

# 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 Spotify and Automated Music Recommendation 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

## 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](#)
- 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)

## 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.

### 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

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| 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

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| 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. Amy Beal                 | abeal@ucsc.edu      | 831/ 459-2292 x 5585 |
| Dr. Souleymane Bachir Diagne | sd2456@columbia.edu | 212/ 854-2500        |
| Dr. Nancy Guy                | nguy@ucsd.edu       | 858/ 534-8875        |
| Dr. Clinton Tolley           | ctolley@ucsd.edu    | 858/ 822-2686        |
| 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        |