

Matt Brounley, Ph.D.

Curriculum Vitae

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EDUCATION

- 2022 Ph.D. in Music History and Theory, Stony Brook University
Dissertation Title: "That Sound in Your Head: Guitar Tone Values
in the Entrepreneurial Age"
Advisor: Dr. Benjamin Tausig
Readers: Dr. Stephen D. Smith, Dr. Judith Lochhead, Dr. Eliot
Bates (CUNY Graduate Center)
- 2013 BMus in Music History, McGill University
Minor: Music Education
Minor Concentration: Education for Arts Students

PROFESSIONAL APPOINTMENTS

- 2025- External Relations Officer, The American Musicological Society
- 2023- Lecturer, Rutgers University
- 2023-2025 Special Projects Coordinator, The American Musicological
Society
- 2021- Adjunct Associate Professor, Long Island University Brooklyn
- 2018 Adjunct Lecturer, Eugene Lang College of the Liberal Arts
- 2017-19 Adjunct Lecturer, John Jay College of Criminal Justice
- 2013-19 Graduate Student Instructor Stony Brook University

PUBLICATIONS

Refereed Journal Articles

- 2024 "Work is a Dirty Word Around Here": Jimmy Buffett's *Escape to
Margaritaville* and
Escapist Leisure in Jukebox Musicals" in *Americas: A
Hemispheric Music Journal* 32/1.

Book Chapters

- 2027 "Slowcore, Guitar Tone, and the Virtuosity of Monotony." In *The
Palgrave Handbook of Indie Music*, Edited by Theo Cateforis
and Andrew Mall. Palgrave MacMillan (Forthcoming)
- 2026 "Are Musical Instruments Commodities?: Studying Instrumental
Value in 21st Century Global Capitalism." In *Analyzing Musical
Instruments: Approaches from Popular Music Studies*. Edited by
Megan Lavengood and Brian Wright. Palgrave MacMillan
(Forthcoming)

- 2024 "They Don't Make Em' Like They Used To: Trends in Electric Guitar Design from 1970-2020" in *The Cambridge Companion to the Electric Guitar* edited by Steve Waksman and Jan Herbst. Cambridge University Press.
- 2020 "Sound Studies" in *The Wiley Handbook of Listening* edited by Debra Worthington and Graham Bodie. Wiley.

PUBLICATIONS CONT.

Reviews

- 2024 "Hound Dog by Eric Weisbard," in *The Journal of Musicological Research*, 43/1 (2024).
- 2014 "A Theory of Musical Analysis: On Segmentation and Associative Organization by Dora Hanninen," in *Musicology Australia*, Vol. 36/1 (2014).

WORKS IN PROGRESS

Monograph: *That Sound in Your Head: Guitar Tone Values and Neoliberalism*. Proposal for Palgrave MacMillian

Article: "Sounding Deregulation: The Gibson Government Series Electric Guitars and Conservative Ideology in the 2010s"; For submission to *Ethnomusicology*; ~10,000 words

Article: "The Industrial Mythology of Distortion: A Product History of Race, Gender, and Class"; For submission to *The Journal of Popular Music Research*; ~10,000 words

AWARDS AND FELLOWSHIPS

- 2021 Stony Brook University: Presidential Dissertation Completion Fellowship (\$20,000)
- 2019 Stony Brook University: President's Award for Excellence in Teaching by a Graduate Student (\$1,000)
- 2019 State University of New York: Open SUNY Online Teaching Ambassador
- 2017 Stony Brook University: Distinguished Travel Award

CONFERENCE ACTIVITY

- 2027 "Slowcore, Guitar Tone, and the Virtuosity of Monotony," The Society for American Music 53rd Annual Conference, Buffalo, NY.
- 2026 "AI, Experiential Learning, and the Intermundane," *Rutgers Online Learning Conference*
- 2024 "Visions of Afrofuturism from the 1970s with Damon Locks and Black Monument Ensemble," Event Producer and Session Chair,

