

# CHELSEA BURNS

University of Texas at Austin  
2406 Robert Dedman Drive  
Austin, TX 78712-7764  
cburns@austin.utexas.edu

## PROFESSIONAL HISTORY

---

2019–present Assistant Professor of Music Theory, Butler School of Music (University of Texas at Austin)

2017–2019 Assistant Professor of Music Theory, Eastman School of Music (University of Rochester)

2016–17 Preceptor of Music, Harvard University

## EDUCATION

---

2016 PhD, Theory and History of Music  
University of Chicago  
Dissertation: “Listening for Modern Latin America: Identity and Representation in Concert Music, 1920–1940”

2003 Bachelor of Music, Piano Performance, University of North Carolina–Greensboro

## PUBLICATIONS

---

2021 “‘Musique Cannibale’: The Evolving Sound of Indigeneity in Heitor Villa-Lobos’s *Tres poèmes indigenas*.” *Music Theory Spectrum* 43, no. 1.

2020 “The Racial Limitations of Country-Soul Crossover in Bobby Womack’s *BW Goes C&W, 1976.*” Special issue of *Journal of Popular Music Studies* “Uncharted Country,” 32, no. 2, 112–130.

2019 “‘Together Again,’ But We Keep On Crying: Buck Owens, Tom Brumley, and the Pedal Steel.” *Music Theory Online* 25, no. 2.

2012 Review of *Analytical and Cross-Cultural Studies in World Music*, eds. Michael Tenzer and John Roeder (New York: Oxford University Press, 2011) in *Music Theory Online*, 18, no. 4.

## FELLOWSHIPS AND AWARDS

---

2020 Summer Research Assignment  
College of Fine Arts, University of Texas at Austin

2018 Music Theory Special Research Fund  
Theory Department, Eastman School of Music

2015–16	ACLS/Mellon Dissertation Completion Fellowship
2014–15	Claire Dux Swift Dissertation Award Music Department, University of Chicago
2010–14	Title VI Foreign Language and Area Studies (FLAS) Academic-Year Fellowship Funded by the US Department of Education
2012, 2013	Wadmond Summer Research Stipend Music Department, University of Chicago
2012	Title VI Foreign Language and Area Studies (FLAS) Summer Fellowship Funded by the US Department of Education
2012	Cathy Heifetz Memorial Award Music Department, University of Chicago

## TEACHING EXPERIENCE

---

### 2019–present **University of Texas at Austin**

Music Theory III and IV (sophomore theory, core undergraduate sequence)  
Foundations of Music Theory (PhD and master's tonal theory pro-seminar)  
Reading Latin American Modernisms (graduate seminar)  
Analyzing Popular Music (upper-level undergraduate course)

### 2017–2019 **Eastman School of Music (University of Rochester)**

Music Theory III (fall sophomore theory, core undergraduate sequence)  
Survey of Analytical Techniques (tonal/post-tonal theory for master's performance majors)  
Theory Pedagogy Apprenticeship (for master's students in theory pedagogy)  
Topics in Tonal Literature and Analysis (for doctoral performance majors)

### 2016–17 **Harvard University**

Music Theory (2-semester core undergraduate sequence)  
What Is Musical Form?  
Country Music Studies

### 2014–15 **Truman College (City Colleges of Chicago)**

Class Piano (taught 2x)  
Introduction to Music (taught 2x)

### 2011–15 **University of Chicago**

Instructor of Record  
Music Theory Fundamentals  
Introduction to Music Analysis and Criticism (taught 4x)

Course Assistant  
Music in Mexico and Cuba, 1920–1945  
Music Video  
Harmony and Voice-Leading (3-quarter core theory sequence)

## PRESENTATIONS/TALKS

---

### Conference Presentations

2020 “Global Modernisms in Ethnomusicology” Roundtable. Society for Ethnomusicology national conference (SEM), held online.

2020 “The Racial Limitations of Country-Soul Crossover in Bobby Womack’s *BW Goes C&W, 1976.*” International Country Music Conference (ICMC), Nashville. Conference canceled due to COVID-19.

