



Charles Kronengold

Assistant Professor of Music

 Curriculum Vitae available Online

Bio

BIO

Special Fields: Music since World War II; American Popular Music; Film and Media Theory; Comparative and Counter-Modernities; Music and Poetry. Current research concerns the ways that modern artistic genres condition, depict, embody and help to transform the activity of thinking.

Articles and book-chapters published and forthcoming on Schoenberg, John Cage and Elliott Carter, soul, funk and disco, urban cinema, and such philosophical subjects as composers' intentions, the role of accidents in theory, Theodor Adorno's aesthetics, and the relevance of African American music to current debates about the "post-secular". Completing two books, *Live Genres in Late Modernity* and *Different Methods, Different Signs: Crediting Thinking in Soul and Dance Music*.

Doctoral Fellowship at the UC-Humanities Research Institute; Society for the Humanities Fellowship at Cornell University.

Taught music, film and cultural theory at Wayne State University. Undergraduate courses include *World Music and Globalized Culture* (Stanford), *The Soul Tradition* (Stanford), *History of Music: 1800 to the Present* (Wayne State), *Music and Representation* (Wayne State), *Ethics and Communication* (Wayne State). Graduate courses include *Genres and Politics in the Late-Modern Work* (Stanford), *Analyzing Modern Song* (Wayne State), *Music and Urban Film* (Wayne State), *Sensing Thinking* (Cornell).

ACADEMIC APPOINTMENTS

- Assistant Professor, Music

ADMINISTRATIVE APPOINTMENTS

- Visiting Artist and Instructor, University of Northern Iowa, (1999-2003)
- Instructor, Wayne State University, (2003-2007)
- Acting Assistant Professor, Stanford University, (2008-2012)

HONORS AND AWARDS

- Fellow, Mannes Institute on Musical Aesthetics, Mannes Institute for Advanced Studies in Music Theory, University of Chicago (2010)
- Society for the Humanities Fellow, Cornell University (2007 - 2008)

BOARDS, ADVISORY COMMITTEES, PROFESSIONAL ORGANIZATIONS

- Member, Editorial Board, *Criticism*
- Peer-Reviewer, Oxford University Press
- Peer-Reviewer, Cambridge University Press

- Peer-Reviewer, Fordham University Press, Norton
- Peer-Reviewer, Pearson
- Peer-Reviewer, Journal of the American Musicological Society
- Peer-Reviewer, Screen
- Peer-Reviewer, Popular Music
- Peer-Reviewer, The Journal of Popular Music Studies
- Peer-Reviewer, Twentieth Century Music
- Peer-Reviewer, Criticism
- Member, Stanford Dissertation Fellowship Competition Committee (2012 - 2013)

PROGRAM AFFILIATIONS

- Modern Thought and Literature

PROFESSIONAL EDUCATION

- Ph.D., University of California at San Diego , Music (2003)
- B.A., Yale University , Music (1988)

Teaching

COURSES

2020-21

- Music History Since 1830: MUSIC 42 (Spr)
- Philosophy, Literature, and the Arts Core Seminar: DLCL 333, ENGLISH 333, MUSIC 332, PHIL 333 (Spr)
- Research Seminar in Musicology: MUSIC 310 (Aut)
- Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music: AFRICAAM 19, AMSTUD 147J, CSRE 147J, MUSIC 147J, MUSIC 247J (Aut)

2019-20

- American Song in the 20th Century and after: AMSTUD 186B, MUSIC 186B, MUSIC 286B (Win)
- Analysis and Repertoire: Late-Romantic to Contemporary: MUSIC 305C (Spr)
- Music History Since 1830: MUSIC 42 (Spr)

2018-19

- Improvised Music in New York City: 1959-2019: SINY 154 (Win)
- Music History Since 1830: MUSIC 42 (Spr)
- Philosophy, Literature, and the Arts Core Seminar: DLCL 333, ENGLISH 333, PHIL 333 (Spr)
- Studies in Music, Media, and Popular Culture: Music and Urban Film: CSRE 147D, MUSIC 147K, MUSIC 247K (Aut)

2017-18

- Analysis and Repertoire: Late-Romantic to Contemporary: MUSIC 305C (Spr)
- Music History Since 1830: MUSIC 42 (Spr)
- Research Seminar in Musicology: MUSIC 310 (Win)

STANFORD ADVISEES

Doctoral Dissertation Reader (AC)

Kelly Christensen, Ioanida Costache, Maxwell Suechting

Doctoral (Program)

Gabriel Ellis

Publications

PUBLICATIONS

- **Multitemporality and the speed(s) of thought in Johnnie To's action films** *JOURNAL OF CHINESE CINEMAS*
Kronengold, C.
2013; 7 (3): 277-295
- **Audiovisual Objects, Multisensory People, and the Intensified Ordinary in Hong Kong Action Films** *The Oxford Handbook of New Audiovisual Aesthetics*
Kronengold, C.
edited by Gorbman, C., Richardson, J., Vernallis, C.
New York: Oxford University Press.2013
- **EXCHANGE THEORIES IN DISCO, NEW WAVE, AND ALBUM-ORIENTED ROCK** *CRITICISM-A QUARTERLY FOR LITERATURE AND THE ARTS*
Kronengold, C.
2008; 50 (1): 43-82
- **Accidents, Hooks and Theory** *Popular Music*
Kronengold, C.
2005; 24 (3): 181 - 197
- **Identity, Value, and the Work of Genre: Black Action Films** *The Seventies: The Age of Glitter in Popular Culture*
Kronengold, C.
edited by Waldrep, S.
New York and London: Routledge.2000: 79–124
- **Musical Constructions of Public and Private Space: The 'Tender Force' of Soft Soul** *Open Space*
Kronengold, C.
2000; 2: 119 - 124