

ANDREW J. CHUNG

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EDUCATION:

PhD in Music, Yale University, May 2019

“Music as Performative Utterance: Towards a Unified Theory of Musical Meaning with Applications in 21st-Century Works and Social Life.” Advisor: Patrick McCreless

MPhil in Music, Yale University, May 2016

MA in Music, Yale University, May 2016

BA in Music and Neuroscience & Behavior, Wesleyan University, May 2012

EMPLOYMENT:

Assistant Professor of Music Theory

Division of Music History, Theory, and Ethnomusicology, College of Music, University of North Texas (Fall 2019–present)

Visiting Instructor of Music Theory

Department of Music, Wesleyan University (Spring 2019)

PEER-REVIEWED ARTICLES:

“Early Modern Tuning, Temperament, and the Colonial Acoustics of Dominion,” *Journal of Music Theory*, vol. 68, no. 2 (forthcoming, October 2024).

“Songs of the New World and the Breath of the Planet at the Orbis Spike, 1610: Towards a Decolonial Musicology of the Anthropocene,” *Journal of the American Musicological Society*, vol. 76, no. 1 (2023): 57–112.

“Vibration, Difference, and Solidarity in the Anthropocene: Ethical Difficulties of New Materialist Sound Studies and Some Alternatives,” *Resonance*, vol. 2, no. 2 (2021): 218–41.

“Music as Sexual Violence? Investigating the Case of Bar/Club-Based Sex Trafficking and Sonic Harm,” *Sound Studies*, vol. 7, no. 1 (2021): 3–23.

“What Is Musical Meaning? Theorizing Music as Performative Utterance,” *Music Theory Online*, vol. 25, no. 1 (2019). Recipient, Society for Music Theory Emerging Scholar Award, 2022.



BOOK CHAPTERS:

“Consonance and Dissonance,” in *Insurgent Music Theory: Terminology and Critical Methods for Antiracist Music Studies*, edited by Jade Conlee and Tatiana Koike (under advance contract, University of Michigan Press, TBD).

BOOK REVIEWS:

“Music Theory Splintered Up, Not Broken Down,” review-essay, *The Oxford Handbook of Critical Concepts in Music Theory*, eds. Alexander Rehding and Steven Rings, *Music Theory Spectrum*, vol. 44, no. 1 (2022): 173–86.

Review of *Schoenberg’s Twelve-Tone Music: Symmetry and the Musical Idea*, by Jack Boss, *Current Musicology*, issue no. 98 (2014): 157–167.

IN PREPARATION:

“Is Music Organic?” (co-written with Levi Walls) for *The Cambridge Companion to Music and Environment*, edited by Lonán Ó Briain and Kirsten Paige (under contract, Cambridge University Press)

The Wolf and the Garden: Tuning, Temperament, and the Natural Philosophy of Empire (in preparation)

Music’s Long Anthropocene: The Climate of Empire and the Sound of Ecological Disaster (in preparation)

OTHER WRITINGS:

“Colonial Organology and Ornithology in Richard Ligon’s Acoustics of Anthropological Difference,” Parts I and II, *History of Music Theory Blog* (May 2022), <https://historyofmusictheory.wordpress.com/2022/05/23/colonial-organology-and-ornithology-in-richard-ligons-acoustics-of-anthropological-difference-part-i/>

“Conduct Unbecoming a Gentleman,” *The Wire*, issue no. 422 (April 2019): 29–30.

“Festival Recap: 2017 Donaueschinger Musiktage,” *icareifyoulisten.com*, November 16, 2017.

FELLOWSHIPS, GRANTS, AND AWARDS:

Society for Music Theory Emerging Scholar Award (2022), for “What is Musical Meaning? Theorizing Music as Performative Utterance,” *Music Theory Online* (2019)

UNT Faculty Success Grant, \$3,000 (University of North Texas, Summer 2021)

January 2024

University Dissertation Fellowship (Yale University Graduate School of Arts and Sciences, 2017–2018)

Summer Dissertation-Writing-in-Residence Grant \$5,000 (Andrew W. Mellon Foundation, Summer 2017)

Edwin M. Sperrle Fellowship (Yale University Graduate School of Arts and Sciences, 2015–2017)

TALKS:

Invited:

“Can You Hear This Storm? Music’s Long Anthropocene,” University of Oklahoma, Norton Lecture Series (Spring 2024)

“Early Modern Tuning, Temperament, and the Colonial Acoustics of Earthly Dominion,” University of Oregon, Steve Larson Distinguished Lecturer Series (May 2023)

Guest Lecture, “Graphic Notations,” Emory University, MUS 200 Music, Culture and Society (September 2022)

As Organizer:

Co-Organizer, Music Studies in/of the Anthropocene Research Network (MSARN)

—Music Studies and the Anthropocene: How Do You Solve a Problem Like the Anthropocene?, (virtual) May 6–7, 2023