2020 “Country Music, Who *Are You?*” Invited panel participant. International Association for the Study of Popular Music—United States Chapter conference (IASPM-US), Ann Arbor. Conference canceled due to COVID-19.

2019 “Resolving Chords to Resolve Anxieties.” Part of proposed panel, *Corralling the Chorale: Moving Away from SATB Writing in the Undergraduate Music Theory Curriculum*. Society for Music Theory (SMT) annual conference, Columbus.

2019 “Race, Dialect, and Regionalism in Oscar Lorenzo Fernández and Waldemar Henrique’s settings of ‘Essa Negra Fulô.’” Society for American Music (SAM) annual conference, New Orleans.

2018 “‘Musique Cannibale’: The Evolving Sound of Indigeneity in Heitor Villa-Lobos’s *Tres poêmas indígenas.*” American Musicological Society (AMS) annual conference, San Antonio.

2018 Declined. “A Fiddle Made of Bones: Variation and Definition in Murder Ballads.” Society for Music Theory (SMT) annual conference, San Antonio.

2017 “Boston Bluegrass: Institutional Traces in the Urban Scene.” Bluegrass Symposium at the International Bluegrass Music Association (IBMA) annual conference and festival, Raleigh.

2015 “*Música Popular* and the Invention of National Art Music in Brazil.” Society for Music Theory (SMT) annual conference, Louisville.

2015 “‘Together Again,’ But We Keep on Crying: Buck Owens, Tom Brumley, and the Pedal Steel, 1964.” Society for American Music (SAM) annual conference, Sacramento.

2014 “Revueltas’s String Quartets and the Politics of Ambivalence.” Latin American Studies Association (LASA) annual conference, Chicago.

2013 “Neither Folkloric, nor Serious, nor Transcendental: Ambivalence in the Music of Silvestre Revueltas.” American Musicological Society Midwest Chapter (AMS—Midwest) fall conference, Evanston.

2013 "Modernist Negotiations: Brazilian Art Music between the Two World Wars." Latin American Studies Association (LASA) annual conference, Washington, DC.

2013 "Carlos Chávez's *H.P.* and the International Musical Imagination." *Transcending Borders: Latin American Music and its Projection onto the World Stage*, International Symposium on Latin American Music, Virginia Tech University.

2012 "Children's Songs and Brazilian Dolls: Villa-Lobos's Racial Politics." *Between Indifference and Engagement: Music and Politics*, Stony Brook University Graduate Symposium.

### **Invited Talks**

2018 "Heitor Villa-Lobos's *Chôros No. 4* and the 'Uplift' of *Música Popular* in Brazil." Joint colloquium for St. Olaf and Carleton Colleges, Northfield, Minnesota. Funded by the Mellon Foundation.

2018 "Exoticist and Nationalist Avant Gardes in Twentieth-Century Spain and South America." Pre-concert lecture for the Cantata Singers at the American Academy of Arts and Sciences, Cambridge, Massachusetts.

2018 "First Years as Faculty." Panel discussion for graduate students in the humanities and social sciences at the University of Chicago.

### **Campus and Departmental Talks**

2018 "'Musique Cannibale': The Evolving Sound of Indigeneity in Heitor Villa-Lobos's *Tres poêmas indígenas*." Music Theory Colloquium, Eastman School of Music.

2015 "'Way Down South in Dixie': Langston Hughes and Blackness in the American South as Interpreted by Carlos Chávez and Silvestre Revueltas." Talk given at Music History/Theory Workshop, University of Chicago.

2012 "Heitor Villa-Lobos's *A Prole do Bebê No. 1*: Toward an Analytical Approach of *Modernismo* Music." Talk given at Music History/Theory Workshop, University of Chicago.

### **Respondent/Discussant/Chair**

2018 Chair and joint organizer for panel, "Theorizing the Roots of Recorded Popular Music." Society for Music Theory (SMT) annual conference, San Antonio.

2017 Respondent/Discussant for several papers submitted to Transnational Musical Modernities workshop, Cervantes Observatorio at Harvard University.

2017 Respondent/Chair for session, "Vernacular Culture and the Power of Celebrity." Black Lives Matter conference, Harvard University Music Department.

