum), Columbia University, April 4, 2013

“African Rhythm as Interface Effect,” *Rhythm Workshop*, Abu Dhabi, March 18, 2013

“Of Platonic Objects and Their Mesmers,” *Neil Postman Conference* in Media Studies: Para/Sites, New York University, February 21, 2013

“African Genealogies of Minimalism,” *Humanities Initiative*, New York University, December, 3, 2012

“Visible Acousmatics,” Analytic Approaches to World Music, Joint meeting of *American Musicological Society*, *Society for Ethnomusicology*, and *Society for Music Theory*, New Orleans, November 3, 2012

“Infinite Music: Imagining a 21st-Century Musical Modernism,” Dialogue with Adam Harper, *Colloquium for Unpopular Culture*, New York University, October 23, 2012

“Modernism in Africa,” *Routledge Encyclopedia of Modernism* Workshop Conference, University of Victoria, Canada, June 11-12, 2012

“Fractal Geometries of an African Music,” Second International Conference on *Analytic Approaches to World Music*, Vancouver, Canada, May 11-13, 2012

“Deleuze, Boulez, and Time,” *Time Theories and Music* Conference, Ionian University, Corfu, Greece, April 29, 2012

“Beyoncé’s Afro-Future: Power and Play in ‘Run the World (Girls),’” *EMP Pop Conference: Sounds of the City*, *International Association for the Study of Popular Music*, New York City, March 23, 2012

“Art, Criticism, Politics,” Respondent and Roundtable Discussant, *Neil Postman Conference: Thinking Through Collapse*, New York City, March 23, 2012

“[African Genealogies of Minimalism](#),” *Society for Ethnomusicology*, Philadelphia, November 17, 2011

“Economic Virtualism, Musical Labor,” *American Musicological Society*, San Francisco, November 10, 2011

“At the Limits of Virtual Music, A Cursed Promise,” *Theorizing Sound Writing* Conference, New York University, April 22, 2011

“Combinatorics of Rhythm,” John Donald Robb Composers’ Symposium, University of New Mexico, Albuquerque, March 30, 2011 [The event also featured my Composition Workshop: “Piano, Haiku, Symphony”]

“African Genealogies of Minimalism,” J.D. Robb Composers’ Symposium, University of New Mexico, Albuquerque, March 29, 2011

“In Divisible Mobility: Musical Labor in the Age of Cloud Computing,” *New Directions in Musical Aesthetics: The Twentieth Century and Beyond*. University of Texas, Austin, February 26, 2011

“Dialogue de l’ombre double: Pierre Boulez and the Reinvention of Musical Research,” Roundtable Discussant with Pierre Boulez on the Occasion of the Composer’s 85th Birthday, Columbia University, NY, December 6, 2010
<http://www.youtube.com/watch?v=8qtSiRpihLw>

“Double Voices of Musical Censorship,” *American Studies Association*, San Antonio, TX, November 18, 2010

“Boulez, Prophet (or How Deleuze Misunderstands Music),” *American Musicological Society*, Indianapolis, IN, November 5, 2010

“Music in the Cloud,” Invited Seminar for “Visions and Revisions of Cyberspace,” Rutgers University, NJ, October 27, 2010

“The Politics of Net Music,” Panel Discussant, *Moving Sounds Festival*, Symposium, Austrian Cultural Forum, New York, NY, September 4, 2010

“Critique – Aesthetics – Politics,” Workshop Leader for three-day Seminar at the Mannes Institute on Musical Aesthetics, University of Chicago, IL, a three-day series of seminars June 23-27, 2010

“Temporal Geometries of an African Music,” Keynote Speaker, *MGMC Conference*, University of Chicago, IL, April 17, 2010

“From Communism Before Communism to Apartheid After Apartheid: The Sad Fate of *Woyzeck*,” Invited Lecture, Department of Comparative Literature, New York University, NY, March 8, 2010

“Speculative Analysis of Rhythmic Patterning in Two Zimbabwean Instrumental Genres; and its Relation to Harmony,” *First Biennial Conference on Analytical Approaches to World Music*, University of Massachusetts, Amherst, February 20, 2010

“Mbira Music: Then and Now,” Institute of African Studies, Columbia University, New York, November 9, 2009

“Music, Intermediality, and the Genealogy of Deterritorialization,” Keynote Speaker, *Aesthetics and Intermediality: Transmedial Concepts and Phenomena*, Aarhus University, Denmark, October 23, 2009

“Paper, Tape Vinyl, and the Sounds of Africa,” *Musik-Akademie der Stadt Basel*, Switzerland, May 11, 2009

“Zeitgenössische Musik aus Afrika,” Symposium Coordinator and Presenter (with Veit Arldt), Zentrum für Afrika-Studien, Basel, Switzerland, May 10, 2009

“Luciano Berio’s *Coro*: Nexus between African Music and Political Multitude,” *Luciano Berio: Nuove Prospettive*, Accademia Musicale Chigiana in collaboration with the University of Siena, Italy, 28-31 October, 2008

“Music and Globalization,” roundtable discussant, *Music and Globalization: Cultural Representations through Changing and Overlapping Musical Styles*, Eastman School of Music, Rochester, New York, September 20, 2008

“Modern Music as Philosophical Critique: Deleuze with Boulez and Berio,” July 17, 2008

“Music as Philosophical Critique: Derrida with Lachenmann and Ligeti,” July 18, 2008;

“Dialectics of Globalization: Ligeti’s Africanized Micropolyphony,” July 20, 2008;