- Annual Meeting of the American Musicological Society*, Palmer House Hilton Hotel, Chicago, IL.
- 2024 AMS Popular Music Study Group Junior Scholar Symposium, Case Western Reserve University, Cleveland, OH.
- 2024 “AI and the Music History Classroom” *Teaching Music History Conference*, Columbus State University, Columbus, GA.
- 2019 “The Entrepreneurial Values of Tone: Selling Sound in a New York City Guitar Shop” *Annual Meeting of the American Musicological Society*, Westin Waterfront Conference Center, Boston, MA.
- 2019 “When Distortion was Noisy: Guitar Sounds in Capitalist Historiography” *IASPM-US 2019 Conference – Musical Cities: Music, Historiography, and Myth*, New Orleans Jazz Museum, New Orleans, LA.

CONFERENCE ACTIVITY CONT.

- 2018 “Sounding Deregulation: The Gibson Government Series and the Globalized Electric Guitar,” *Barry S. Brook Centennial Conference: Music in the Age of (Post)Globalization*, CUNY Graduate Center. New York, NY.
- 2017 “Transparent Sound: The Klon Centaur and Neoliberal Ethics,” *Conference of The Northeast Popular Culture Association*, UMass Amherst, Amherst, MA.
- 2017 “Clean is Just...Clean: Negotiating Timbre in a New York City Guitar Shop,” *Conference of the Royal Musical Association Music and Philosophy Study Group*. Kings College, London, UK.
- 2015 “Hauntological HiFi: Sonos, Tidal, and the Birth of a New HiFi,” *Periods and Waves: A Conference on Sound and History*. Stony Brook University, Stony Brook, NY.

INVITED TALKS

- 2025 *String Theory Guitar Documentary*, interviewee on guitar history. Directed by R. Levin
- 2024 “Guest Lecture on Public Musicology,” *Columbus State University*, Columbus, GA.

- 2018 “Enlivening Discussion Groups in Online Classrooms,” *National Distance Learning Week Lunch and Learn Sessions*. Stony Brook University Center for Excellence in Teaching and Learning, Stony Brook, NY.
- 2018 “The History of Hip Hop” *Special Panel for the Stony Brook Libraries Equity, Inclusion, and Diversity Committee Series*. Stony Brook University Library, Stony Brook, NY.

PUBLIC AND INTERDISCIPLINARY MUSIC, ARTS, AND HUMANITIES PROJECTS

- 2026- *Teaching Early Music with Computers* – Project Lead
- AMS institute for higher education faculty supported by an awarded NEH Institutes grant (\$175,000)
 - Two-week residential institute held at New York University in Summer 2026 (Project Directors Dr. Richard Freedman and Dr. Julie Cumming)
 - Responsibilities: Grant development, institute organization, grant agency liaison, lead project coordinator, and event production
- 2025- *Musics of America: Telling Our Stories Institute* – Project Lead
- AMS institute for higher education faculty supported by an awarded NEH Institutes grant (\$175,000)
 - Two-week residential institute to be held at University of Maryland in Summer 2025 (Project Directors Dr. Tammy Kernodle and Dr. Danielle Fosler-Lussier)
 - Responsibilities: Grant development, institute organization, grant agency liaison, lead project coordinator, and event production

PUBLIC AND INTERDISCIPLINARY MUSIC, ARTS, AND HUMANITIES PROJECTS CONT.

- 2023- *The Many Musics of America Project* – Project Lead
- AMS public musicology event series on American music supported by an awarded NEH Public Humanities Project grant (\$337,000)
 - Responsibilities include event organization, fundraising, and production for public lectures and performances across the U.S.
 - Selected Events Produced:
 - From Veracruz to Virginia (Dr. Sofia Enriquez – Floyd, VA: 2024)
 - Kennedy Creek Old Time Festival (Dr. Esther Morgan-Ellis – Suches, GA: 2024)
 - Orchestrating Blackness (Dr. Kedrick Armstrong – San Francisco, CA: 2024)
 - Ma Rainey’s Blues (Dr. Molly Doran – Columbus, GA: 2024)
 - Lecture on Stephen Sondheim (Dr. Jake Johnson – Chicago, IL: 2024)
 - Scott Joplin’s Ragtime (Dr. Marilyn Nonken – Denver, CO: 2023)