2015 Respondent, "Reviving Pergolesi in Stravinsky's *Pulcinella*." Talk given by Sarah Iker at Music History/Theory Workshop, University of Chicago.

2014 Respondent, "Ernst Kurth on Form and *Erformung*." Talk given by Daphne Tan at Music History/Theory Workshop, University of Chicago.

2013 Respondent, "Christ as a *Vihuela*, and the Limits of Imitation: José de Cáceda's *Villancico Qué Música Divina*, c. 1700." Talk given by Andrew Cashner at Music History/Theory Workshop, University of Chicago.

## **SERVICE**

---

### **Professional**

#### Society for Music Theory (SMT)

2020 Committee on Race and Ethnicity, Faculty Mentor to Graduate Student  
2018–present Editorial Board, *Music Theory Spectrum*  
2014–16 Student Member, Development Committee

#### Music Theory Society of New York State (MTSNYS)

2020–21 Chair, Program Committee  
2018–20 Board Member  
2017–18 Program Committee

#### Society for American Music (SAM)

2020–present Chair, McCulloh Fellowship Committee  
2018–20 McCulloh Fellowship Committee  
2017–present Chair, Latin American Interest Group

#### Peer Reviews for:

*Americas: A Hemispheric Music Journal*  
*Journal of the American Musicological Society*  
*Latin American Music Review / Revista de Música Latinoamericana*  
*Music Theory Spectrum*

### **Advising**

#### Butler School of Music, University of Texas at Austin

2019–20 Master's Thesis in Music Theory: Dalton Dudley, Shania Twain's *Now*

#### Eastman School of Music

2018–19 DMA Lecture Recital: Bernardo Marcondes, Brazilian choro  
2017–18 DMA Lecture Recital: Erika Izaguirre, mariachi trumpet  
2017–18 Bachelor's Honors Project: Willa Finck, old-time fiddle

### **University/Departmental**

#### University-Wide, University of Texas at Austin

2020–present Transportation Committee

#### Butler School of Music, University of Texas at Austin

2020–present Executive Committee  
2019–present Board Member, Center for American Music  
2019–2020 Rainwater Innovation Grant Committee

Eastman Theory Department	
2018–19	Ad hoc committee to develop BM program in Popular Music
2017–19	PhD Admissions Committee
2017–19	Award 39 Committee (DMA TA assignments in theory dept.)
2017–19	Undergraduate Curriculum Committee
Eastman School of Music	
2018–19	Diversity, Equity, Accessibility, and Inclusion Student–Faculty Alliance
2017–19	Diversity Committee
2017–19	DMA Orals Exams: Thomas Viloteau, guitar; Eric Laprade, conducting; Rosy Moore, harp
Student Service at University of Chicago	
2013–14	Co-Chair, Faculty–Student Teaching Forum
2013–14	Student Coordinator, Music History/Theory Workshop
2011–14	Co-Chair, Music Department Guest Colloquium Committee
2011–12	President, Graduate Music Society

## LANGUAGES

---

Portuguese (proficient)  
Spanish (proficient)  
German (elementary)

## SOCIETY MEMBERSHIPS

---

American Musicological Society  
Latin American Studies Association  
Music Theory Society of New York State  
Society for American Music  
Society for Music Theory

## ADDITIONAL EXPERIENCE

---

2007–11	Piano Faculty Sherwood Conservatory at Columbia College Chicago
2003–08	Curriculum Developer Kindermusik International

## LIST OF REFERENCES

---

**Steven Rings** (dissertation advisor)

Associate Professor

Department of Music

University of Chicago

773.702.8577

[srings@uchicago.edu](mailto:srings@uchicago.edu)

**Suzannah Clark**

Professor of Music

Department of Music

Harvard University

617.495.4009

[sclark@fas.harvard.edu](mailto:sclark@fas.harvard.edu)

**Lawrence Zbikowski**

Associate Professor

Department of Music

University of Chicago

773.702.8788

[larry@uchicago.edu](mailto:larry@uchicago.edu)

**Alejandro L. Madrid**

Associate Professor of Musicology and Ethnomusicology

Department of Music

Cornell University

607.255.5049

[alm375@cornell.edu](mailto:alm375@cornell.edu)