“Dialectics of Globalization: Reich’s Africanized Minimalism,” July 21, 2008, featured speaker, *soundSCAPE: Sound Composition & Performance Exchange*, Pavia, Italy, July 15-25, 2008

“Deleuze and Guattari: Philosophy on the Model of the Synthesizer,” *Radical Difference: Deleuzian Perspectives on the Theory and Philosophy of Music*, SUNY Stony Brook, New York, May 24, 2008

“Epiphanies of the Same: Tape, Paper, Vinyl, and the Sounds of Blackness,” Invited Lecture, New York University, New York, February 29, 2008

“Mathematical Ambiguities of African Rhythm and Harmony,” (Invited Colloquium), Harvard University, Cambridge, Massachusetts, November 30, 2007; and Yale University, New Haven, Connecticut, February 28, 2008

“Deterritorializing the Refrain: Music as Philosophical Critique,” *Society for Music Theory (SMT)*, Baltimore, November 16, 2007

“African Music in the Late Works of György Ligeti,” *American Musicological Society (AMS)*, Quebec City, Canada, November 1, 2007

“Introduction to South African Music,” Videoconferencing Presentation, Moderator and Panelist (including a talk with Kevin Volans), *New York South African Music Day*, Manhattan School of Music, New York, September 23, 2007

“Musical Thought in Nineteenth-Century German Philosophy and its Consequences,” (Invited Speaker), *Ruptures: Music, Philosophy, Science, and Modernity*, Max Planck Institute for the History of Science, Berlin, Germany, July 26-28, 2007

“Time-Transcendence and Illusionism in the Music of Africa,” (Keynote Speaker) *West Coast Conference of Music Theory and Analysis*, University of Utah, Salt Lake City, April 22, 2007

“African Music in the Works of Steve Reich: Translations/Transformations/Effects,” Society of Fellows, Princeton University, NJ, February 2007

“Post-Structuralism and Musical Repetition,” Respondent. Joint Meeting of the *American Musicological Society (AMS)* and the *Society for Music Theory (SMT)*, Los Angeles, November 3, 2006

“Hegelian Thought in the Music Theory of A.B. Marx,” (Invited Seminar), Princeton University, Princeton, NJ, October 19, 2006

“Theory of African Harmonic Practice: Ambiguities, Resonance, Effects,” (Invited Colloquium), Stony Brook, New York, October 10, 2006

“Bemerkungen zu den Skizzen György Ligetis / Remarks on the Sketches of György Ligeti,” Colloquium at the Paul Sacher Stiftung, Basel, Switzerland, June 20, 2006

“How the Visual Arts Blinded the Truth in Music History: The Case of Minimalism,” *American Musicological Society* Greater New York Chapter, Spring Meeting, Princeton University, May 6, 2006

“Politics, Art, and the Disciplines,” Invited Roundtable Discussant, *Politics, Criticism, and the Arts*, Vanderbilt University, Nashville, TN, April 23, 2006

“*Chimurenga* Music and the Zimbabwean War of Liberation: 1960-1980,” (Invited Colloquium), New York University, March 23, 2006

“Music in the Thought of Deconstruction / Deconstruction in the Thought of Music,” (Invited Colloquium), Columbia University, New York City, March 10, 2006

Keynote Discussant, “The Lore of Life: Discerning the Logic of African Indigenous Musical Arts,” *Second International Symposium on the Music of Africa*, Princeton University, December 9, 2005

“Time-Transcendence and Harmonic Patterning in two Zimbabwean Instrumental Genres,” *Society for Music Theory*, Cambridge, MA, November 12, 2005; and Princeton Society of Fellows, November 7, 2005

“The ‘Africa’ in African Music: A Short History of an African Song,” (Invited Colloquium), Cornell University, Ithaca, NY, April 23, 2005

“Rethinking Traditional Theories of Rhythm and Meter,” (Invited Colloquium), Princeton University, NJ, April 18, 2005

“Ocular Hearing: How Geometric Visualization Opens Aural Perspectives,” (Keynote Speaker) Second Annual *Look and Listen Festival* Conference, New York University, NY, April 16, 2005

“Africanizing Music Theory,” (Invited Colloquium), University at Buffalo, NY, March 28, 2005

“Music Broadcasting in an Age of Corporate Hegemony,” “*Over the Airwaves: Music in/and Broadcasting*” Conference, McMaster University, Hamilton, Canada, March 5, 2005

“Music Theory is/in Postmodern Theory: Ways of Hearing Schubert,” (Invited Colloquium), University of Pennsylvania, PA, February 3, 2005

“The African Impact on Western Art Music: the Case of Steve Reich,” 49th Annual Meeting of the *Society for Ethnomusicology*, Tucson, AZ, November 6, 2004

“The Relationship between Music Theory and Postmodern Theory: Derrida, Laclau, Lewin, Boretz,” (Invited Colloquium), CUNY Graduate Center, New York, NY, October 29, 2004

“The State of a Musical Discipline: A Brief Historical Perspective,” Society of Fellows, Princeton University, NJ, September 10, 2004

Radio Interview with Brenda Trombray on Music of the Shona People of Zimbabwe, WXXI, Rochester Public Radio, July 22, 2004

“Music and Politics in the Early Work of Kevin Volans,” “*Composing Apartheid*” Conference, University of Grahamstown, South Africa, July 2, 2004

“Harmonic Patterning in the Music of the *Mbira Dza Vadzimu* and *Matepe* of Zimbabwe,” *Ethnoise!* Conference, University of Chicago, IL, May 22, 2004

