

JONATHAN MARK DUNSBY
CURRICULUM VITAE

office for messages: 1-585-274 1450
cell: 1-716-598 6828
email: jdunsby@esm.rochester.edu

CONTENTS

Education, Qualifications	2
Employment	2
Publications	3
Committees, Examining	8
Professional activities	9
Public service	12
Teaching experience	12
Advising research students	13
Curriculum design	14
Musical performance	15
Google Scholar citations data	16

EDUCATION, QUALIFICATIONS

- 1989 **Fellow of the Royal Society of Arts**
- 1978 **MA**, University of Oxford (titular award)
- 1976 Winston Churchill Memorial Fellowship for tour as pianist in various US locations (not taken up because of simultaneous award of a Harkness Fellowship)
- PhD**, University of Leeds (UK Major State Studentship, doctoral program, for three years)
- 1973 **BA Hons in Music, 1st Class**, University of Oxford (Margaret Bridges Instrumental Scholar, New College, Oxford)
- Halstead Research Prize, University of Oxford (not taken up because of move to Leeds)
- to 1970 **West Riding County Scholar**, Bradford Grammar School
- 1968 **ARCM** (Associate of the Royal College of Music, piano, with honors)

Reading knowledge of French and German, to professional translation level

EMPLOYMENT

- 2019 Chair, Music Theory Department, Eastman School of Music, from three years, from July 1st
- 2008 Chair, Music Theory Department, Eastman School of Music, for three years, re-appointed Chair for three years until 2014
- 2007 **Professor of Music Theory, Eastman School of Music, The University of Rochester, with tenure**
- 2006 Slee Professor of Music Theory, SUNY University at Buffalo
- 1992 Visiting Fellow, New College, Oxford, Autumn Term, on research leave from Reading
- 1985 Professor of Music, University of Reading
- 1985 Head of Department for four years
- 1989 Head of Department for four years
- 1995 Head of Department for five years
- 1983 Associate Professor, University of Southern California (on leave from KCL)
- 1979 Lecturer in Music, King's College London (leave of absence, 1-10/83)
- 1978 Lecturer II in Music, Bath College of Higher Education
- 1976 Harkness Fellow of The Commonwealth Fund of New York, as Visiting Fellow at Princeton (9-12/76) and at the University of Southern California (1/77-4/78)
- 1975 Course Tutor, level 3, The Open University

PUBLICATIONS

BOOKS

- In progress: *The Claims of Music Analysis*, 90K-word monograph, jointly authored with Henry Klumpenhouwer, exploring the current state of music-analytical thinking in American and European music theory, funded by paid research leave, University of Rochester, July-December 2014.
- 2018 Translation from the French, and edited, with Jonathan Goldman and Arnold Whittall, Pierre Boulez, *Music Lessons: The Collège de France Lectures* (London, Faber), xxvi + 688pp.
- 2017 *The Dawn of Music Semiology: Essays in Honor of Jean-Jacques Nattiez*, edited and introduced by Jonathan Dunsby and Jonathan Goldman (Rochester NY, University of Rochester Press), ix + 214pp.
- 2004 *Making Words Sing: Nineteenth- and Twentieth-Century Song* (Cambridge, CUP), 153pp.
- 2004 Translation from the French, Jean-Jacques Nattiez, *The Battle of Chronos and Orpheus* (Oxford, OUP), xx + 322pp.
- 1995 *Performing Music: Shared Concerns* (Oxford, Clarendon), ix + 104pp.; 1996, revised paperback edition
- 1993 Editor: *Models of Musical Analysis: Early Twentieth-Century Music* (Oxford, Blackwell), xi + 153pp. 'Introduction', ix-xi
- 1992 *Schoenberg: Pierrot Lunaire* (Cambridge, CUP), x + 84pp.
Series Editor: *Models of Musical Analysis: Music Before 1600*, ed. Mark Everist (Oxford, Blackwell)
- 1988 *Music Analysis in Theory and Practice*, co-authored with Arnold Whittall (London, Faber), vi + 250pp.; trans. Norton Dudeque with new 'Postscript', *Análise Musical na Teoria e na Prática* (Paraná: Editoria UFPR, 2011)
- 1981 *Structural Ambiguity in Brahms: Analytical Approaches to Four Works* (Ann Arbor, UMI Research Press), vii + 120pp.; revised version of 1976 PhD dissertation

JOURNAL EDITOR

- 2012-13 *Theory and Practice* (Music Theory Society of New York State), double issue, 305pp.
- 1982-86 *Music Analysis* (Oxford, Blackwell), Vols 1-5, 1753pp.

ARTICLES/CHAPTERS IN BOOKS

- In progress: '[title TBA],' response chapter in *Writing About Contemporary Musicians: Promotion, Advocacy, Disinterest, Censure*, ed. Ian Pace and Christopher Wiley (London, Routledge), copy due August 2019.

