

CHARLES KRONENGOLD – CURRICULUM VITAE

ACADEMIC APPOINTMENTS, RESIDENCIES, AND TEACHING EXPERIENCE

Assistant Professor, Stanford University, Fall 2012 to the present.

Acting Assistant Professor, Stanford University, Fall 2008 to Spring 2012.

Courses taught: **American Popular Song in the Era of the Record (new graduate seminar Fall 2012; 5 students);** Jazz and/as Modernism (graduate seminar); Genres and Politics in the Late-Modern Work (graduate seminar); Theorizing Art Song (graduate seminar); Seven 19th- and 20th-Century Episodes in the History of Music Theory (graduate seminar); **Music History since 1830 (Spring 2013; 16 students); The Soul Tradition in African American Music (WIM course; Fall 2012; 14 students);** Music and Urban Film (WIM course); World Music and Globalized Culture; **Latin American Music and Globalization (with Anna Schultz; new WIM course Fall 2013).**

Advising: **Principal advisor for two Ph.D. students and two undergraduate students; currently serving on seven Ph.D. committees in music and two in other departments; Faculty Mentor, Stanford Summer Research Early Identification Program (SR-EIP), 2013.**

Fellow, Mannes Institute on Musical Aesthetics, Mannes Institute for Advanced Studies in Music Theory, University of Chicago, Summer 2010.

Society for the Humanities Fellow, Cornell University, Fall 2007 to Spring 2008.

Research Project Title: Thinking Genres in Late Modernity. Course taught: Sensing Thinking (graduate seminar).

Instructor, Wayne State University, Fall 2003 to Spring 2007.

Courses taught: Analyzing Modern Song (graduate seminar); Music and Urban Film (graduate seminar); Music History II – Western Art Music, 1600-1800; Music History III – Western Art Music since 1800; Music and Representation; Genre in Film and Popular Music; American Popular Music since 1945; Popular Music: The Sixties and After; The Soul Tradition; Film Comedy; Ethics and Communication.

Visiting Artist and Instructor, University of Northern Iowa, Fall 1999 to Spring 2003.

Courses taught: Materials and Genres in 20th-Century Music (graduate seminar); Music Research (graduate seminar); Music History I – Antiquity through the Baroque; Music History II – Western Art Music since 1750; Music of World Cultures (combined graduate and undergraduate seminar); American Popular Music; “World Music,” Popular Culture and Globalization; 20th-Century American Music; Introduction to Western Art Music.

EDUCATION

Ph.D. in Music, Fall 2003, University of California at San Diego. Advisors: Brian Ferneyhough (co-chair), Jann Pasler (co-chair), Edwin Harkins and Rand Steiger in Music, George Lipsitz in Ethnic Studies and Tracy Strong in Political Science.

B.A. in Music, Spring 1988, Yale University.

PUBLICATIONS (ALL PEER-REVIEWED UNLESS INDICATED)

“Multitemporality and the Speed(s) of Thought in Johnnie To’s Action Films,” *The Journal of Chinese Cinemas* 7:3 (2013), 277-95.

“Audiovisual Objects, Multisensory People, and the Intensified Ordinary in Hong Kong Action Films” in Claudia Gorbman, John Richardson and Carol Vernallis, eds., *The Oxford Handbook of New Audiovisual Aesthetics* (New York: Oxford University Press, 2013).