“Globalization and the Making of Music History in the Twentieth Century,” Invited lecture (and performance) at the University of Amsterdam, The Netherlands, April 7, 2004

“‘*Afrikanische Musik* in New York City:’ Steve Reich and the Africanization of American Art Music,” 30th Annual Conference of the *Society for American Music*, Cleveland, OH, March 13, 2004

“How The Visual Arts Blinded the Truth in Music History: The Case of Minimalism,” First Annual *Look and Listen Festival* Conference, New York University, NY, March 6, 2004

(with Steve Smith and Alex Dean) “Music, Mass Media and the Age of Unending War: The Case of Madonna and Creed,” Brown Bag Series, Eastman School of Music, Rochester, NY, December 4, 2003

“Harmonic Patterning in the *Matepe* Music of Zimbabwe,” *First International Symposium on the Music of Africa*, Princeton, NJ, October 9-11, 2003

“Africanizing Music Theory: The Case of Rhythm and Meter,” *Society for Ethnomusicology*, Miami, FL, October 2-5, 2003

“The Invention of an African Song Within a Typology of ‘Popular Music’,” *International Association for the Study of Popular Music*, UCLA, Los Angeles, CA, September 18-21, 2003

“Mass-Mediated Music and Its Discontents: The Case of Creed and Madonna,” *EGSO Ethnomusicology Conference: ‘The Music Industry’*, UCLA, Los Angeles, CA, May 31, 2003

“Twentieth-Century Mbira dza Vadzimu Music in an International Frame,” *Society for Music Theory and American Musicological Society*, Columbus, OH, October 31 - November 3, 2002

“Globalization and the Production of Musical Pasts in Africa,” 17th Congress of the *International Musicological Society*, Mgr. Sencie Instituut, Katholieke Universiteit Leuven, Belgium, August 1-7, 2002

“The Return of the Aesthetic: Musical Formalism and its Place in Political Critique,” Brown Bag Series, Eastman School of Music, NY, February 7, 2002

“No Easy Quest For Voice: Beckmesser, Musicality, Religion, Sexuality,” *Society for Music Theory*, Philadelphia, PA, November 7-11, 2001

“Africa, Ethnomusicology, and the Postcolonial Predicament,” 46th Annual Meeting of the *Society for Ethnomusicology*, Detroit, MI, October 24-28, 2001

“Making Histories in Transition: Globalization and the Case of Classical Mbira Music,” *International Association for the Study of Popular Music National Conference*, University of Iowa, Iowa City, Iowa, September 13-16, 2001, postponed until January 19-20, 2001 (Online conference: <http://www.musicology.ucla.edu/iaspm2001>)

“Hearing Unfinished Truths in Times of Inequality: Africa, Musicology, and the Postcolonial Predicament,” *American Musicological Society*, New York Chapter, McGill University, Montreal, Canada, April 28, 2001

“Expanding the Canon: Musical Representations of ‘Self’ and ‘Other’,” Respondent. *American Musicological Society: Musical Intersections*, Toronto, Canada, November 3, 2000

“Speculations on Feminine Modes of Hearing and Their Relation to Feminism,” *American Musicological Society: Musical Intersections*, Toronto, Canada, November 3, 2000

“New Approaches and Interdisciplinary Perspectives in African Music Pedagogy,” Invited participant for the “Revitalizing African Music Studies in Higher Education” symposium. University of Michigan, Ann Arbor, Michigan, April 7, 2000

“Rethinking the Sexual Imaginary of Musical Modernism: Music, Queer Theory and the Concept of Inversion,” “Music Theory and Queer Issues: Gay and Lesbian Discussion Group,” *Society for Music Theory*, Atlanta, GA, November 13, 1999

“Towards an African Pianism,” *The Keyboard Music of Africa and the Diaspora*. University of Pittsburgh, Pittsburgh, PA, October 9, 1999

“Feminine/Feminist? In Quest of Names with no Experiences (Yet),” “New Century Perspectives,” *The Eleventh International Congress on Women in Music* in a joint meeting with *Feminist Theory and Music 5*, London, U.K., July 9, 1999

“Musical Formalism and the Postmodern Moment,” *Music and Postmodernism*. Sponsored by the Greater New York Chapter of the AMS, SUNY, Stony Brook, NY, March 7, 1999

“*Whose White Man Sleeps? Analyzing the Music of Kevin Volans by Speculating on African Connections to the World on the Terrain of Culture*,” *Society for Music Theory*, Chapel Hill, NC, December 4, 1998

“Beyond Structural Listening?” *The American Society for Aesthetics*, Indiana University, Bloomington, Indiana, November 6, 1998

“Music, Spirit Possession and the Copyright Law: A Cross-Cultural Comparison,” *Society for Ethnomusicology*, Indiana University, Bloomington, Indiana, October 22, 1998

“The Ethics of Sampling: Rap, Ethnotchno and New African Music,” Invited guest lecture for the colloquium series in the Architecture Department, Columbia University, NY, November 21, 1997

“A Case of Inventing African Rhythm: Assessment and Speculations,” *Brown Bag Series*, Columbia University, NY, November 19, 1997

“Teaching the Beethoven Symphonies Today,” Invited propaedeutic lecture for the Music Humanities curriculum, Music Department, Columbia University, NY, October 22, 1997

“The Potential Value of ‘Western’ Analytic Models for African Music: Analyzing a Fragment of Mbira dza Vadzimu Music,” *Music Studies and Cultural Difference* conference in association with International Association for the Study of Popular Music, British Forum for Ethnomusicology, and Critical Musicology Group at the Open University, London, July 2, 1997