- Singer-Songwriter Traditions (Allison Young – Towson, MD: 2025)
- Visions of Afrofuturism (Damon Locks – Chicago, IL: 2023)
- Science, Music, and Esotericism (Drs. Anna Gawboy and Chris Scheer – Chicago, IL: 2025)
- Appalachian Sound Archives (Dr. Brian Harnetty – Boone, NC: 2025)
- Ignatio Sancho and Trevor Weston (Dr. Rebecca Cypess – Philadelphia, PA: 2025)

2024 - *Music Means: A Digital Platform on Music and Meaning* – Project Coordinator

- Awarded 2024 NEH Digital Projects in the Humanities Grant (\$30,000)
- AMS online digital platform for the public audience surrounding themes in American music
- Features include story articles, digital listening rooms, and interactive playlists
- Topics include New Orleans jazz, country music, and American concert music
- Responsibilities: Grant development/fundraising, content development, sound engineering, and coordination of technical stakeholders for platform

TEACHING EXPERIENCE

Key: F = Fall; S = Spring; Sum = Summer

Rutgers University

Rock and Roll – Origins to Present Short Course (S 23, F 23, S 24, F 24)

- Asynchronous; ~ 60 students; Supervised course redesign to incorporate content on AI ethics

Rock and Roll – Origins to Present Long Course (S 24, F 24, S25, F25, S26, F26)

- Asynchronous; ~30 students
- Spearheaded 2025 assessment redesign and implementation of new engagement with AI/ethics

From Jazz to Hip Hop (S 26)

- Asynchronous; ~30 students

Long Island University: Brooklyn - Roc Nation School of Music, Sports, and Entertainment

History of Country Music (F 23, F24)

- In person; ~ 20 students

Senior Capstone Seminar (F 23)

- In person; ~ 20 students

Advanced Instruction in Music Theory (S 22, F 22, S 23, Sum 23, F 23; S 24)

- Private instruction; ~ 5 students per semester

Piano Lab I (S 22, F 22)

- In person; ~ 30 students

History of Rock Music (F 21, F 22, S 23, S 24)

- In person; ~30 students

TEACHING EXPERIENCE CONT.

Long Island University: Brooklyn - Roc Nation School of Music, Sports, and Entertainment Cont.

History of R&B (S 22, F 22, F 23)

- In person; ~ 60 students

Aural Skills & Ear Training I (S 22, S 23)

- In person; ~ 20 students

Aural Skills and Ear Training II (S 22, S 23)

- In person; ~20 students

Independent Study in Music History and Theory (S 22, F 23)

- Private study; ~ 10 students

Advanced Independent Study in Conducting (Sum 23)

- Private study; 1 student

Private Instruction in Piano (S 22, F 22, S 23, F 23)

- Private instruction; ~ 30 students

Music and Culture (Sum 22, Sum 23)

- In person; ~ 30 students

Thesis and Culminating Project (F 22, Sum 23, F 23)

- Private instruction; ~ 3 students

The New School: Eugene Lang College

The Social Life of the Electric Guitar (S 18)

- In person advanced undergraduate seminar; ~ 10 students

John Jay College of Criminal Justice

Introduction to Music (F 17, S 18, F 18, S 18)

- In person; ~ 30 students

Stony Brook University

As Instructor of Record

Rock, Popular Music, and Society – Instructor of Record (S 19)

- In person; ~ 200 students

History of Jazz – Instructor of Record (F 18, S 18)

- In person; ~ 75 students

Stony Brook University

As Instructor of Record

Elements of Music – Instructor of Record (F 14, S 15)

- In person; ~ 20 students

Exploring Hip Hop – Instructor of Record (Sum 15, Sum 17, Sum 18)

- Hybrid; ~ 30 students

As Teaching Assistant

Western Music before 1600 (S 17)

Music since 1900 (F 17)

Western Music 1600-1830 (F 16)

History of Jazz (S 16)

Music in China (F 15)

Introduction of Music (F 13, S 14)