- 'The Evolution of Claude Debussy's Arabesque Idea,' co-authored with Stephanie Venturino, sample chapter for *Debussy Studies 2* proposal to Cambridge University Press, ed. David Code and Barbara Kelly
- In press 'Liszt's Symbiosis: The Question of Virtuosity and the Concerto Arrangement of Schubert's *Wanderer Fantasy*,' in *Liszt and Virtuosity*, ed. Robert Doran, University of Rochester Press, forthcoming.
- 2017 'Music Semiology in the Mind of the Musician,' in *The Dawn of Music Semiology*, ed. Jonathan Dunsby and Jonathan Goldman (Rochester NY, University of Rochester Press), 23-37.
- 2013 'La vocalité de Debussy: une vision herméneutique du "Tombeau des Naïades",' in *Regards sur Debussy*, ed. Miriam Chimènes and Alexandra Lederich (Paris, Fayard), 137-45
- 2008 'Countless Western Art Music Recordings: Towards a Theory of What to Do with Them,' in *What Kind of Theory is Music Theory: Epistemological Exercises in Music Theory and Analysis*, ed. Per Broman and Nora Engbretson (Stockholm, University of Stockholm Press; Stockholm Studies in Musicology), 187-201
- 2007 'Why Sing? Lieder and Song Cycles,' in *The Schumann Companion*, ed. Beate Perrey (Cambridge, CUP), 102-22
- 2005 'Preface,' *Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)*, Norton Dudeque (Aldershot, Ashgate), x-xiii
- 2004 'Music-Analytical Trends of the Twentieth Century,' in *Order and Disorder: Music-Theoretical Strategies in 20th-Century Music*, ed. Peter DeJans (Leuven, Leuven University Press), 11-28
- 'Schoenberg's Pierrot keeping his *Kopfmotiv*,' in *Pierrot Lunaire: Albert Giraud — Otto Erich Hartleben — Arnold Schoenberg*, ed. Mark Delaire and Jan Herman (Louvain, Peeters), 67-7
- 2003 'All the Dancers know it and it is Valid for All Times: Goehr, Kafka and The Law of the Quadrille,' in *Sing, Ariel: Essays and Thoughts for Alexander Goehr's Seventieth Birthday*, ed. Alison Latham (Aldershot, Ashgate), 171-9
- 2002 'La tessitura,' 'Analisi ed esecuzione musicale,' *Enciclopedia della musica, II, Il sapere musicale*, ed. Jean-Jacques Nattiez (Torino, Einaudi), 171-84, 980-96
- 'Thematic and Motivic Analysis,' *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge, CUP), 907-26
- 'Friede auf Erden, Op. 13,' in *Arnold Schonberg: Interpretationen seiner Werke*, ed. Gerold Gruber (Laaber, Laaber), 1, 172-80
- 'Performers on Performance,' in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge, Cambridge University Press), 225-36
- 2001 'Chamber Music and Piano,' *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge, CUP), 500-21
- 2000 'Memory,' 'Performance,' *The Revised New Grove Dictionary of Music* (London, Macmillan)
- 1997 'Schoenberg and Present-day Theory and Practice,' in *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, ed. Christopher Hailey (Berkeley, UC Press), 188-95
- 1996 'The Poetry of Debussy's *En blanc et noir*,' in *Analytical Strategies and Musical Interpretation: Essays on Nineteenth- and Twentieth-Century Music*, ed. Craig Ayrey and Mark Everist (Cambridge, CUP), 149-68
- 'Musicology and Culture,' in *A Dictionary of Cultural and Critical Theory*, ed. Michael Payne (Oxford, Blackwell), 355-8
- 1994 'Criteria of Correctness in Music Theory and Analysis,' in *Theory, Analysis and Meaning in Music*, ed. Anthony Pople (Cambridge, CUP), 77-85
- 1992 'Music Analysis: Commentaries,' in *Companion to Contemporary Musical Thought*, ed. John Paynter et al. (London, Routledge), 634-49
- 1990 'Schenkerian Theory in Great Britain: Developments and Responses,' in *Schenker Studies*, ed. Hedi Siegel (Cambridge, CUP), 182-90

- 1983 'The Multi-Piece in Brahms: Fantasien, Op. 116,' in *Brahms: Biographical, Documentary and Analytical Studies*, ed. Robert Pascall (Cambridge, CUP), 167-89; also published as 'La Obra Multiple en Brahms: Las Fantasias Op. 116,' trans. R. Silles, *Quodlibet: Revista de Especializacion Musical*, 9, 1997, 97-119