“A/Symmetrical Reading of *Inversion* in *fin de siecle* Music, Musicology and Sexology,” *Feminist Theory and Music 4*, Charlottesville, VA, June 7, 1997

“Oscillation and Undecidability in Mozart’s Piano Sonata, K.280, Adagio,” *Music Theory Society of New York State*, Eastman School of Music, Rochester, NY, April 12, 1997

Discussant/Departmental Representative in “The Role of the Humanities in the Core,” Heyman Center, Columbia University, NY, February 4, 1997

“Deconstructing Deconstruction: Speculations on Music Analysis in the Present Political Conjuncture,” *23rd Annual Musicological Congress*, Potchefstroom University, South Africa, August 22, 1996

Brown Bag Series, Columbia University, NY, November 13, 1996

West Coast Conference of Music Theory and Analysis, University of California, Davis, CA, April 12-14, 1996

Queer Coalitions, Miami University, Oxford, Ohio, April 4-7, 1996

Central New York Conference on Language and Literature. Panel entitled “Music and Language,” Cortland University, NY, October 16, 1995

Institute of Studies for Women and Gender, Columbia University, NY, October 1995

Institute of African Studies, Columbia University, NY, October 3, 1995

Music Theory Society of New York State, State University of New York at Buffalo, NY, April 1995

Brown Bag Series, Columbia University, NY, December 1994

Musicology Exchange Conference, Cornell University, Ithaca, NY, February 1994

Musicological Society of Southern Africa, Durban, South Africa, August 1993

Arbeitskreis: Musik-Semiotik, Technische Universität, Berlin, Germany, November 1991

Composers' Forum, South African Music Guild, University of the Witwatersrand, Johannesburg, August 1989

RECENT POSTIONS HELD

Visiting Fellow at *Max Planck Institute for the History of Science*, Berlin, Germany (2018)

Visiting Fellow at the *Orpheus Institute*, Ghent, Belgium, (2015)

Visiting Professor at Harvard University (2012) and Princeton University (2014)

Humanities Initiative Fellow at New York University (2013)

International Advisory Board Member of the *Routledge Encyclopedia of Modernism*, 2011 –

Evaluator for the *European Research Council*, 2015 -

Committee member for the Dissertation Completion Fellowships of the Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program, 2009-2012

Cotsen Fellow in the Princeton Society of Fellows, Princeton University, New Jersey, 2004-2007

Committee Member of the *Society for Music Theory* Awards Committee, 2002 -2005

Committee Member of the Committee on Diversity of the *Society for Music Theory*, 1999 - 2002

Faculty Mentor for the Mellon Summer Research Fellows, Princeton University, 2005

Mentor for the Committee on the Status of Women of the *Society for Music Theory*, 2004 –

Program Committee Member for *Feminist Theory and Music 8*, City University of New York, Graduate Center & New York University, June 2005

Program Committee Member for *Music Theory Society of New York State* (MTSNYS), Barnard College, New York, April 2002

Editorial Board Member for the *Artistic Research Series* (Rowman and Littlefield), Belgium, 2017 –

Associate Editor for *Perspectives of New Music* (PNM), 2004 –

Editor for *Journal of American Musicology* (JAMS), 2007 –

Editor for *SAMUS: Journal of South African Music Studies*. 2007 –

Contributing Editor for *Open Space*, 2002 –

Editor for *NewMusicSA: Bulletin of the International Society for Contemporary Music*, South African

Section, 2007 –

Editorial Reader for *Music and the Moving Image*, 2009 –

Editorial Reader for *Ethnomusicology*, 2002 –

Editorial Reader for the *International Council for Traditional Music* (ICTM), 1997 –

Editorial Reader for *Journal of the Society of American Music* (JSAM), 2014 –

Editorial Reader for *Analytic Approaches to World Music* (AAWM), 2010 –

Editorial Reader for *Ethnomusicology*, 2012 –

Editorial Reader for *Culture, Theory, and Critique*, 2013 –

Editorial Reader for *Journal of Music Theory*, 2017 –

Editorial Reader for *Musicology Australia*, 2017 –

Reviewer for *Routledge, MIT Press, Oxford University Press, Indiana University Press*, amongst others

Senior Editorial Board Member for *Current Musicology*, 1993 - 2000

Associate Member of the *South African Music Rights Organization* (SAMRO), 1997 -

Faculty Member for the Ethnomusicology Diploma, Certificate and M.A. at the Eastman School of Music, Rochester, New York, 2001

Director of the Eastman School of Music Mbira Ensemble, 2003 – 2008

Coordinator for the Eastman Musicology Collective for Collaborative Research

Graduate Student Representative in Music Theory for the Department of Music, an elected position whose duties involve representing the department on various public fronts, Columbia University, 1996-1997

Solo Marimba and Mbira performer for the *Music under New York* (MUNY) Program, 1994-1997

Performer in Percussion Ensemble under the auspices of *K-Produktion*, Cologne, Germany, 1991-1992

Music Coordinator of the *Music Society of the University of the Witwatersrand*, South Africa, 1988-1991

SELECTED RECENT PERFORMANCES/RECORDINGS/COMMISSIONS

Commission from *Africa Arts* (Western Cape Government of South Africa) for an ensemble piece in honor of Nelson Mandela's Centennial on "Africa Day," May 25, 2018

Various performances of *Piano Trio I* in Leipzig, Germany and Grahamstown, South Africa (Christo Greyling and Ensemble), July, 2018

