

DAN DIPIERO

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EDUCATION

- 2019 PhD, Comparative Studies**
The Ohio State University
Dissertation: “Contingent Encounters: Improvisation in Music and Everyday Life”
Committee: Barry Shank and Philip Armstrong (advisors), Eugene Holland, Ryan Skinner
- 2014 MA, Critical Studies: Aesthetics and Politics**
California Institute of the Arts
Thesis: “Fixing the Limit: Thinking Contingency in Aesthetics and Politics”
Advisers: Arne De Boever and Martín Plot
- 2012 MFA, Music: Jazz Studies**
California Institute of the Arts
Adviser: Joe LaBarbera
Two MFA recitals original music and arrangements
- 2009 BM, Music: Jazz Studies**
Capital University Conservatory
Adviser: Bob Breithaupt
Two undergraduate recitals

PUBLICATIONS

Peer-Reviewed Articles

- 2018** [“Improvisation as Contingent Encounter, Or: the Song of My Toothbrush”](#), *Critical Studies in Improvisation/Études critiques en improvisation* vol. 12, no. 2 (23 December, 2018).

Book Chapters

- 2020** Book Chapter | “Rancière and Improvisation: Reading Contingency in Music and Politics”, in [Rancière and Music](#), ed. Chris Stover, Patrick Nickleson, João Pedro Cachopo (Edinburgh University Press, 2020).

Editor-Reviewed Articles/Public Scholarship

- 2020** [“Bracing for Impact: Music, Millennials, and What Comes After COVID-19”](#), *Blog/Los Angeles Review of Books* (online: May 11, 2020).
- 2020** [“This and the Coming Crisis: Reid Anderson, Craig Taborn, and Dave King’s Golden Valley is Now”](#), *Blog/Los Angeles Review of Books* (online: February 3, 2020).
- 2020** “Danser jusqu’à l’effondrement”, translated by Julie Ghibaudo and Guillaume Heuguet, [Audimat no. 13](#).

- 2019 [“Tik Tok: Post Crash Party Pop, Compulsory Presentism, and the 2008 Financial Collapse”](#), *Sounding Out!* (online: October 21, 2019).
The [second-most viewed](#) post of 2019
- 2017 [“Improvising What?: A Review of Georgina Born, Eric Lewis, and Will Straw’s *Improvisation and Social Aesthetics*”](#), *boundary 2* online, October 11, 2017.
- 2013 Review: *Claude Lefort: Thinker of the Political* (Martín Plot, ed.), *Continental Philosophy Review* vol. 46, no. 4, 603-607.

OTHER PUBLIC SCHOLARSHIP

- 2020 Exhibition Playlist and Blog Post | “In Relation: A Playlist for Climate Changing”, *Wexner Center for the Arts Blog*, “*Read, Watch, Listen*” (online, forthcoming)
- 2020 Consultation | Exhibition Advisory Committee, “Climate Change”, Wexner Center for the Arts Roundtable conversation will be published in the exhibition catalogue
With: Erica Levin (Assistant Professor of Art History, Ohio State University), Margaret Price, (Director of Disability Studies Program and Associate Professor of English, Ohio State University) Maurice Stevens (Professor of Comparative Studies, Ohio State University), and Lucille Toth (Assistant Professor of French, Ohio State University Newark)
- 2019- Research Blog, dandipiero.com/blog
On my own work and related topics
- 2018 Podcast | Interview with Rachel Elliott, [“Epistemology Series: Contingency and Everyday Improvisation”](#), *Sound it Out* (May 8, 2018) with the International Institute for Critical Studies in Improvisation

CONFERENCE PRESENTATIONS

- 2020 “Approaching Improvisation: Autoethnography and Related Methodological Questions”, The Autoethnography of Composition and the Composition of Autoethnography Conference, International Association for the Study of Popular Music, DA-CH (University of Glasgow)*
- 2020 “Big Feelings: Feminist Movement in and Beyond The Ophelias”, International Association for the Study of Popular Music-US Annual Conference (Ann Arbor, MI)**
- 2020 “Big Feelings: Feminist Movement in and Beyond The Ophelias”, Popular Culture Association (Philadelphia, PA)***
- 2020 “Many Small Other Worlds: Politics and Feelings in the Music of The Ophelias”, Penny Lecture Series, Miami University of Ohio