ARTICLES IN REFEREED JOURNALS

- 2015 'Grim Reapings Theorizing Untheory,' *Intégral* 28/9, 1-12.
- 2014 'The Lied Itself,' *Journal of the American Musicological Society*, 67/2, 570-5
- 2010 'Reflections on Music Theory Pedagogy: Virtual and Archeological Known Unknowns,' *Journal of Music Theory Pedagogy*, 24, 175-95
- 2009 'Roland Barthes and the Grain of Panzéra's Voice,' *Journal of the Royal Musical Association* 134/1, 113-32
- 2006 'What kind of history is *The Cambridge History of Twentieth-Century Music?*,' *Circuit: musiques contemporaines*, 187-93
- 2005 'Adorno's Image of Schubert's *Wanderer* Fantasy Multiplied by Ten,' *19th-Century Music* 29/1, 41-7
- 2002 'Scenarios Mostly from the Early Days of *MusA*,' *Music Analysis* 21/1, 5-11
- 2000 Jean-Jacques Nattiez, 'Linguistic Models and the Analysis of Musical Structures,' *Rivista Italiana di Musicologia* (translated into English from French) 35, 379-410
- 1999 'Recent Schenker: The Poetic Power of Intelligent Calculation (or, The Emperor's Second Set of New Clothes),' *Music Analysis* 18/ 2, 263-73
- 1998 'Fortenotes,' *Music Analysis* 17/2, 177-81
- 1995 'A Slight Oversimplification: An Interview with Arnold Whittall,' *Music Analysis* 14/2-3, 131-9.
- 1989 'Performance and Analysis of Music,' *Music Analysis* 8/1-2, 5-20; also published in Portuguese as 'Execucao e Analise Musical,' *Opus* 1/1, 6-23
- 1988 'Considerations of Texture,' *Music & Letters* 70/1, 46-57
- 1987 'The Formal Repeat,' *Journal of the Royal Musical Association*, 112/2, 198-207
- 1984 'A Bagatelle on Beethoven's WoO 60,' *Music Analysis* 3/1, 57-68
- 1983 'Music and Semiotics: The Nattiez Phase,' *The Musical Quarterly* 69/1, 27-43 1982
- 'A Hitch Hiker's Guide to Semiotic Music Analysis,' *Music Analysis* 1/3, 235-42
- 1981 'The Case for a Schenkerian Semiotic,' co-authored with John Stopford, *Music Theory Spectrum* 3, 49-53
- 1980 'Schoenberg on Cadence,' *Journal of the Arnold Schoenberg Institute* 4/1, 41-9
- 1977 'The Stiedry Collection,' *Journal of the Arnold Schoenberg Institute* 1/3, 152-69
- 'Schoenberg's Premonition, Op. 22, No. 4, in Retrospect,' *Journal of the Arnold Schoenberg Institute* 1/3, 137-49
- 'Schoenberg and the Writings of Schenker,' *Journal of the Arnold Schoenberg Institute* 2/1, 26-33
- 'The Steuermann Collection,' *Journal of the Arnold Schoenberg Institute* 2/1,63-71.

OTHER ARTICLES

- 1994 'Acts of Recall,' *The Musical Times* 138, 12-17.
 1989 'Pierrot Lunaire and the Resistance to Theory,' *The Musical Times* 130, 732-6
 1980 'Heinrich Schenker and the Free Counterpoint of Strict Composition,' review-article on Heinrich Schenker, *Free Composition* (New York: Longman, 1979), *RMA Research Chronicle* 16, 140-8