Performance of *Type-Writer Opera* for *Pianoslam 8*, Miami, FL, April 13, 2016

Various European performances of *Chopichopin* for Fortepiano (including *Stadtcasino* Basel, Switzerland), November, 2015; and USA (including Brooklyn Barge Music), January, 2016

Digital Release and CD of *African Math* for Piano, Violin and Cello. *New Focus Records*, and *Naxos of America* (Soloists: Thomas Rosenkranz, Piano; Jennifer Choi, Violin; Christopher Gross, Cello; Designer: Wills Glasspiegel; Engineer: Ryan Streber), 2015

Various European performances of nine piano etudes (including Orpheus Institute in Ghent and Brussels, Belgium) (Soloist: Bobby Mitchell), February, 2015

Various European Performances of the six piano etudes (including the “with these two hands: i = u” concert in London, UK) (Soloist: Bobby Mitchell), 2013-14

Screening of “*macchina da scrivere d’opera* (Type-Writer Opera),” Black Box Theater, New York University, February 21, 2013

Performances of three Etude Miniatures (“Fast Zu Sorglos,” The Horse is not Mine, A Hobby Horse,” “Paganini, Piano Hero,” Hochschule für Musik Freiburg im Breisgau, Germany, February 13, 2013

Performance of Etudes for Marimba: “Etude 1: Florestan’s Island” and “Etude 2: Chopi/Chopin,” SAMRO Overseas Scholarship Competition, Johannesburg, South Africa, August 2012

Recordings of new music for pianos: “Fast zu Sorglos,” “The Horse is not Mine, a Hobby Horse,” “Paganini, Piano Hero,” “Brahms through the Looking Glass,” for solo piano and piano duet. Soloists: Thomas Rosenkranz and Bobby Mitchell. Producer: Ryan Streber, May 2012

Etudes for Marimba: “Etude 1: Florestan’s Island” and “Etude 2: Chopi/Chopin”. Commissioned by the *South African Music Rights Organization* for the *SAMRO Overseas Scholarship Competition* for instrumentalists at an advanced level (licentiate) in the intermediate and final rounds, March 2012

Performance of *Chorale: Afrika* for marimba. “Greenside in Greenside” Concert, Johannesburg, South Africa, October 4, 2011. Soloist: Magda de Vries

Performance of *Hallucinating Accordion* for piano trio, John Donald Robb Composers’ Symposium, Albuquerque, NM, March 30, 2011. Soloists: Charles William Dickinson (piano), Jesse McAdoo (cello), Kristen Wright (violin)

World Premiere of *Five Illusionist Paraphrases* for percussion duo, commissioned by *Proper Glue*, Fall 2009. Soloists: Melanie Sehman and Steve Sehman (see: <http://www.properglueduo.com/projects.html>)

Performances of *My Friend, the Ugly One* for soprano and string quartet, under the auspices of the “Bow Project,” Nederburg Concert Series, Manor House, Paarl, July 19, 2009; Miriam Makeba Theater, UNISA, Pretoria, July 21, 2009; Atrium, University of the Witwatersrand, Johannesburg, July 22, 2009; Howard College Theatre, University of Kwa-Zulu Natal, July 24, 2009; Odeion, University of the Free State, Blomfontein, July 26, 2009; University of Fort Hare, Alice, July 28, 2009; Beethoven Room, Rhodes University, Grahamstown, South Africa, July 31, 2009. Soloist: Mantombi Matotiyana and the Nightingale String Quartet (<http://www.newmusicza.org.za/bowproject2009.html>)

Concert Tour of newly commissioned works in the context of *Music and Globalization: Cultural Representations through Changing and Overlapping Musical Styles*, Kilbourn Hall, Rochester, New York, September 19, 2008; Cornell University, September 21, 2008, Syracuse University, September 23, 2008. Soloists: Jennifer Choi (violin), Christopher Gross (cello), Thomas Rosenkranz (piano), Martin Scherzinger (piano)

Performances of *Stepping: Stopping* (Marimba) and *Tree Form* (Marimba), selected as prescribed works for the 2008 Overseas Scholarships for Instrumentalists under the auspices of the South African Music Rights Organization, August 21-23, 2008.

Mbira performance for “Positive Kids: A Benefit for African Services’ Pediatric HIV Program in Ethiopia.” Installation by Yinka Shonibare’s *Mobility Series*, James Cohan Gallery, New York, NY, May 15, 2008. Soloist: Martin Scherzinger

Mbira performance for “The Music of Africa” concert, ERHS Auditorium, Rochester, New York, March 5, 2008. Soloist: Martin Scherzinger

Performance of selected performances of original works and traditional African works re-worked for piano and strings, Eastman School of Music, Rochester, New York, December 13, 2007. Soloists: Thomas Rosenkranz (piano), Martin Scherzinger (piano), Florent Renard-Payen (cello) and Jennifer Choi (violin)

Performance of *African Alchemies*, *Hallucinating Accordion* (Piano Trio), and *Uzungu Agona* (Two Pianos and Strings), McAlpin Hall, Princeton University, May 16, 2007. Soloists: Thomas Rosenkranz (piano), Martin Scherzinger (piano), Florent Renard-Payen (cello) and Jennifer Choi (violin)

Performance of *When One Has the Feet of Wind* (Piano), Schmucker Hall, F. William Sunderman Sr. Conservatory of Music, October 15, 2006. Soloist: Jocelyn Swigger (piano)

Performance of *Whistle of the Circle Movement* (Flute and Piano), Taplin Auditorium, Princeton, NJ, April 2006. Soloists: Eleanore Pameijer (flute) and Marcel Worms (piano)

