

Asher Tobin Chodos

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Education

- 2019 **Ph. D. in Music**, UC San Diego
Dissertation: *Solving and Dissolving Musical Affection: A Critical Study of the Automated Music Recommendation Industry in the 21st Century*
- 2013 **MA in Music**, UC Santa Cruz
- 2009 **BA IN CLASSICS** *magna cum laude* and with Departmental Honors, Columbia University
- 2004 **DAVE BRUBECK FELLOW**, Jazz Piano Performance, Dave Brubeck Institute at the University of the Pacific

Teaching

ASSOCIATE INSTRUCTOR, UNIVERSITY OF CALIFORNIA, SAN DIEGO

- Spring 2019 **Hip Hop** (Music 17)
– Introductory course in history and theory of hip hop music.
- Summer 2018 **Blues and the American Century** (Music 15)
– Lower division course designed for students without formal music training.
- Fall 2017 **Blues: An Oral Tradition** (Music 126/Ethnic Studies 178)
– Upper division course for majors, cross listed between Music and Ethnic Studies.
- Spring 2017/18 **History of Music in Western Culture, III** (Music 120-C)
– Third in a core sequence of music history courses for Music majors.

OTHER TEACHING EXPERIENCE

- 2014-2016 UCSD Revelle College Writing Instructor
– Taught twice-weekly supplemental seminars in the classics of Western literature.
- 2013 Teaching Assistant, UCSD department of Music
– Served as assistant teacher to many courses in music history and theory.
- 2011-2013 Teaching Assistant, UCSC department of Music
– Served as assistant teacher to many courses, led performance ensembles.
- 2009 Full time Latin Faculty, the George Jackson Academy
– Taught Latin Language to all students at a school for underserved boys in New York City.

Publications

PEER REVIEWED ARTICLES

- 2019 Chodos, Asher T, “Reflections on Teaching Music 17: Hip Hop,” *Current Musicology* 104 (Spring 2019)
- 2019 Chodos, Asher T, “The Blues Scale: Historical and Epistemological Considerations,” *Jazz Perspectives* 11:2 (2019)
- 2019 Chodos, Asher T, “What does music mean to Spotify? An essay on musical significance in the era of digital curation,” *INSAM: Journal of Contemporary Music, Art and Technology*, 1:2 (2019)

REVIEW ESSAYS

- 2019 Chodos Asher T, review of *Improvising Improvisation* by Gary Peters, forthcoming in *Popular Music*
- 2018 Chodos, Asher T, review of *The Jazz Bubble: Neoclassical Jazz in Neoliberal Culture* by Dale Chapman, in *Critical Studies in Improvisation*, Vol. 12, No. 2

BLOG POSTS AND CRITICISM

- 2019 Chodos, Asher T, "A History of the Blues (Scale)," published to Ethan Iverson's blog, *Do the Math*: <https://ethaniverson.com/>
- 2019 Chodos, Asher T, "Regarding *Regarding Chickens*," exhibition text for Audrey Hope's installation *Regarding Chickens*
- 2018 Liner Notes, Keir GoGwilt, *Re: D* (2018)
- 2015 Chodos, Asher T, "Improvisation and Orientalism in the PRC," *Critical Studies in Improvisation* ("Think Pieces" series)

Invited presentations

- 2019 Visiting Composer, University of Chicago Department of Music
- 2018 [Valente Lecture](#), UC Davis Department of Music
- 2018 "How music is made," pre-concert lecture with the SF Contemporary Players
- 2018 "Critical Perspectives on the Music Recommendation Industry," presented to UC Berkeley Computer Music Research Group
- 2018 "The Blues Scale: Historical and Epistemological Considerations," *Sonic Fluidities* conference, UCSD
- 2017 Featured performer, Society for Music Perception and Cognition Conference
- 2016 "Critical Perspectives on the Music Recommendation Industry," Inertia Conference for interdisciplinary work in the Digital Humanities, UCLA
- 2015 Jazz Improvisation Masterclass, Silpakorn University, Bangkok, Thailand
- 2014 "A Faith-Based Initiative," lecture/demonstration given at Summer Institute for Critical Studies in Improvisation, Memorial University of Newfoundland
- 2014 "Shanghai and Beijing: Case Studies in Improvisation and Money in the PRC," presented at UCSD "Focus on Integrative Studies" colloquium series
- 2013 "Talking in Tongues," invited presentation at the CUNY Graduate Students in Music Conference

Grants, honors & awards

- 2019 Fulbright Fellow
- 2017 Frontiers of Innovation Scholar, UC San Diego (\$25,000)
- 2017 University of California Humanities Research Institute Awardee (\$5,000)
- 2016 Ucross Fellow, Ucross Foundation
- 2016 Jazz Society of Southern California Award
- 2016 Artist in Residence, Woodstock Byrdcliffe Guild
- 2015 School for Criticism and Theory, Summer Institute at Cornell University
- 2015 University of California Institute for Research in the Arts Awardee
- 2014 Asian Cultural Council Fellow (\$8,000)
- 2011 Regents Fellow, UC Santa Cruz
- 2009 Departmental Honors and *magna cum laude*, Columbia University
- 2004 Dave Brubeck Fellowship in Jazz Performance