REVIEWS

- 2019 John Rink et al, eds, 'Studies in Musical Performance as Creative Practice,' *Musicians in the Making: Pathways to Creative Performance; Distributed Creativity: Collaboration and Improvisation in Contemporary Music; Music and Shape; Global Perspectives on Orchestras: Collective Creativity and Social Agency; Music as Creative Practice*, 1789 pages in five books (New York: Oxford University Press, 2017), *Music & Letters* 99/4, 704-11
- 2018 Phillip Rupprecht, *British Musical Modernism: The Manchester Group and Their Contemporaries*, *Music Theory Spectrum* 40/1, 172-4.
- 2014 Elizabeth Hellmuth Margulis, *On Repeat: How Music Plays the Mind* (Oxford: Oxford University Press, 2014), *Music & Letters* 95/3, 497-9.
 François Noudelmann, *The Philosopher's Touch: Sartre, Nietzsche, and Barthes at the Piano* ['European Perspectives: A Series in Social Thought and Cultural Criticism'] (New York: Columbia University Press, 2012), *Music & Letters* 95/1, 132-5
- 2010 Michiel Schuijjer, *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts*, (Rochester: University of Rochester Press, 2008), *Dutch Journal of Music Theory* 15/2, 140-4
- 2008 Lawrence Kramer, *Why Classical Music Still Matters* (Berkeley: UC Press, 2007), *Music & Letters* 89/4, 675-7
- 2005 Aaron Ridley, *The Philosophy of Music: Theme and Variations* (Edinburgh: Edinburgh University Press, 2004), *Music and Letters* 87/2, 295-8
- 2003 Richard Parncutt and Gary McPherson, eds, *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning* (Oxford: OUP, 2002), *British Journal of Music Education* 20/2, 215-7
- 1999 James Baker, ed., *Music Theory in Concept and Practice* (Rochester: University of Rochester, 1997), *Music Theory Spectrum* 21/1, 105-9
- 1997 Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca: Cornell, 1995), *Music & Letters* 78/1, 132-5
 John Rink, ed., *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: CUP, 1995), *Musicae Scientiae* 1/1, 129-32
- 1990 Gerald Barry, *Sur les Pointes*, Roger Marsh, *Music for Piano and Wind Instruments* [new music], *Music & Letters* 71/1, 155
- 1989 J. and J. Christensen, *From Arnold Schoenberg's Literary Legacy: A Catalog of Neglected Items* (Warren, MI: Harmonie, 1988), *Music & Letters*, 70/3, 428
 Robert Gjerdingen, *A Classic Turn of Phrase: Music and the Psychology of Convention* (Philadelphia: University of Philadelphia, 1988), *Music & Letters* 70/3, 406-07
- 1988 Ian Bent, with William Drabkin, *Analysis* (London: Macmillan, 1987), *The Musical Times* 129/No. 1741, 81
 Michael Musgrave, *Brahms II: Biographical, Documentary and Analytical Studies*

- (Cambridge: CUP, 1987), *Music & Letters* 69/2, 284-85
- 1986 Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley: UC Press, 1984), *Music & Letters* 67/1, 88-90
- 1984 Oliver Neighbour et al., *'The New Grove' Second Viennese School* (London: Macmillan, 1983), *Music & Letters* 65/4, 385-87
- 1982 Felix Salzer and Carl Schachter, eds, *Music Forum, V* (New York: Columbia University, 1980), *Music & Letters* 63/1-2, 107-11
- Wendy Steiner, ed., *The Sign in Music and Literature* (Austin: University of Texas, 1981), *Journal of Music Theory* 26/2, 362-69
- 1981 Karl-Otto Plum, *Untersuchung zu Heinrich Schenkers Stimmführungsanalyse* (Regensburg: Bosse, 1979), *Music & Letters* 62/2, 212-15
- Dika Newlin, *Schoenberg Remembered: Diaries and Recollections 1938-76* (New York: Pendragon, 1980), *Music & Letters* 62/3-4, 402-03
- 1980 Tetsuo Satoh, *A Bibliographic Catalog with Discography and a Comprehensive Bibliography of Arnold Schonberg* (Tokyo: Kunitachi College, 1978), *Music & Letters* 61-/2, 193-95
- 1979 David Epstein, *Beyond Orpheus* (Cambridge, Mass.: MIT, 1979), *Journal of the Arnold Schoenberg Institute* 3/2, 194-202
- George Perle, *Serial Composition and Atonality and Twelve-Tone Tonality* (Berkeley: UC Press, 1977, 1978), *Music & Letters* 60/3, 363-66
- 1977 Jan Maegaard, *Studien zur Entwicklung des dodekaphonen Satzes bei Arnold Schonberg* (Copenhagen: Hansen, 1972, *Perspectives of New Music* 16/1, 177-96
- Jean-Jacques Nattiez, *Fondements d'une sémiologie de la musique* (Paris: Union Generale d'éditions, 1975), *Perspectives of New Music* 15/2, 226-33

VARIOUS

- 1987 Translated from German with Horst Loeschmann, Heinrich Schenker, 'Three Essays from *Neue Revue*,' *Music Analysis* 7/2, 133-41
- 1985 Introduction, KCLMAC Special Issue, *Music Analysis* 4/1-2, 3-4
- Translated from French, Francois Decarsin, 'Liszt's *Nuages Gris* and Kagel's *Unguis Incarnatus Est: A Model and its Issue*,' *Music Analysis* 4/3, 259-63
- Conference report, 'Schenker Symposium, New York,' *Music Analysis* 4/3, 333-5
- 1983 Editorial, *Music Analysis* 2/1, 3-4
- Editorial, *Music Analysis* 2/2, 115-16
- 1982 Editorial, *Music Analysis* 1/1, 3-8
- Translated from French, Gerard Condé, 'Max Deutsch: Teacher/Composer', *Journal of the Arnold Schoenberg Institute*, 6/2, 262-3
- 1980s/90s Correspondence: *British Journal of Aesthetics*, *The Musical Times*, etc.; sleeve notes and publicity material for Decca and Deutsche Grammophon; contributions to the Newsletter of the Society for Music Analysis.