UNIVERSITY SERVICE

2023	Director, Roc Nation Summer Academy
2023-	Executive Committee Member, Long Island University Faculty Federation
2023-	Bylaws Committee Member, Long Island University Faculty Federation
2022-	Faculty Lead Music Theory Tutoring: Long Island University: Brooklyn
2018-19	Speaker of the Senate, Stony Brook Graduate Student Organization
2018-19	Committee Chair, Stony Brook Graduate Student Organization Distinguished Travel Award Selection Committee
2018-19	Committee Chair, Stony Brook Graduate Student Organization Rules and Constitution Committee
2017-18	Senator, Stony Brook Graduate Student Organization
2017-18	Graduate Student Representative, Stony Brook Graduate Music Committee
2017-18	Faculty Search Committee Member, Stony Brook University
2015-17	Program Note Writer, Stony Brook Symphony Orchestra
2014	Steering Committee Member, Stony Brook Graduate Music Symposium

SERVICE TO THE FIELD

2025-	External Relations Officer, The American Musicological Society
2023-25	Special Projects Coordinator, The American Musicological Society
2018	Program Committee Member, AMS Popular Music Study Group
2017	Peer Reviewer, <i>Organized Sound</i>
2016-	Founder and Organizer, AMS After Dark Annual Humor Panel

OTHER PROFESSIONAL/TEACHING SKILLS

Languages: English (native); Spanish (conversational); French (limited working proficiency)

Instrument Skills: Voice (teaching proficiency); Aural Skills (teaching proficiency); Guitar (teaching proficiency); Piano (elementary teaching proficiency); Instrumental Conducting (proficient); Choral Conducting (proficient)

Software Skills: Music Notation (proficient); DAW (proficient); LMS Design (Brightspace, Canvas, Blackboard proficient); Web Design (HTML/CSS intermediate)

Production Skills: Concert/Stage Management (proficient); Live Sound/Lighting Design (advanced)

PROFESSIONAL ASSOCIATION MEMBERSHIP

American Musicological Society (AMS); American Musicological Society Popular Music Study Group (AMS-PMMSG); Society of Music Theory (SMT); Society for Ethnomusicology (SEM); American Musicological Society Organology Study Group; International Association for the Study of Popular Music (IASPM-US)

OTHER PROFESSIONAL EXPERIENCE

- 2024- Staff Member and Organizer: AMS Teaching Music History Conference (Columbus, GA and New York City)
- Responsibilities:
- Core staff for conference of 100 participants in 2024 and 2025
 - Venue contracting, catering/scheduling management, and program coordinator
 - Travel award management
 - Special event manager and workshop leader
 - Program, marketing, and communications design

OTHER PROFESSIONAL EXPERIENCE CONT.

- 2024- Staff Member and Organizer: AMS Annual Meetings (2023-Denver/2024-Chicago/2025-Minneapolis/2026-Online/2027-Seattle/2028-San Diego)
- Responsibilities:
- Core staff for conference of 1,700 participants in 2023, 2024, and 2025)
 - Point of contact for advertising and exhibitor relations
 - Lead organizer for special events/performance production
 - Local partners arrangements
 - Program committee liaison and scheduling
 - Chair of multiple sessions and streams, including the Career Development for American Music grant cohort
 - Marketing and social media special projects

- 2019-21 Flagship Store Manager: Guitar Center Union Square/Guitar Center Times Square
- Responsibilities:
- Highest ranking manager of all departments including sales, services, artist relations, professional relations, rentals, and education
 - Payroll, scheduling, recruitment, and employee management for ~70 employees
 - Exceeded yearly sales goals of ~\$14 million in revenue
 - Maintained book of high-profile clients including SNL, Electric Lady Studios, Broadway theaters, and numerous professional touring musicians
 - Led manager training programs across New York district
 - Led COVID emergency response team in compliance with NYC law
 - Sold \$2.5 million of inventory in two months and prepared location for permanent closure

- 2018-19 Customer Service Manager: Guitar Center Union Square
- Responsibilities:
- Lead sales manager for guitars, premium guitars, and accessories departments
 - Supervised/trained sales team of ~20 employees
 - Led vintage/used guitar buying authorizations
 - Promoted to Store Manager within 6 months