- 2019 “Improvisation and Everyday Performance”, Cultural Studies Association (New Orleans, LA)
- 2018 “Contingency, Affect, Improvisation: Toward a Theory of Musical Action”, Capacious: Affect Inquiry/Making Space Conference (Millersville University, Lancaster PA)
- 2018 “Music, Politics, Contingency: Two Interventions Around Improvisation”, Cultural Studies Association (Carnegie Mellon University, Pittsburgh PA)
- 2017 “Improvisation as Pedagogy of Dissent”, American Studies Association (Chicago IL)
- 2017 “Listening to Contingency: Improvisation and Everyday Life”, International Institute for Critical Studies in Improvisation McGill University Colloquium
- 2016 “Contingent Encounters: Improvisation and Everyday Life”, New Universalisms: Aesthetics, Media, Politics (University of Minnesota Graduate Student Conference)
- 2016 “On Music and Politics: Thinking Rancière Through the Notion of Contingency”, American Comparative Literature Association (Harvard University, Cambridge MA)
- 2015 “Beyond the Event: Contingency and Indeterminacy in Music and Politics”, N-Determination and Critical Practices of Resistance Graduate Student Conference (UC Irvine)

*Event moved online due to COVID-19

**Event postponed due to COVID-19

***Event cancelled due to COVID-19

TEACHING EXPERIENCE

Miami University
2019-2020

Visiting Assistant Professor of American Studies, Department of Global and Intercultural Studies

Courses Taught:

AMS 205: Introduction to American Studies (online, summer)
Collaborative Syllabus

AMS 205: Introduction to American Studies (3/3, fall and spring)
Introduces American Studies as a discipline and also as a mode of Critical thought through the topic of American popular culture. Multiple forms of popular media are interpreted using a variety of critical theoretical perspectives.

Ohio State University
2014-2019

Graduate Teaching Associate | University Fellow, Comparative Studies

Courses Taught:

CS 3686: American Cultural Studies and Popular Music (spring 2017, 18, 19)

Teaches the history of American Popular Music through the intersection of the musical and the social.

CS 2264: Introduction to Popular Culture Studies (fall 2016, 17, 18)

This course introduces students to debates and methods in the study of popular culture, including Marxist, semiotic, postcolonial, and poststructural perspectives. Students deploy these perspectives on a variety of contemporary “objects”, paying special attention to questions of performed identity positions.

CS 1100: Introduction to the Humanities, Cross-Cultural Perspectives (summer 2017)

This course introduces the humanities from cross-cultural perspectives, prioritizing the humanities as a relation to thought, rather than a set of disciplines.

CS 3645: Cultures of Medicine (spring 2016)

GTA for David Horn

CS 1100: Introduction to the Humanities (fall 2015)

GTA for Nina Berman

CalArts
2010-2012

Graduate Teaching Associate

Courses Taught:
Jazz Ensemble (fall 2010)

Private Lessons Instructor (fall and spring 2010)

Capital University
2009

Adjunct Faculty Instructor
Private Percussion Lessons

AWARDS

- 2020** Selected for the Penny Lecture Series at Miami University, \$500 in professional development funds
- 2019** Honorable Mention: The Richard Bjornson Award for Excellent Essay, “Improvisation as Contingent Encounter”
An annually given award, essays are nominated and selected by the Comparative Studies department
- 2017** The Margaret Lynd Award for Excellence in Teaching in Comparative Studies
An annually given award, teachers are nominated by students and selected by the department.

- 2015** Arts and Humanities Small Research Grant
- 2014** Ohio State University Fellowship
Highest award for incoming graduate students
- 2014** Arts and Humanities Small Research Grant
- 2012** Jazz Education Network: Outstanding Contribution to Jazz Education
- 2012** CalArts Critical Studies Scholarship
- 2010** CalArts Music Scholarship
- 2010** School for Improvisational Music Workstudy Scholarship
Awarded based on audio submissions
- 2008** Cozy Cole Prize in Jazz Percussion
Awarded at the Capital University Scholarship Recital Competition
- 2005** Capital University Music Scholarship