COMMITTEES, EXAMINING (SELECTION)

- 2019 University of Rochester, advisory committee to Public Safety Review Board
- 2018 University of Rochester, Faculty Senate, Academic Affairs Committee
- 2017 Eastman, Piano Department, search committee
- 2014 Publications awards committee, Society for Music Theory
- 2013 Financial Sustainability Committee, Eastman School of Music
- 2012 PhD Examiner, Birmingham City University (UK)
- 2011 Appointed to International Advisory Panel, AHRC Centre for Musical Performance as Creative Practice:
http://www.cmpp.ac.uk/people_advisory.html
- 2010 Program Committee, Society for Music Theory
- 2007/9 Theory Search Committee, Eastman School of Music
 Undergraduate, Graduate Curriculum, Eastman School of Music Research Advisory Board, Birmingham Conservatoire (University of Central England)
 Graduate Board, Music, SUNY University at Buffalo
 Research Advisory Board, Music, University of Leeds
- 2006 PhD dissertation External Examiner, The Sorbonne, Paris
- 2005 External Assessor, Royal Northern College of Music, Masters dissertations
 PhD International Visiting Examiner, Barcelona, Spain
- 1999 Director of Research, Music, School of Arts and Communication Design, University of Reading (to 2005)
 External Examiner for MMus in Theory and Analysis, KCL
- 1998 Chairman, Joint Standing Committee of Senate and Council for the Arts, University of Reading (to 2001)
 External Examiner for BA and MMus in Music, University of Leeds (to 2002)
 External Examiner for BA and MA in Music, University of Nottingham (to 2002)
- 1997 External Adviser, Search Committee, Inaugural Chair in Musical Performance, Goldsmith's College London
- 1996 Elected Life President of the Society for Music Analysis
- 1995 Elected to the Steering Committee, Joint Standing Committee of Senate and Council for the Arts, University of Reading
- 1994 Founding Chairman, Society for Music Analysis
- 1992 External Examiner for BA in Music, University of York (to 1995)
 External Examiner for MA in Performance Studies, University of Wales, Cardiff (to 1994)
- 1991 Member of the Publications Committee, Royal Musical Association, and Member of the Editorial Board of the *Journal of the Royal Musical Association* (to 1993)
 Member of Joint Standing Committee of Senate and Council for Honorary Degrees, University of Reading (to 1993)
- 1990 Member of Southern Arts Management Council (discontinued, 1992)
- 1990 Chairman, 1990-93, Joint Standing Committee of Senate and Council for the Arts, University of Reading

- UK Representative, International Advisory Committee, European Congress on Music Analysis
- 1989 External Examiner for BSc in Music, City University (to 1992)
- 1988 British Academy Postgraduate State Studentships Selection Committee (to 1992) — chair, Panel Y (Law, Music, Philosophy)
- 1987 External Examiner for BA in Music, University of Keele (to 1990)
- 1985 Member of Standing Committee, National Association of University Music Staff (to 1989)
- External Examiner for BA in Music, University of Cambridge (to 1987)
- 1983 Member of the University Research Committee, University of Southern California, and Chair of the Committee for the Doctoral Program in Music Theory
- 1981 Committee of Sub-Deans, King's College London (to 1984)
- 1980 Member of various Boards of Examiners, University of London (to 1985)
- 1980s/90s PhD theses examined at Cambridge, Cape Town, Cardiff, King's College London (5), Lancaster, Leeds, Nottingham (3), Oxford, Southampton (2), Sussex, York (3); a similar number of invitations from elsewhere turned down for various reasons.

PROFESSIONAL ACTIVITIES (SELECTION)

- 2019 Panelist, Hans Keller Centenary, University of Cambridge
- 2018 Chair, 'Conceptualizing Performance and Experience', SMT annual meeting, Charlotte
- 2017 Sao Paulo, Brazil, keynote speech, 'Performance and Analysis for a New Century' Royal Academy of Music, London, invited speech, 'What We Can Hear' Sibelius Academy, Helsinki, Finland, residency including three public lectures, masterclass, graduate seminar
- University of Montreal, guest lecture, Music Department, 'In Search of Holistic Performance Research'
- 2014 4-day research and teaching residency, University of Alabama
- 2012 American Musicological Society annual meeting, New Orleans, Respondent, *The Lied in Performance* joint session
- Keynote Presentation, 'Vocality Revisited: Words By Way of Music' (conference theme: 'A "Cerebration" of Analysis'), *Music Analysis/SMA* anniversary conference, Senate House, University of London
- Paper, 'Vocality in Debussy: A Hermeneutical Glimpse of the Naiads', *Colloque Debussy*, Paris
- Keynote, University of Hull (UK) Music Department annual research day
- 2011 Guest PhD seminar series, 'Aspects of Music Analysis', New York University, New York, September-December, seven visits
- Re-elected President, Music Theory Society of New York State
- Organizer, 'Internet 2 Performance and Analysis' at Eastman, November 2, involving some of our star student pianists and linking us with Boston University, the University of Hull and The Royal College of Music; keynote guest Prof. John Rink, University of Cambridge