Selected recordings and performances

PERFORMANCES

(as a composer)

- 2018 Original arrangement of Arnold Schoenberg's *Violin Phantasy*, op. 47, for the San Diego Symphony's *Hearing the Future* Series
- 2018 [Big Show](#), commissioned by San Francisco Contemporary Players
- 2018 Original symphonic arrangement of Ornette Coleman's *Lonely Woman*, for La Jolla Symphony
- 2017 *Concertino for Two Pianos and Orchestra*, for the La Jolla Symphony
- 2017 Original symphonic arrangements of Ellington's *Mood Indigo* and *Solitude*, for the La Jolla Symphony
- 2017 *Shirr*, for Violin and Piano, commissioned by Keir GoGwilt
- 2017 *Accord in the Corral*, commissioned by Ensemble Palimpsest
- 2016 *Trickle Town*, for solo Contrabass and electronics, commissioned by Kyle Motl
- 2015 *middlemen who didn't do diddly*, mixed ensemble, performed at *Intercultural Music Conference*, UCSD
- 2015 *Vile Jelly*, for Callithumpian Consort
- 2014 *Crinkle Up, Studio*, for 5 contrabasses
- 2013 *Control Flow*, for the La Jolla Symphony
- 2013 *Cant and Baneful*, for Gnarlwhallaby Quartet
- 2012 *Contrasti*, for Wild Rumpus
- 2012 *Work, work*, for two pianos, dedicated to Ittai Rosenbaum

(as a performer)

- 2018 Jazz Piano Summit, UC San Diego
- 2017 *Concertino for Two Pianos and Orchestra*, with Cecil Lytle and the La Jolla Symphony
- 2015 *di san ge yue (Third Month)* album release concert at the Shanghai Concert Hall
- 2015 *East Meets West*, with Pang Vongtaradon, Goethe Institute, Bangkok
- 2012 *Movement for Two Pianos*, by Johanna Beyer at *Have Faith! The Music of Johanna Beyer*, April in Santa Cruz Concert Series
- 2009 Tobin Chodos Trio, Jazz Composers' Forum at the Miller Theater, NYC

RECORDINGS

- 2017 *Pandjandrams*, with the Kyle Motl Trio (Metatropes Records)
- 2016 *Three Pieces for Two Pianos*, Larry Polansky (New World Recordings)
- 2015 *di san ge yue (Third Month)*, with Peng Fei (Winner, 2016 Golden Melody Award)
- 2013 *Salmon Up*, with the Tobin Chodos Trio (self-released)

Music in Development

El espía que surgió del frío, in collaboration with *Ópera de Tijuana*
–Bilingual opera, staged in Tijuana, MX, casting Berlin Wall espionage drama as metaphor for contemporary border politics. Workshop performance scheduled for summer 2020, as part of the *Ópera en la calle* community outreach program.

Press

2018	SF Classical Voice Reviews <i>Big Show</i> , with SF Contemporary Players
2018	Avant Music News review of <i>Panjandrum</i> s
2018	Free Jazz Collective review of <i>Panjandrum</i> s
2017	San Diego Union Tribune review of La Jolla Symphony premieres
2017	San Diego Union Tribune review of <i>Accord in the Corral</i>
2016	SF Gate review of Larry Polansky, <i>Three Pieces for Two Pianos</i>
2016	Daniel Goode reviews <i>Three Pieces for Two Pianos</i>
2013	“Composer Spotlight: Tobin Chodos,” interview with American Composers Orchestra

Service

2018	Organizer, UCHRI Symposium at UCSD Music Department
2017	Interdisciplinary job search committee member, UCSD department of Music
2017	Music Department Representative, UCSD Triton Arts and Humanities Academy
2017	Coordinated artist visit of Israeli composer Ma’ayan Tsadka
2015	Review committee, UCSD Intercultural Music Conference
2015	Initiated UCSD Music Undergraduate Recruitment Program for Preferential Admissions
2015	Graduate Student Liaison to Department Chair
2015	Graduate Student Representative, UCSD Music Distinguished Speaker Series Committee
2014	Coordinated artist visit from Polish Cellist Robert Jdrzejewski

Languages

Modern: Spanish (fluent), French, Portuguese, some Mandarin

Ancient: Greek, Latin, some Hebrew

Programming: some Java, Python, Max/MSP

Affiliations

American Musicological Society

International Association for Improvised Music (ISIM)

ASCAP

References

Professor Steven Schick	sschick@ucsd.edu	858/ 534-3752
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Dr. Rand Steiger	rpsteiger@ucsd.edu	858/ 534-3675
Professor Larry Polansky	lpolansk@ucsc.edu	831/ 459-3008
Dr. Roshanak Kheshti	rkheshti@ucsd.edu	858/ 534-2136

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