- “Freud’s Uncriticality, *Pelléas’s* Multiplicity,” *Opera Quarterly* (forthcoming 2014).
- “Bossa Nova in the History of Not Rock & Roll” in Frederick Moehn and Jason Stanyek, eds., *Bossa Nova* (New York: Oxford University Press, forthcoming 2014).
- “Late-Modern Genres and Musical Analysis” in Alexander Rehding, ed., *Oxford Handbooks Online in Music* (New York: Oxford University Press, forthcoming 2014).
- “Exchange Theories in Disco, New Wave, and Album-Oriented Rock,” *Criticism* 50:1 (2008), 43-82.
- “Accidents, Hooks and Theory,” *Popular Music* 24:3 (2005), 181-97.
- “Identity, Value, and the Work of Genre: Black Action Films” in Shelton Waldrep, ed., *The Seventies: The Age of Glitter in Popular Culture* (New York and London: Routledge, 2000), pp. 79-124 (not peer-reviewed).
- “Musical Constructions of Public and Private Space: The ‘Tender Force’ of Soft Soul,” *Open Space* 2 (2000), pp. 119-24 (not peer-reviewed).
- “‘Piecing it out’: Performances of Sound and Thought in Elizabeth Bishop and Elliott Carter,” *Perspectives of New Music*, forthcoming.
- “Disco’s Musical Economy” in Mitchell Morris, ed., *Disco’s Distinction* (Berkeley: University of California Press, forthcoming).
- “Figures of Intention in the *Piano Sonata in Bb, D.960*: An Essay in Schubert’s Musical Thinking” Paper accepted by *Répercussions*.
- “The Subject of ‘Black Music’ [review-essay on Jon Cruz, *Culture on the Margins* and Ronald Radano, *Lying up a Nation*],” *Echo: A Music-Centered Journal* (commissioned/accepted; withdrawn).
- Books:** *Live Genres in Late Modernity* (Duke University Press, forthcoming 2014).
- Different Methods, Different Signs: Crediting Thinking in Soul and Dance Music* Book-in-progress, solicited by Duke University Press; about half drafted, completion of draft and submission to publishers planned for June 2014.
- Articles in progress or under review: “Conventions and Metaconventions of the Late-Modern Concerto” (submission to *The Journal of the American Musicological Society* or *The Journal of Music Theory* planned for October 2013).
- “Puzzling Interfacing, Musical Thinking and Multisensory Experience” (submission to *October* or *The Drama Review* planned for December 2013).
- “Alejo Carpentier’s Concerto and the Circulation of Inhuman Forces” Paper submitted to *Cultural Critique*.
- “Composers’ Intentions, Cage’s Non-Intention, and the Problem of Others” Paper submitted to *Critical Inquiry*.
- “Music, Contingency, and the Sense of What Matters” Paper submitted to *Perspectives of New Music*.
- “Contour Theory and the Case of the Extreme in Varèse’s *Hyperprism*” Paper submitted to *Music Theory Spectrum*.
- Conference papers and Invited lectures: “Genres, Affects, Temporalities” Paper to be presented at the Annual Meeting of the American Musicological Society, Pittsburgh, November 2013.
- “Audiovisual Aesthetics in the Work of Johnnie To” Invited lecture for the Department of Music, St. Lawrence University, September 2013.
- “Puzzling Interfacing, Musical Thinking, and Multisensory Experience” Invited lecture for the DeRoy Lecture Series, Wayne State University, March 2013. Paper presented at the Annual Conference of the Society for Cinema and Media Studies, Chicago, March 2013.
- “Crediting Thinking in Soul Music” Invited lecture for the Department of Music Colloquium, Case Western University, March 2013.
- “Bossa Nova in the History of Not Rock & Roll” Paper presented at the Annual Meeting of the American Musicological Society, New Orleans, November 2012.

- “Sensing Thinking, Puzzling Interfacing in NYC Experimentalisms: 1974-83” Paper presented at Experience Music Project’s Tenth Annual Pop Music Studies Conference, New York University, March 2012.
- “Freud’s Uncriticality, *Pelleas*’s Multiplicity” Invited lecture for Opera after Psychoanalysis symposium, Stanford University, February 2012.
- “Normativity, Genres, and the Fact of Mistakes” Invited lecture for the Philosophy and Literature Group, Stanford University, January 2012.
- “Conventions and Meta-Conventions of the Late-Modern Concerto” Invited lecture for the Department of Music Colloquium, University of Wisconsin-Madison, April 2011. Invited lecture presented as a Ron Alexander Lecture in Musicology, Stanford University, March 2011.
- “Multitemporality and the Speed(s) of Thought” Paper presented at the Annual Conference of the Society for Cinema and Media Studies, New Orleans, March 2011.
- “Carpentier’s *Concierto* and the Swirl of Inhuman Forces” Invited lecture for the Cultural Synchronization and Disjuncture working group, Stanford University, February 2011.
- “Unincorporated Commonness” Paper presented at the Annual Conference of the Modern Language Association, Los Angeles, January 2011.
- “Hearing (Thinking) Digital People” Paper presented at Experience Music Project’s Eighth Annual Pop Music Studies Conference, Seattle, April 2010.
- “The Concerto, Re-Migration, and Cultural Flows” Paper accepted for Migrating Music Conference, University of London, July 2009 [unable to attend].
- “Hurston’s Anthropology and the Rudiments of the Post-Secular” Invited lecture for the Department of Music, University of Southern California, May 2009.
- “Articulated and Disarticulated Love” Paper presented at Experience Music Project’s Eighth Annual Pop Music Studies Conference, Seattle, April 2009.
- “Scenes of Address in Modern Gospel” Invited lecture for the Department of Music, Arizona State University, November 2008.
- “Carpentier’s *Concierto Barroco* and the Circulation of Inhuman Forces” Invited lecture for the Department of Comparative Literature, Cornell University, April 2008.
- “Intensifying the Ordinary in Hong Kong Action Films” Paper presented at the Annual Conference of the Society for Cinema and Media Studies, Philadelphia, March 2008.
- “Carpentier’s *Concierto Barroco*, Cultural Exchange, and the Concerto’s Metaconventions” Paper presented at the Annual Conference of the Society for American Music, San Antonio, February 2008.
- “Presence, Presences and the Present Tense in Modern Gospel” Invited lecture for the Musicology Colloquium, Cornell University, October 2007.
- “[insert cliché here]” Paper presented at Experience Music Project’s Sixth Annual Pop Music Studies Conference, Seattle, April 2007.
- “Sensing Thinking” Paper presented at the Annual Conference of the Society for Cinema and Media Studies, Chicago, March 2007.
- “The ‘More or Less Complete Mistake’” Paper presented at the Annual Conference of the Modern Language Association, Philadelphia, December 2006.
- “Genres and Stubborn Materiality” Invited lecture for the Department of Music, UC-San Diego, May 2006.
- “Exposure and Circulation” Invited lecture for the Department of Music, UC-San Diego, May 2006.
- “The Pop Song’s ‘More’ and Melancholy Democracy” Keynote lecture presented at Pleasures and Politics of Popular Music symposium, University of Michigan, February 2006.