- At Eastman Theory, authoring and official adoption by department and the school of *Career Guidance for Junior Faculty: Research Assessment*, an in-house mentoring booklet to assist tenure-track theory faculty in their career development
- 2010 3-day Residency, Florida State University, Music Theory Department
Keynote, First Annual Postgraduate Research Congress, Rio da Janeiro, Brazil
Joint Paper, 'Rediscovering French Art Song', with Mylène Dubiau-Feuillerac, International Exchanges of Music Theory and Performance, Paris, France, Inaugural Study Day
- 2009 Elected President, Music Theory Society of New York State
- 2008 Keynote address, 'Three Grand Questions About Playing With Analysis', Music Theory Society of New York State, Ithaca
Guest lectures, 2-day residency, Bowling Green State University
Guest lecture, Schenkerian Theory, Nanyang Technical University, Singapore
- 2007 University of Montreal, Guest Address, 'Nattiez and Japanese Monody'
University of Southern California, Musicology Forum, 'The Grain of Panzéra's Voice'
- 2006 Guest lecture, Theory and Analysis series, University College Dublin, February
UK Government Quality Assurance Agency Specialist Adviser, Accrington & Rossendale College, March
Guest lecture series for the University of Alcalá de Henares, Madrid,
- 2005 Guest lecture at the Birmingham Conservatoire
QAA Specialist Adviser, Northbrook FEC, November
Co-director, Society for Music Analysis study day, RHUL, 'Pierre Boulez,' November
- 2004 Keynote address, Lilian Voudouri National Library, Athens, Greece
Keynote speech on 'Musicology in the New Europe' at the 3rd International Musicological Meeting, Cyprus Musicological Society
QAA Specialist Adviser (Music Production, Music Composition, Music Performance), Liverpool Community College Erasmus Exchange Programme
Guest lectures in music analysis, University of Granada, Spain
Guest speaker, 'Musical Interpretation', Eton College
- 2003 Paper 'Similarity / Paradigm / Music Analysis' presented (on my behalf) to the International Symposium on Music Information Retrieval, IRCAM, Paris, October (funding: School of Arts and Communication Design, The University of Reading)
Paper 'Schoenberg's Pierrot Keeping his Kopfmotiv', Leuven Pierrot Symposium, October (funding: KU Leuven)
Paper 'Adorno's Image of Schubert's *Wanderer* Fantasy Multiplied by Ten', Society for Music Theory special session, Columbus, Ohio, November (funding: Research Board, The University of Reading)
Guest lectures: City University, Oxford Music Graduate Society, RHUL
Visiting Professor in Music Theory, Orpheus Institute, Ghent, Belgium, April, one-week course (funding: Orpheus Institute)
Trained and approved as a Specialist Subject Reviewer in Music for the Quality Assurance Agency
Paper on British set theory including Pople *Tonalities* project at IRCAM, Pompidou Centre, Paris, *Festival Resonances*
Guest speaker, University College Music Society, Oxford

- 2002 Director, Society for Music Analysis study day, University of Reading, *TP²*, with 50 delegates including interactive computer experience of the *Tonalities* software
Member of the awards committee, Music in Education Award, The Royal Philharmonic Society
Paper (keynote) 'Derrick Puffett's Analytical Style and the Evidence-Based Historiography of the Future,' 5th European Congress on Music Analysis, Bristol, April (funding: Society for Music Analysis)
- 2001 £14,000 research income to Reading for AHRB research leave scheme to write the music-analytical study *Making Words Sing* for CUP, publication June 2004.
- 2000 Organizer, 'Pre-Compositional Aspects of Musical Poietics' (papers by Dunsby, Nattiez, Siegele, Tatlow), *Toronto 2000: Musical Intersections*, special joint session
- 1999 Director, Society for Music Analysis study day, University of Reading, 'The Virtual Work of Music: Transcriptions, Completions, and Other Forms of Fluidity'
- 1996-99 Interviews on various musical topics for BBC Radio 3 *Music Matters*
- 1996 Co-director of the British Musicology Conference, KCL
Papers at TVU, University of Lancaster, University of Southampton
Guest Lecture at Trinity College Dublin
- 1995 Paper at the Third European Congress on Music Analysis, Montpellier, France (funding: The University of Reading and the Société d'Analyse Musicale)
Paper at the Annual Meeting of the Society for Music Theory, New York (funding: The University of Reading Research Board)
Paper at the University of Surrey
- 1994 Research papers delivered at Keele, KCL, and Oxford
Guest lecture series for MMus theory programme, KCL, Autumn
- 1993 Ray Sung Visiting Lecturer for one month at the University of Hong Kong (cancelled because of unexpected family illness): similarly, American Musicological Society paper, Montreal (delivered for me by Prof. Marie Rolfe, Eastman)
Report for Keele University on their music research system (with Prof. John Paynter)
- 1992 Founding Chairman, Society for Music Analysis
- 1991 Panel member, plenary session, Second European Congress on Music Analysis, Trento, Italy (funding: The University of Reading and the Gruppo Analisi e Teoria Musicale)
Paper at 'Constructive Dissonance: An International Conference', Arnold Schoenberg Institute, Los Angeles (funding: The Getty Center and the NEH)
- 1990 Paper and convener of three related British papers at the Annual Meeting of the Society for Music Theory, Oakland, CA, and papers at McGill University and the University of Montreal (funding: The University of Reading and University of Montreal)
- 1989 Paper at the Annual Meeting of the Royal Musical Association
21 recommendations to Garland Press (NY) for the publication of outstanding British PhD theses in musicology
- 1988 Postgraduate seminar series in music theory, KCL
Paper and theory seminars for the First National Meeting of Music Research, Salvador, Brazil, linked to National Piano Masterclass (funding: University of Bahia and the British Council)
- 1987 Guest Observer at the Annual Meeting of the Society for Music Theory, Rochester, NY (funding: The University of Reading and the Society for Music Theory)
- 1985 Guest Paper at the Schenker Symposium, The Mannes College of Music, New York (funding: The British Academy)