INVITED TALKS

- 2018** Guest Lecture on popular music and the Vietnam war in “CS 3608: Representations of the Experience of War”, Comparative Studies, The Ohio State University
- 2018** Guest Lecture on the history of hip-hop in “CS 2101: Literature and Society”, Comparative Studies, The Ohio State University
- 2017** Guest Lecture on the history of hip-hop in “CS 2101: Literature and Society”, Comparative Studies, The Ohio State University
- 2016** Guest Lecture on Kendrick Lamar’s *To Pimp a Butterfly* in “CS1100: Introduction to the Humanities”, Comparative Studies, The Ohio State University

MUSIC EXPERIENCE AND CREATIVE WORK

- 2020** Ongoing music projects: Small Songs and Common Things (original music), freelance jazz work
- 2018** Host: Improvised Music Workshop, Musicologie in Grandview OH
Hosted a collaborative workshop that de-emphasizes genre-based approaches to improvisation, instead focusing on fundamental concepts for any musician of any skill level. Deep listening, a variety of collaborative exercises, and student compositions are all central.
- 2017** Host: Improvised Music Workshop, Jazz Arts Group in Columbus OH

- 2012 Improvisational Music Workshop, Ralph Alessi (CalArts)
- 2012 The Music of John Cage (intensive, CalArts)
- 2010 School for Improvisational Music Winter Intensive (Brooklyn)
- 2005 Contemporary Youth Orchestra (drums/percussion)
 Cleveland Youth Wind Symphony
 Cleveland Music School Settlement Percussion Ensemble
 Oberlin Percussion Institute
 Baldwin Wallace Summer Music Institute

Studied With: Joe LaBarbera, Charlie Haden, Wadada Leo Smith, Vinny Golia, Darek Oles, Larry Koonse

Recorded: Cartoon Network's *Adventure Time*, CalArts Capitol Records Jazz CD Project (2012), Many independent projects

Performed: Pacific Standard Time Los Angeles, Jazz and Ribs Festival Columbus, Percussive Arts Society International Convention, Severance Hall

Lessons/Masterclasses: John hollenbeck, tom rainey, ralph alessi, tyshawn sorey, John Hébert, Andy MilneJ. Granelli, Andrew D'Angelo, Fred Hersch, Peter Erskine, Jamey Haddad, Peter Retzlaff, Kiko Freitas, Allen Otte

SERVICE AND ENGAGEMENT

- 2019 Peer Reviewer for a chapter in *Artistic Practice as Research in Jazz: Positions, Theories, Methods* (forthcoming, Routledge)
- 2019 Online Course Development, AMS 205
 Collaborated with Sande Garner and Carolyn Hardin to develop an interdisciplinary, online version of Introduction to American Studies, Miami University
- 2019 Host, American Studies Movie Night (recruitment event), Miami University
- 2019 Panel Chair, Comparative Studies Undergraduate Colloquium, Ohio State University
- 2018 UCAT Facilitator
 Hired by the University Center for the Advancement of Teaching to Conduct training sessions for incoming GTAs in the humanities.
- 2018 Certificate of Completion: Diversity and Implicit Bias Training, Ohio State Council of Graduate Students

- 2017** Conference Organizing Committee, Comparative Studies Conference: “Alternative PhDs in the Humanities (Philip Armstrong, Faculty Coordinator)
- 2016** Graduate Student Representative, Graduate Studies Committee
- 2016** Graduate Student Representative, Undergraduate Studies Committee
- 2015** Conference Organizing Committee, Comparative Studies Colloquium, “(Un)Disciplined: A Conference Around the Praxis of Interdisciplinarity” (Philip Armstrong, Faculty Coordinator)
- 2014** Graduate Student Representative, Lecture Committee

REFERENCES

Dr. Barry Shank
Professor and Department Chair, Comparative Studies
The Ohio State University
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Dr. Ryan Skinner
Associate Professor of Musicology, Ethnomusicology
The Ohio State University
skinner.176@osu.edu

Dr. Chris Stover
Research Fellow, RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion
University of Oslo
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Dr. Philip Armstrong
Professor and Chair of Graduate Studies, Comparative Studies
The Ohio State University
armstrong.202@osu.edu

Dr. Eugene Holland
Professor Emeritus, Comparative Studies
The Ohio State University
holland.1@osu.edu