- “Identity, Expression and the ‘Changes we go through’” Paper presented at the Annual Meeting of the International Association for the Study of Popular Music – U.S. Branch, Murfreesboro, TN, February 2006.
- “Questioning Jazz, Answering Classical Music” Invited lecture presented at “Classical” Music in Left Cultural Politics symposium, Center for the Study of Culture, Technology and Work, CUNY Graduate Center, November 2005.
- “How Not to be Mistaken for a Pop Song” Paper presented at Experience Music Project’s Fourth Annual Pop Music Studies Conference, Seattle, April 2005.
- “Composers’ Intentions and the Problem of Others in Late Modernity” Paper presented at the Annual Meeting of the American Musicological Society, Seattle, November 2004.
- “Mistakes and the Contingencies of Genre” Paper presented at the Annual Meeting of the International Association for the Study of Popular Music – U.S. Branch, Charlottesville, VA, October 2004.
- “An Accidental Theory of Popular Music” Paper presented at Experience Music Project’s Third Annual Pop Music Studies Conference, Seattle, April 2004. Paper accepted for the Annual Meeting of the International Association for the Study of Popular Music, Montreal, July 2003.
- “Style (and its Content)” Paper presented at the Annual Meeting of the International Association for the Study of Popular Music – U.S. Branch, Los Angeles, September 2003.
- “Musical Material and the Ragged Ontology” Invited lecture for the Department of Music, University of Washington, April 2003.
- “Discoterica” Paper presented at Experience Music Project’s Second Annual Pop Music Studies Conference, Seattle, April 2003.
- “The History of Not Rock & Roll” Paper presented at the Annual Meeting of the International Association for the Study of Popular Music – U.S. Branch, Cleveland, October 2002.
- “Popular Music of the 1970s as a Theory of Genre” Paper presented at Crafting Sounds, Creating Meaning Conference, Experience Music Project, Seattle, April 2002.
- “Schoenberg’s Connections: Brahms – Schoenberg – John Cage – James Dillon” Keynote lecture presented at the Annual Meeting of the Iowa Composer’s Association, March 2002.
- “Music, Contingency, and the Sense of What Matters” Invited lecture presented as a Ron Alexander Lecture in Musicology, Stanford University, December 2001.
- “The Emergence – and Limits – of a Paradigm: Uptown/Downtown in New York City, 1959-83” Invited Lecture for Art vs. Pop Seminar, Stanford University, December 2001.
- “Accidents in Theory (and Practice)” Invited Lecture for Music Theory Students, Dartmouth College, August 2001.
- “Art’s Allegory and the Possibility of a Musical Work: Adorno and Schoenberg at the Limits of Theory” Invited lecture presented at Art and Aesthetics after Adorno symposium, UC-Berkeley, April 2001.
- “Form-Making and Bass-Bin Shaking: Sounds and Structures of Drum and Bass” Paper presented at a joint session of the Society for American Music and the International Association for the Study of Popular Music – U.S. Branch, Toronto, November 2000.
- “What Can Disco Teach Us in the Digital Age?” Invited Lecture for the Graduate Program in Electroacoustic Music, Dartmouth College, August 2000.
- “Musical Constructions of Public and Private Space: The ‘Tender Force’ of Soft Soul” Paper presented at the Annual Convention of the American Studies Association, November 1997.

PROFESSIONAL SERVICE

Editorial Board, *Criticism*.

Peer-reviews for **Oxford University Press**, **Cambridge University Press**, **Fordham University Press**, **Norton**, Pearson, *Journal of the American Musicological Society*, *Screen*, *Popular Music*, *The Journal of Popular Music Studies*, *Twentieth Century Music*, *Criticism*.

UNIVERSITY SERVICE

2012-13 Stanford Dissertation Fellowship Competition Committee.

REFERENCES

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Additional references available on request.