Performance of *Hallucinating Accordion* (Piano Trio), Rhodes Chapel, Grahamstown, South Africa, July 5, 2006. *New Music Indaba* of the National Festival of the Arts. Performers: The Kerimov Trio (Elena Kerimova (violin), Boris Kerimov (cello), Christopher Duigan (piano)

Concert Tour, entitled “African Alchemies,” with performances of traditional African pieces and original works at the Winchester Theatre, Toronto, Canada, March 20, 2005; Fine Arts Center, Brockport, New York, March 24, 2005; Baird Recital Hall, Buffalo, New York, March 29, 2005; Tufts University, Boston, MA, April 2, 2005, and Cornell University, April 23, 2005. Soloists: Martin Scherzinger, Thomas Rosenkranz, Jennifer Choi, Florent Renard-Payen, Melanie Sehman, and Steve Sehman.

Performance of *Those Who Enter Stamping* (Flute, Percussion, Harp, Viola) and *Piano Trio*, Doopgezinde Kerk, Amsterdam, Netherlands, January 8, 2005. Soloists: Kobus Malan, Eleanore Pameijer, Philippe Graffin, Asdis Valdimarsdottir, Jeroen Reuling, and Marcel Worms.

Performance of *Piano Trio*. Taplin Auditorium, Princeton, NJ, November 9, 2004. Soloists: John Blacklow, Aaron Boyd and Edward Arron

Performance of *Last Etude* and *Prelude Too* (Marimba Duo). Taplin Auditorium, Princeton, NJ, October 20, 2004. Soloists: *Double Play* Ensemble

Performance of *Horse Gallops on Post-Haste* (Piano Duo). [Opening recital of the *Eastman Young Artists International Piano Competition*] Kilbourn Hall, Eastman School Of Music, Rochester, NY, July 31, 2004. Soloists: Alexandra Nguyen and Zarina Melik-Stepanova.

Performances of *Piano Trio* and *My Friend, the Ugly One* (String Quartet and Voice) under the auspices of the renowned *Bow Project* (with traditional Xhosa uhadi bow music by Nofinishi Dywili performed by Madosini) at the Standard Bank Festival, Beethoven Room, Grahamstown, South Africa, July 3 and 6, 2004. Performers: Madosini, Lwazi Ncobu and the Sontonga String Quartet.

Various Performances of *Piano Trio* (in Four Parts) and *Feet of Wind* (for Solo Piano) at Eastman School Of Music, Rochester, NY, April 9, 2004; Howard Hanson Hall, April 16, 2004; Christ Church, Rochester, NY, May 2, 2004. Soloists: Thomas Rosenkrantz, Yuki Numata, Florent Renard-Payen, and Jeffrey Brown.

Broadcasts on Dutch National Radio and performances throughout the Netherlands of *Whistle of the Circle Movement* (Flute, Piano) as part of the “*Ses Kontinenten*” Project, including the Theatre ‘Kikker,’ Utrecht, April 1, 2004; Amstelkerk, Amsterdam, April 2, 2004; “Kloveniersdoelen,” Middelburg, April 3, 2004; “Vishal,” Haarlem, April 6, 2004, and the University of Amsterdam, April 7, 2004. Soloists: Marcel Worms and Eleanore Pameijer

Performances in various African countries of *Those Who Enter Stamping* (Flute, Percussion, Harp, Viola) including the National Theatre, Accra, Ghana, July 1, 2003; MUSON Auditorium, Lagos, Nigeria, July 3, 2003; and UNISA Conference Hall, Pretoria, South Africa, July 7, 2003. Performers: Bongani Ndodana and Ensemble Noir.

Radio Performance and various broadcasts of *Those Who Enter Stamping* (Flute, Percussion, Harp, Viola) at the Canadian Broadcasting Center’s Glenn Gould Studio, Toronto, Canada, March 6, 2003. Performers included Shelley Brown, Ryan Scott, Sanya Eng, Beverley Spotton and Bongani Ndodana.
<http://toronto.cbc.ca/musicaroundus/ensemble_noir.html>.

Performances of *Across the Dancing Ground* (String Quartet), *Piano Trio in Three Movements*, and improvisations on various mbira tunes. Music Gallery @ St. George the Martyr, Toronto, November 23, 2002; and Kilbourn Hall, Eastman School of Music, Rochester, New York, November 21, 2002. Performers included Rob Haskins, Clay Greenberg, Martin Scherzinger, Stefan Freund, David Wish, Justin Caulley and Caleb Burhans

Performance of *My Friend, the Ugly One* (String Quartet and Voice) and *Across the Dancing Ground* (String Quartet), New Music Indaba 2002 (with traditional Xhosa Uhadi Bow performers), Grahamstown, South Africa, July 1, 2002.