- 1984 Founder and director of the King's College London Music Analysis Conference, and director of associated concert of New British Music, St John's Smith Square
- 1983 *Ingolf Dahl Memorial Lecture* in the History and Theory of Music, University of Southern California
- 1982 Tour of five British universities giving papers
Attended the Annual Meeting of the Society for Music Theory, Ann Arbor (funding: KCL), and gave guest papers at Cornell and Yale
- 1981 Founding Editor, *Music Analysis* (Basil Blackwell, Oxford); editor 1981-86; member of the Editorial Board 1986-90; member of the Advisory Board 1991-2003)
- 1980 Guest UG lecture course on Schoenberg, Oxford Music Faculty
- 1977 Tour of US universities giving papers, and establishing contacts for the Arnold Schoenberg Institute (Los Angeles)
- 1975/76 Weekly presenter of the BBC Radio Leeds live topical program on classical and popular music 'Oasis'

PUBLIC SERVICE

- 1990 Appointed Justice of the Peace (Magistrate) for the county of Buckinghamshire
Appointed to management team, Chiltern Counseling Service, providing confidential support to medical practitioners and other senior health professionals in the County of Buckinghamshire, prior to its transfer to the UK Department of Health, 1992
- 2000 The 'Dunsby Report' on music-education provisions for a Local Government Authority: UK public domain document: http://www.rbwm.gov.uk/public/0112_dunsby-report-223.pdf
- 2006 Appointed permanently to the Supplemental List of Magistrates for England and Wales by the UK Department of Constitutional Affairs

TEACHING EXPERIENCE

Eastman School of Music (selection)

Advanced music analysis (PhD seminar x 2)
Comprehension and analysis (junior, theory major)
Doctoral Colloquia, convener since 2014
Music semiotics (PhD seminar x 2)
Performance and Analysis (TH431/531)
Senior thesis (theory major)
Tonal analysis (TH 401)
Written theory, sophomore
Written theory, sophomore honors

Reading University (selection)

Analysis Yrs 2 and 3 (convenor and lecturer)
Debussy Greats Project Yr 2 (convenor)
Early 20th-Century History of Music Yr 3 (lecturer)
Early 20th-century Music and Culture Yr 3 *History of Theory* MA
Historical Topics Yr 1 (lecturer)
Mozart K.414 Sketch Studies Yr 1 (lecturer)
Music and Words Project Yr 3 (convenor and lecturer)
Musical Composition Yrs 1-3 (tutor)
Performance Studies MA
Performance Studies Yrs 2 and 3 (convenor and lecturer)
Popular Music Yr 1
Practical Music Yr 3 (convenor)
Style Composition Yr 1 (tutor)
Theory and Analysis MA (convenor and tutor)
Understanding Music Project Yr 3 (convenor and lecturer)
Visualizing Music Project Yr 2

King's College London (selection)

Analysis Yrs 2 and 3 (lecturer)
Early 19th-Century History of Music Yr 3
Practical Skills Yr 1 (tutor)
Theory and Analysis MMus

ADVISING RESEARCH STUDENTS

I have advised (and co-advised) research students at Reading, Cambridge, KCL, Kingston, RHUL, and more recently Eastman. In all relevant cases my advisees have successfully completed their doctorates and are pursuing related careers including significant research output.