—Music Studies and the Anthropocene: Ruptures and Convergences, Berkeley, CA May 21–22, 2022

As Chair:

“Performing Environments” (American Musicological Society New Orleans, LA, November 2022)

“Challenging Neoliberal and Settler-Colonial Paradigms” (American Musicological Society Annual Conference Virtual, November 2021)

“Voices” (Society for Music Theory Annual Conference Columbus, OH, November 2019)

“Sonic Violence” (American Musicological Society Annual Conference Boston, MA, November 2019)

Refereed:

- “Songs, Soils, and the Ecological Afterlives of Slavery: Music’s Racial Plantationocene,” at the Society for American Music Conference, Minneapolis, MN (March 2023)
- “The Colonial Ear in the Torrid Zone: Early Modern Elemental Musical Media,” at the American Musicological Society/Society for Music Theory/Society for Ethnomusicology Meeting, New Orleans, LA (November 2022)
- “Tuning, Temperament, and the Acoustics of Anthropological Difference,” at the AMS Study Group and SMT Interest Group for the History of Music Theory Pre-Conference, New Orleans, LA (November 2022)
- “Songs, Soils, and the Ecological Afterlives of Slavery: Music’s Racial Plantationocene,” at the American Comparative Literature Association Annual Meeting, virtual (June 2022)
—Delivered at Theorizing African American Music, Columbus, OH (June 2022)
- “Songs of the New World and the Breath of the Planet at the Orbis Spike, 1610: Towards a Decolonial Musicology of the Anthropocene,” at the Society for American Music Conference, Phoenix, AZ, virtual (March 2022)
- “Globe, Planet, Orbis,” at Global Musicology-Global Music History, virtual (January 2022)
- “Racialized Neoliberalism and the Pitfalls of Meritocratic Ideology in the (Musical) Academy,” at the Global Interculturalism and Musical Peripheries Interest Group of the Society for Music Theory, virtual (November 2021)
- “Opera, Song, and the Breath of the Planet at the Orbis Spike, 1610: Towards a Decolonial Musicology of the Anthropocene,” at the Music and Philosophy Study Group Meeting of the Royal Musical Association, London, UK (*postponed to 2022 due to covid-19*, July 2021)
- “American Wilderness, Howling Wolves: Colonial Organs and Keyboard Temperaments as Regulative Techniques of Conquistador Humanism,” at the Society for American Music Conference, Tacoma, WA, virtual (June 2021)
- “Songs of the New World and Planetary Breath at the Orbis Spike, 1610: Decolonial Anthropocene Musics and Literatures,” at the American Comparative Literature Association Annual Meeting, virtual (April 2021)
- “Vibration, Difference, and Solidarity in the Anthropocene: Ethical Difficulties of New Materialist Sound Studies and Some Alternatives,” at New Materialisms in Music and Sound, University of Texas Austin, virtual (April 2021)
- “The Coloniality of Ableism and the Indian ‘Death Song’ Trope,” at Modulations and Intersections: Disability and the (Un)Critical Role of Music (Music and Disability AMS Study Group and SMT Interest Group) (November 2020)
- “Posthuman but not Post-Colonial: The Subject of New-Materialism-Inspired Sonic and

Vibrational Thought Remains Hegemonic,” at the SMT Music and Philosophy Interest Group Meeting (November 2020)

“Music of New World Coloniality Is Music of the Anthropocene,” originally scheduled at Responses in Music to Climate Change, The Barry S. Brook Center for Music Research and Documentation, CUNY Graduate Center, New York, NY (*cancelled due to covid-19*, April 2020, *rescheduled* October 2021)

—Delivered at Music Scholarship at a Distance online colloquium (April 2020)

—Also scheduled at Sound/Music/Decoloniality: A Research Colloquium, Maynooth University Arts and Humanities Institute, Kildare, IE (*cancelled due to covid-19*, March 2020)

“Beyond Flat Ontologies: Rethinking the Vibrational Politics of Solidarity in the Anthropocene,” at the American Musicological Society Annual Conference, Boston, MA (November 2019)

“Vibrational Musicology, Sonic Subhumanisms, and the Promise of Solidarity in the Anthropocene,” at AMS-New England Spring Chapter Meeting, College of the Holy Cross, Worcester, MA (April 2019)

“Ghosts in the Machine: A Theory of Sonic Apparitions,” at Elvis Lives in Amsterdam: Manifestations of the Imaginary Musician, University of Amsterdam School for Cultural Analysis, Amsterdam, NL (November 2018)

“Rethinking the Music-Language Metaphor,” at Darmstadt Summer Course, Open Space Showcase, Darmstadt, DE (July 2018)

“What is Musical Meaning? A View from Ordinary Language Philosophy,” at the Royal Musical Association Conference, Bristol, UK (September 2018)

—Also delivered at Music Theory Southeast 2018 Conference, University of South Carolina, Columbia, SC (March 2018)