Performance of *When One Has the Feet of Wind* (Piano), Prishtina, Kosovo, April 24, 2002. Soloist: Marcel Worms

Performance of *Masanga* and *Nhemamusasa* (Piano Duo), Music Gallery @ St. George the Martyr, Toronto, February 28, 2002. Soloists: Jill Richards and Michael Blake

Performance of *You Who Tumble in the Shade of the Wood* (Piano), Music Gallery @ St. George the Martyr, Toronto, February 27, 2002. Soloist: Jill Richards

Performance of *Across the Dancing Ground* (String Quartet), Barnes Hall, Cornell University, Ithaca, January 29, 2002. Performers: Suzie Kelly String Quartet (SKSQ)

Performances of *A Prayer-Wheel to Suck Water from Nowhere* (Piano Trio), *Across the Dancing Ground* (String Quartet), *African Alchemies* (Seven Cellos), *When One has the Feet of Wind* (Piano), “New African Music / African New Music,” Kilbourn Hall, Eastman School of Music, Rochester, New York, October 4, 2001. Performers included the Tarab Cello Ensemble and the Suzie Kelly String Quartet (SKSQ)

Performance of *Across the Dancing Ground* (String Trio and Percussion), Trinity-St. Paul, Toronto, Canada, September 24, 2001. Soloists: Rebecca van der Post and Ensemble Noir

Performance of *African Alchemies: Linear Tracings of the Initial Infamies* (Seven Cellos), Christ Episcopal Church, Rochester, New York, April 9, 2001. Soloists: Florent Renard-Payen and the Tarab Cello Ensemble

Performance of *Masanga* (Two Pianos), Warren Theatre, Texas A&M University-Corpus Christi, Texas, February 19, 2001. Soloists: The Nyaho/Garcia Duo.

Performance of *Masanga* (Two Pianos), BPCC Auditorium, Bossier Arts Coucil, Louisiana, February 8, 2001. Soloists: The Nyaho/Garcia Duo

Performances of *Masanga* (Two Pianos), Rundell Hall Auditorium, Lee College Lyceum, February 3, 2001; Wattenbarger Auditorium, Tennessee Technological University, Tennessee, January 23, 2001. Soloists: The Nyaho/Garcia Duo

Performance of *Whistle of the Circle Movement* (Flute and Piano), "Music on the Edge", Pittsburgh, Pennsylvania, November 14, 2000. Soloists: Camilla Hoitenga (flute) and Eric Moe (piano)

Performance of *Across the Dancing Ground* (Twelve Strings and Occasional Rattles), Dloor Street United Church, Toronto, Canada, November 8, 2000. Performers: Ensemble Noir, conducted by Bongani Ndodana

Performance of *Masanga* (Two Pianos), Maitisong, Botswana, October 7, 2000. Soloists: Denzil Weale and Jill Richards

Performance of *Masanga* (Two Pianos), International Society for Music Educators, Edmonton July 19, 2000. Soloists: William Chapman Nyaho and Susanna Garcia

Performance of *When One Has the Feet of Wind* (Solo Piano), Festival of Flandria, Brussels, Belgium, October 9, 2000; Reduto Jazz Club, Prague, Czech Republic, June 16 and 17, 2000. Soloist: Marcel Worms

Various performances of *Masanga* and *Nhemamusasa* (Two Pianos) in Europe, including the Stedelijk Museum, Amsterdam, The Netherlands, May 13, 2000; the G Studio Centrum, Kounicova, Czech Republic, May 17, 2000; and the Amadeus-Saal, Germering, Germany, May 19, 2000. Soloists: Jill Richards and Michael Blake

Various performances of *When One Has the Feet of Wind* (Solo Piano) in Southern Africa, including Rhodes University, Grahamstown; University of Natal, Durban, South Africa; and the French Cultural Center, Maputo, Mozambique, April 2000. Soloist: Marcel Worms

Performances of *When One Has the Feet of Wind* (Solo Piano), Stedelijk Museum (Museum of Modern Music), Amsterdam, The Netherlands, March 25, 2000; and Gent, Belgium, March 27, 2000. Soloist: Marcel Worms

European Premiere of *When One Has the Feet of Wind* (Solo Piano), "Beurs van Berlage," Amsterdam, The Netherlands, January 9, 2000. Soloist: Marcel Worms

World Premiere of *When One Has the Feet of Wind* (Solo Piano), Miller Theatre, Columbia University, New York, New York, October 10, 1999. Soloist: Steve Gossling

Performance of *Masanga* (Two Pianos), "Towards an African Pianism," University of Pittsburgh, Philadelphia, October 9, 1999. Soloists: Denzil Weale and Jill Richards

Performance of *Masanga* (Two Pianos) and *Nhemamusasa* (Two Pianos) at Logos, The Netherlands; September 16, 1999; and for the "Sounds of the World" Series, Expo Café, Hanover, Germany, September 19, 1999. Soloists: Michael Blake and Jill Richards.

Performance *Masanga* (Two Pianos) and *Nhemamusasa* (Two Pianos) at the Konservatorium, University of Stellenbosch, Stellenbosch, South Africa, July 25, 1999. Soloists: Michael Blake and Jill Richards

Performance of *You who tumble in the shade of the wood* (Solo Piano), Oude Meester Concert Series: Music from the African Continent, The Atrium, University of the Witwatersrand, Johannesburg South Africa, November 22, 1998. Soloist: Jill Richards

Performances of *Masanga* (Two Pianos) and *Nhemamusasa* (Two Pianos), Howard College Theatre, Durban, South Africa, August 31, 1998; and the University of Natal-Westville, Durban, South Africa, September 1, 1998. Soloists: Michael Blake and Jill Richards

German radio performances and recording of *You who tumble in the shade of the wood* (Solo Piano), May 23, 1998, as part of the “Musik im 20. Jahrhundert” festival, Saarbrücken, Germany (following the American premiere at the Miller Theatre, New York, April 2, 1998. Soloist: Stefan Litwin

Performance of complete works for two pianos to launch the “New Music at Rhodes” Series, Grahamstown, South Africa, February 20, 1998. Soloists: Michael Blake and Jill Richards

Performance of *Weaving* (Two Pianos), Miller Theatre, New York, New York, February 15, 1998. Soloists: Evelyne Luest and Christine Dahl

