

DAN DIPIERO, PhD

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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), Ryan Skinner, Eugene Holland

Research Areas: Music Studies (Musicology, Ethnomusicology, American Studies) and Critical Cultural Studies

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

Monograph

Forthcoming *Contingent Encounters: Improvisation in Music and Everyday Life*, University of Michigan Press.

Book Chapters

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

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 (December 23).

Editor-Reviewed Media/Public Scholarship

- 2021 Digital Lecture/Field Notes: “Big Feelings: Feminist Affect in Indie Rock After 2000,” *Journal of Popular Music Studies* vol. 33, no. 4 (forthcoming).
- 2021 Essay: “Around Again: 70s and 90s Nostalgia in US Popular Music,” *Audimat* (forthcoming).
- 2021 Blog Post: [“Climate Changing: Playlist for a changing planet”](#), *Wexner Center for the Arts Blog*, [“Read, Watch, Listen”](#) (February 1).
- 2021 Published Roundtable with Lucy Zimmerman, Erica Levin, Margaret Price, Maurice Stevens, and Lucille Toth: “Questioning Access: Advisor Committee Roundtable Discussion.” *Climate Changing: On Artists, Institutions, and the Social Environment*, gallery guide. Wexner Center for the Arts, Columbus OH.
- 2020 Blog Post: [“Bracing for Impact: Music, Millennials, and What Comes After COVID-19”](#), *Los Angeles Review of Books*(May 11).
- 2020 Album Review: [“This and the Coming Crisis: Reid Anderson, Craig Taborn, and Dave King’s Golden Valley is Now”](#), *Blog/Los Angeles Review of Books*(February 3).
- 2020 Essay: “Danser jusqu’à l’effondrement”, translated by Julie Ghibaudo and Guillaume Heuguet, *Audimat no. 13*.
- 2019 Essay: [“Tik Tok: Post Crash Party Pop, Compulsory Presentism, and the 2008 Financial Collapse”](#), *Sounding Out!* (October 21).
The [second-most viewed](#) post of 2019
- 2019- Research Blog, [dandipiero.com/blog](#)
On my own work and related topics

Book Reviews:

- 2021 “Review: Anthony Reed’s *Soundworks: Race, Sound, and Poetry in Production* (Duke University Press), *Journal of Popular Music Studies*(forthcoming).
- 2017 [“Improvising What?: A Review of Georgina Born, Eric Lewis, and Will Straw’s *Improvisation and Social Aesthetics*”](#), *boundary 2* online (October 11).
- 2013 Review: *Claude Lefort: Thinker of the Political*(Martín Plot, ed.), *Continental Philosophy Review* vol. 46, no. 4, 603-607.

MEDIA

- 2021- Host: [Public Cultural Studies Podcast](#)

2018 Podcast Interview with Rachel Elliott: [“Epistemology Series: Contingency and Everyday Improvisation”](#), *Sound it Out* (May 8, 2018).

REFEREED CONFERENCE PRESENTATIONS

2021 “Big Feelings: Feminist Affect and Indie Rock After 2000”, International Association for the Study of Popular Music (US) Annual Conference (online).

2020 “Navigating Space: Improvisation as Contingent Encounter”, in the joint panel “Envisioning Encounters, Possibilities, and Spaces of Radical Potential”, American Studies Association Annual Conference (Baltimore, Maryland).*

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 (online).

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 cancelled due to COVID-19

TEACHING EXPERIENCE

Ohio State University Lecturer, Department of Comparative Studies
2021-

Courses Taught:

CS3686: American Popular Music and Cultural Studies (SP21, F21)

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

CS2264: Introduction to Popular Culture Studies (SP21)

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.

CS2281: American Icons (F21)

Interdisciplinary methods in American studies. Emphasis on the plurality of identities in American culture.

CS 2367.08: American Identity in the World (F21)

Interdisciplinary methods in American studies. Emphasis on self-reflexivity with regard to American identities, and cross-cultural perspectives.

CS2101: Literature and The Self (SP21)

Examines the intersection of literature, the self, and society by studying texts that either address social and political themes or imagine individuals in the context of such socio-political forces.

CS1100: Introduction to the Humanities, Cross-Cultural Perspectives (SP21, F21)

Introduces the humanities from cross-cultural perspectives, prioritizing the humanities as a relation to thought, rather than a set of disciplines. Prioritizes self-reflexivity on American culture by examining contemporary cultural conditions and by introducing the history of capitalism and colonialism.

Ohio State University Lecturer, Department of French and Italian
2020-2021

Courses Taught:

IT2055: Mafia Movies (F 2020, online), Teaching Assistant for Dana Renga

IT2051: Italian Journeys (F 2020, online), Teaching Assistant for Jonathan Combs-Schilling

Miami University Visiting Assistant Professor of American Studies, Department of Global and Intercultural Studies
2019-2020

Courses Taught:

AMS 205: Introduction to American Studies (SU 2020, online)
Co-developed (with Sandra Garner and Carolyn Hardin), interdisciplinary online course.

AMS 205: Introduction to American Studies (3/3, F 2019 and SP 2020)

Ohio State University Graduate Teaching Associate | University Fellow, Department of Comparative Studies
2014-2019

Courses Taught:

CS3686: American Popular Music and Cultural Studies (SP 2017, 2018, 2019)

CS2264: Introduction to Popular Culture Studies (F 2016, 2017, 2018)

CS1100: Introduction to the Humanities, Cross-Cultural Perspectives (SU 2017)

CS3645: Cultures of Medicine (SP 2016)
GTA for David Horn

CS1100: Introduction to the Humanities (F 2015)
GTA for Nina Berman

CalArts Graduate Teaching Associate
2010-2012

Courses Taught:

Jazz Ensemble (fall 2010)

Private Lessons Instructor (fall and spring 2010)

Capital University **Adjunct Faculty Instructor**

2009 Private Percussion Lessons

AWARDS

- 2020** \$500, American Studies Association Solidarity Fund Emergency Grant
- 2020** \$500, Miami University Penny Lecture Series Funding
- 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 “CS2101: Literature and Society”, Comparative Studies, The Ohio State University
- 2017 Guest Lecture on the history of hip-hop in “CS2101: 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, Bob Breituaupt, Bill Ransom; Charlie Haden, Wadada Leo Smith, Vinny Golia, Darek Oles, Larry Koonse, Bob McKee

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 | ENGAGEMENT | COLLABORATION

- 2021-** Freelance Content Management Assistance for Laura Portwood-Stacer (Manuscript Works)
- 2021** Peer Reviewer, article submitted to the Journal of the American Musicological Society
- 2020** Joint Panel Collaboration: co-developed and successfully pitched the panel “Envisioning Encounters, Possibilities, and Spaces of Radical Potential” for the American Studies Association Annual Conference with Lisa Daily (NYU), Sophie Sapp Moore (University of Wisconsin-Madison), Basak Durgun (Miami University), Caroline West (George Mason University).
- 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

Barry Shank
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The Ohio State University
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Ryan Skinner
Associate Professor of Musicology, Ethnomusicology
The Ohio State University
skinner.176@osu.edu

Chris Stover
Senior Lecturer in Music Studies and Research
Griffith University, Queensland AU
chrisstover.718@gmail.com

Philip Armstrong
Professor and Department Chair, Comparative Studies
The Ohio State University
armstrong.202@osu.edu

Eugene Holland
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The Ohio State University
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