

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*
- 2015 **School for Criticism and Theory**, Summer Institute at Cornell University
- 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,” forthcoming in *Current Musicology*, 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 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

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|------------------------------|---------------------|----------------------|
| 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 |

Last updated: September 17, 2019