“What is Musical Meaning? Towards a Theory of Music as Performative Utterance,” at the Pacific Southwest Chapter meeting of the American Musicological Society, Occidental College, Los Angeles, CA (September 2017)

“The Force of Empathy in *The Force of Things*: Installation-Opera as Posthuman Ecocriticism,” at the New England Chapter meeting of the American Musicological Society, University of New Hampshire, Durham, NH (September 2017)

“Music, Sovereign Speech-Acts, and Sex-Trafficked Bodies: What if Music is Sexual Violence?” at the Graduate Students in Music Conference, Columbia University, New York, NY (March 2017)

—Also delivered at the Indecent Musicology conference, New York University, New York, NY (March 2016)

“How to Do Things with Music: Performativity in the Music of Alvin Lucier,” at the International Congress for Musical Signification, Canterbury Christchurch University, Canterbury, UK (April 2016)

“Comrade Roslavets and his Third Piano Trio: Form, Norms, and Disabling Music Analysis,” at the Graduate Students in Music Conference: Music and Normativity, CUNY Graduate Center, New York, NY (March 2014)

“Gesualdo’s *O Vos Omnes* (1603): Triads, Transformations, and a Counter-Reformational Hermeneutics,” at the Gesualdo 400th Anniversary Conference, University of York, York, UK (November 2013)

“A ‘Newtonian’ Reading of Schoenberg’s op. 19 no. 6: Transformational Space, Pianistic Gesture, and Reflections on Falling,” at the 2012 University of Western Ontario Graduate Music Symposium, London, ON (August 2012)

“Reading *Scarbo*: Orchestration and Performativity,” at the Greater New York Chapter meeting of the American Musicological Society, New York, NY (September 2011)

TEACHING AND ADVISING:

Dissertations and Theses:

PhD

Major Professor, PhD Dissertation Advisor (2020–present): Levi Walls, Music Theory

Committee Member (2022–2023): Garrison Gerard, Composition, “Resonance Ecology.” University of North Texas, May 2023

Committee Member (2019–2020): Michael Lance Russell, Music Theory, “The Phenomenology of Harmonic Progression.” University of North Texas, May 2020

Courses Taught:

PhD/MA:

Analytical Techniques for Popular Music

Special Problems/Independent Study: Constructing Meaning in Music

Special Problems/Independent Study: Music in Neoliberal Life

Graduate Review of Tonal Theory

Graduate Musicology Seminar: Music and Ecologies in the Anthropocene

Graduate Proseminar in Music Theory: Keywords for Interdisciplinary Thinking in Music and Sound

BM/BA:

20th-Century Techniques

Form Analysis

Music Theory IV: Post-Tonal and Experimental Music
Music Theory III: Chromatic Harmony
Music Theory II: Tonal Harmony
Musical Fundamentals/Music Theory I: Fundamentals
Special Problems/Independent Study: Video Game Music
Music as Communication
Aural Skills and Musicianship II: Tonal Harmony
Aural Skills and Musicianship III: Chromatic Harmony
Keyboard Proficiency Instructor: Score-reading and Figured Bass Realization

SERVICE TO THE FIELD:

- Member, American Musicological Society Paul Pisk Prize Committee (2021–2024)
 - Chair, 2024 cycle
- Peer reviewer, Society for Music Theory CV Review Session 2020, SMT Professional Development Committee
- Member, American Musicological Society Communications Committee (2020–2021)
 - Chair, AMS Lectures selection subcommittee
- Mentor, Society for Music Theory Committee on Race and Ethnicity (2020–present)
 - Mentoring students of color in the field
- Student Representative to the American Musicological Society (New England Chapter of the AMS, 2017–2019)
 - Elected for a two-year term by members of the New England Chapter of the AMS to represent the chapter at national meetings.
 - Duties to include coordinating chapter meeting registration, attending all chapter meetings, and working with chapter leadership on administrative tasks

UNIVERSITY SERVICE:

University of North Texas:

- Ad Hoc University Committee on Academic Policy and Inclusion, Diversity, Equity, Access and Antiracism (APIDEAA) (2021–present)
- Co-Convenor: MHTE Inclusion, Diversity, Equity, Accessibility Reading Group (IDEA) (2020–2021)
 - Convened a reading group consisting of graduate students and faculty members to discuss

January 2024

diversity, equity, inclusiveness, and accessibility related readings both within and outside of musical studies

University Committee on the Status of People of Color, University of North Texas Faculty Senate (2021–2023)

- Elected for a two-year term

University Writing Committee, University of North Texas Faculty Senate (2020-2022)

- Elected for a two-year term to adjudicate prizes for annual student writing awards

PEER-REVIEWING

Bloomsbury Press

Music Theory Online

Sound Studies

Oxford University Press

Quarterly Review of Film and Video

Rivista Italiana di Filosofia del Linguaggio

SOCIETY MEMBERSHIPS

American Musicological Society

Society for American Music

Society for Music Theory

AMS-Southwest Chapter

American Comparative Literature Association