In my final UK decade twelve doctoral advisees completed their PhDs on

- Bartók in Performance
- Brahms Clarinet Works
- Debussy String Quartet
- Frank Bridge Analytical Studies
- Japanese Children's Songs
- Modernism in Schoenberg, Gershwin and Stravinsky
- Origins and Theories of Vocality
- Schoenberg x 3 (2nd 4^{tet}; Variations for Orchestra; Theories of)
- Schumann *Dichterliebe*
- Weir's sacred vocal music

Three of the above were on AHRC/BA studentships, one was a JRF at Cambridge, and several won grants from other sources including *Music Analysis*.

Eastman School of Music

- Andrew Aziz: adviser, 'The Sonata in Debussy and Ravel,' graduated 2013
- Alex Kuczynski: adviser, 'Performance and Analysis in Beethoven, Liszt and Ravel,' graduated 2014
- Huguet, Joan: second reader, 'Formal functions and Voice-leading Structures in Beethoven's Early Sonata-Rondo Finales,' graduated 2015
- Emma James: adviser, Bartók: 'Telling Tales: Narrative Semiotics in the Music of Béla Bartók,' graduated 2016
- David Keep: adviser, current, 'Brahms's Re-creativity: The Opp. 80 Works'

New York University

Ioannis Rammos: external adviser, "Roland Barthes's 'Schumann' Essays: Towards a Reinscription of Schenkerian Analytical Practice," 2016

CURRICULUM DESIGN

In 1985-86 I was responsible as Head of Department for the design and implementation of new specialist Masters programs at Reading Music in

- composition
- musicology
- performance studies
- theory and analysis

These programs recruited overall at an average of 10 new students annually up to 2001-02, of which about 15% gained Distinction. In a small department with an FTE averaging about 60 this was a significant stream in our teaching.

In 1998-99 I was responsible for a complete re-design of the Reading Music UG program, with replacement Yr 1 modules including

- popular music
- world music
- music technology and project progression to Yr 3 BA in a modular, credit-based system.

UG recruitment for 2002-03 showed a 15% increase and was projected at 40% increase overall to 2006.

In 2013 Eastman Theory, which I chaired, thoroughly revised its PhD program with:

- new Part I qualifying examinations including research presentation;
- streamlined Part II qualifying examinations; and
- assessment for the dissertation proposal including public presentation, and an outside examiner.

Most of these features were retained in the 2018/19 review of the program assessment, including the detailed regulations that had been essentially drafted by me in 2012/13.

MUSICAL PERFORMANCE

Training as piano soloist:

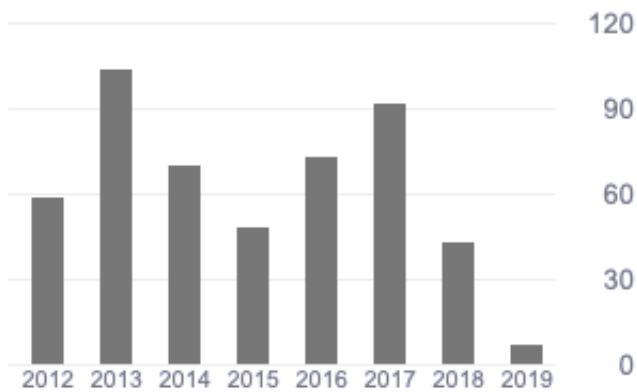
- Private student of Dame Fanny Waterman, from the age of 10 through 22, sponsored by the Munster Musical Trust

Some career highlights:

- Winner of the junior section of the National Junior Piano Playing Competition in 1966
- Prizes in international competitions, notably: Geneva (Bronze Medal), Munich (Special Jury Prize), and Leeds (Second Round Prizewinner)
- First Prize and Gold Medal in the 1975 Commonwealth Competition, Queen Elizabeth Hall
- Wigmore Hall debut sponsored by the Worshipful Company of Musicians
- BBC solo broadcasts and premieres of new music
- Appearances with artists including violinist Vanya Milanova (BBC World Service, The Maltings, Sheldonian, Bulgarian National Radio, CD), singer Yvonne Minton (Windsor Royal Chapel), cellist Felix Schmidt (Bavarian Radio)
- For the National Sound Archive (British Library) link to a catalogue of some of my speech and piano national broadcasts, control/click below and enter search term 'Dunsby':
<http://cadensa.bl.uk/uhtbin/cgiisirs/?ps=JafFYA5cVD/WORKS-FILE/208670133/2/1000>

Google Scholar citations data for "Jonathan Dunsby," April 2019

	All	Since 2014
Citations	1184	333
h-index	16	10
i10-index	24	10



["The h-indices for ('full') professors, based on [Google Scholar](#) data, ranged from 2.8 (in law), through 3.4 (in political science), 3.7 (in sociology), 6.5 (in geography) and 7.6 (in economics). Compare above Dunsby average of 10 peaking at 16.]

[END]