World Premiere of *Across the Dancing Ground* (Piano Trio), Grahamstown Festival, Grahamstown, South Africa, July 1997. Work funded by the South African Music Rights Organization (SAMRO). Performers: Egoli Trio

World Premiere of *You who tumble in the shade of the wood* (Solo Piano), University of Potchefstroom, Potchefstroom, South Africa, May 26, 1997. This concert, which ended a two-day composers’ workshop with Stefans Grove and George Crumb, was presented by the Information Centre of Southern African Music (ISAM). Work commissioned and performed by Jill Richards

Reading of *Gathering Song* (Orchestra), Merkin Recital Hall, New York, New York, May 23, 1997. Performers: Riverside Orchestra, conducted by George Rothman

World Premiere of *Dza Vadzimu* (Organ Duo), St. Paul’s Chapel, New York, New York, February 15 1997. Soloists: Donald Joyce and Peggy Campmeier

World Premiere of *The Enchanted Child* (Two Guitars), Miller Theatre, New York, New York, October 13, 1996. Soloists: Oren Fader and Bill Anderson

Recital of complete works for Piano and Mbira, The Atrium, University of the Witwatersrand, Johannesburg, South Africa, July 21 1996. Performers: Deborah James, Martin Scherzinger, Jill Richards, Hendrik van Blerk

Performance of *String Trio*, “Africa 95” Festival, St. John’s Smith Square, London, U.K., November 3, 1995. Performers: London New Music

World Premiere of *String Trio With Occasional Rattles*, Miller Theatre, New York, New York, October 29, 1995

Performance of complete works for Two Pianos, International Composers’ Workshop, South African Broadcasting Corporation Radio Studios, Johannesburg, South Africa, January 29, 1996

Mbira performance for the music to Jon Robin Baitz’s play “A Fair Country” at the *Mitzi E. Newhouse Theater at Lincoln Center*, New York, New York, February/March 1996. Soloist: Martin Scherzinger

Performance of *Masanga* (Two Pianos), “Moving Forward: New Keyboard Music from South Africa,” Institute of Contemporary Arts, The Mall, London SW1 9 March 31 1996. Performers: London New Music

Performances of two of the *Marimba Duets*, Miller Theater, New York, New York, November 1994. Soloist: Martin Scherzinger

World Premiere of *Nyamaropa* (Mbira and Harpsichord), Miller Theatre, New York, New York, April 1995. Soloists: Martin Scherzinger and Peggy Campmeier

Performances of complete arrangements for marimba under the auspices of MUNY including the Summer Festival at Lincoln Center, August 1994, the B-Glad Festival at Barnard College, October 1994 and under the auspices of Music Under New York (MUNY) at Grand Central Station, New York, New York, December 1994. Soloist: Martin Scherzinger

Mbira Performance in Jon Robin Baitz's theatre production of "A Fair Country" at the Naked Angel Theatre, New York, New York, October 1994. Soloist: Martin Scherzinger

World Premiere of *Gathering Place* (Orchestra), Great Hall, Johannesburg, South Africa, 1994.
Performers: The National Orchestra, conducted by Walter Mony

Performance of *Zomart* (Solo Piano) at the Miller Theatre, New York, New York, November 1993. Soloist: Marilyn Nonken

Radio performances of three new works for pianos and strings, South African Broadcasting Corporation, 1994. Performers included Hendrik van Blerk and Martin Scherzinger

World Premiere of *Munyonga* (Chamber Ensemble), Durban, South Africa, 1993. Commissioned by the Musicological Society of Southern Africa

Commission for solo marimba work for National Orchestra Percussionist, Johannesburg, South Africa, 1991

Recordings of Chopin works arranged for marimba for "Carnival of Souls, Hamburg, Germany, 1991

Marimba recitals at various venues in Germany including Cologne, Berlin, Munich, Oldenburg and Hamburg, 1991-1992. Soloists: Martin Scherzinger and Josef van Zyl

Various harpsichord and marimba recitals of original and other works in South Africa including Newtown Galleries, Market Theatre, Johannesburg, South Africa, 1991-1992. Performers included Josef van Zyl, Hendrik van Blerk, Deborah James and Martin Scherzinger

Performances of original works under the auspices of MUSOC, Performing Arts Council of Transvaal (PACT) and the South African Music Guild (SAMG), South Africa, 1987-1991

Radio Performances of arrangements and re-compositions of Bach Preludes and Fugues for marimba ensemble of various sizes, South African Broadcasting Corporation (SABC), Johannesburg, South Africa, 1987-1991

AREAS OF TEACHING INTEREST (PhD, Masters, and Undergraduate)

Sound Studies

Aesthetics

World Music

Media Studies

Technologies of Listening

Modern Histories of Listening

History of Music (19th and 20th Centuries)

History of Music Theory (19th and 20th Centuries)

History of Musical Aesthetics (19th and 20th Centuries)

Brahms, Mahler, Schoenberg, Webern, Hindemith, Messiaen, Ligeti, Reich, Glass, Anderson, Volans

Schopenhauer, Nietzsche, Adorno, Derrida, Deleuze

Music and Cultural Studies

Historiography, Criticism
Music and Gender
Music and the Politics of Culture
Postcolonialism
Science and Technology Studies
Global Music Industry
Noise
Rhythm and Repetition
Electronic Dance Music (Disco to Trance)
Hermeneutics of Absolute Music
Feminism, Psychoanalysis, Deconstruction
Theories of Rhythm and Meter
African Music

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