

# DAN DIPIERO, PhD

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## POSITIONS HELD

- 2022–** Visiting Assistant Professor of Music in Musicology, Ithaca College  
**2020–2022** Lecturer of Comparative Studies (Full Time), the Ohio State University  
**2019–2020** Visiting Assistant Professor of American Studies, Miami University  
**2014–2019** University Fellow and Graduate Teaching Associate, the Ohio State University

## 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 La Barbera  
Two MFA recitals original music and arrangements
- 2009 BM, Music: Jazz Studies**  
Capital University Conservatory  
Adviser: Bob Breithaupt  
Two undergraduate recitals

## PUBLICATIONS

### Monograph

- 2022** *Contingent Encounters: Improvisation in Music and Everyday Life* (University of Michigan)

Press).

### Peer-Reviewed Articles

- 2023** “Race, Gender, and Jazz School: Chord-Scale Theory as White Masculine Technology”, *Jazz and Culture* vol. 6, no. 1 (Spring).
- 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).

### 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).

### Editor-Reviewed Scholarship

- 2022** Essay | “Nuances de vintage”, translated by Sophie Garnier, *Audimat* no. 17 (April)
- 2022** Review Essay | “Reparation as Damage: Review of Patricia Stuelke’s *The Ruse of Repair*”, (February 10).
- 2021** Digital Lecture/Field Notes | “Big Feelings: Feminist Affect in Indie Rock After 2000”, *Journal of Popular Music Studies* vol. 33, no. 4 (December): 16–22.
- 2021** Review | Anthony Reed’s *Soundworks: Race, Sound, and Poetry in Production* (Duke University Press), *Journal of Popular Music Studies* vol. 33, no. 4 (December): 219–222.
- 2020** Essay | Dan DiPiero, «Danser jusqu’à l’effondrement. La pop festive de l’après-crise», Traduit par Julie Ghibaud, Guillaume Heuguet, *Audimat*, 2020/1 (No. 13), 1126.
- 2019** Essay | “Tik Tok: Post Crash Party Pop, Compulsory Presentism, and the 2008 Financial Collapse”, *Sounding Out!* (October 21).
- 2017** Review | “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, 603607.

### Public-Facing Work

- 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.

- 2021** Blog Post | “Climate Changing: Playlist for a changing planet”, *Wexner Center for the Arts Blog*, “Read, Watch, Listen” (February 1).
- 2021** Review Essay | “Feeling Spaces and Spatial Feelings: On The Ophelias’ *Crocus*”, *Blog/Los Angeles Review of Books* (October 19).
- 2021** Review Essay | “The Impossibility of Critique: Ostensibly on *The French Dispatch*”, *Cleveland Review of Books* (December 28).
- 2020** Review Essay | “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 | “Bracing for Impact: Music, Millennials, and What Comes After COVID-19”, *Blog/Los Angeles Review of Books* (May 11).

### **REFEREED CONFERENCE PRESENTATIONS**

- 2022** Sound Installation | *Five Places*, by Carolin Müller and Dan DiPiero, “Sonic Cartography: Soundscape, Simulation and Re-enactment” conference, (Kent, UK)
- 2022** “Race, Gender, and Jazz Theory: the Decontextual Power of an Abstract Science”, *Theorizing African American Music* conference (Cleveland)
- 2022** “A Hybrid Approach to the Canon”, *Teaching Music History Conference*, Pedagogy Study Group of the American Musicological Society (online)
- 2022** “Opposed Movements: Ambivalence and Eccentricity in the Music of Eric Dolphy”, *International Association for the Study of Popular Music Conference*, (Ann Arbor).
- 2021** “Contingent Encounters: Considering Improvisation as a Radical Practice”, *American Studies Association Annual Conference* (online).
- 2021** “Big Feelings: Feminist Affect and Indie Rock After 2000”, *International Association for the Study of Popular Music (US) Annual Conference* (online).
- 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)\*
- 2019** “Improvisation and Everyday Performance”, *Cultural Studies Association* (New Orleans)

- 2018** “Contingency, Affect, Improvisation: Toward a Theory of Musical Action”, Capacious: Affect Inquiry/Making Space Conference (Millersville)
- 2018** “Music, Politics, Contingency: Two Interventions Around Improvisation”, Cultural Studies Association (Pittsburgh)
- 2017** “Improvisation as Pedagogy of Dissent”, American Studies Association (Chicago)
- 2017** “Listening to Contingency: Improvisation and Everyday Life”, International Institute for Critical Studies in Improvisation McGill University Colloquium (Montréal)
- 2016** “Contingent Encounters: Improvisation and Everyday Life”, New Universalisms: Aesthetics, Media, Politics (Minneapolis)
- 2016** “On Music and Politics: Thinking Rancière Through the Notion of Contingency”, American Comparative Literature Association (Boston)
- 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

## **INVITED TALKS AND COLLABORATIVE WORK**

- 2021– Co-Chair** (with Christine Capetola) | Music and Sound Studies Working Group, Cultural Studies Association
- 2022 Participant** | “American Musicological Society Popular Music Study Group Junior Faculty Symposium”, with Kyra Gaunt, Daniel Goldmark, Mark Katz, Kimberly Mack, Elliott Powell, Steve Waksman, and Gayle Wald (Cleveland)
- 2022 Co-Organizer** | “Improvised Movements: Bodies, Theories, and Fugivity” panel (with Marc Hannaford, Tracy McMullen, Nichole Rustin-Paschal), International Association for the Study of Popular Music annual conference (Ann Arbor)
- 2022 Visiting Scholar** | Martin Buber Society of Fellows in the Humanities and Social Sciences, The Hebrew University of Jerusalem
- 2022 Participant** | Thematic Workshop: “Surprise”, RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo (online)

- 2021 Book Talk** | “Contingent Encounters: Improvisation, Everyday Life, and the Music of Eric Dolphy”, Lectures in Musicology Series, Ohio State University
- 2020 Co-Organizer** | “Envisioning Encounters, Possibilities, and Spaces of Radical Potential” panel for the American Studies Association Annual Conference, with Lisa Daily (New York University), Sophie Sapp Moore (Rice University), Basak Durgun (Miami University), Caroline West (George Mason University).
- 2020 Lecture** | “Many Small Other Worlds: Politics and Feelings in the Music of The Ophelias”, Penny Lecture Series, Miami University of Ohio
- 2018 Guest Lecture** | “Popular Music and the Vietnam War”, in CS 3608: Representations of the Experience of War, Comparative Studies, The Ohio State University
- 2018 Guest Lecture** | “Early Hip Hop History”, in CS 2101: Literature and Society, Comparative Studies, The Ohio State University
- 2017 Guest Lecture** | “Early Hip Hop History”, in CS 2101: Literature and Society, Comparative Studies, The Ohio State University
- 2016 Guest Lecture** | “Kendrick Lamar’s *To Pimp a Butterfly*”, in CS1100: Introduction to the Humanities, Comparative Studies, The Ohio State University

## **AWARDS**

- 2022** Margaret Lynd Lecturer Teaching Award | Department of Comparative Studies, the Ohio State University
- 2022** Crane Opportunity Grant, Capital University (\$600)
- 2022** Greater Columbus Arts Council Professional Artists Group Grant, Alex Burgoyne Quartet (\$2,000)
- 2021** Greater Columbus Arts Council Professional Artists Group Grant, Small Songs (\$1,725)
- 2020** American Studies Association Solidarity Fund Emergency Grant (\$500)
- 2020** Miami University Penny Lecture Series Funding (\$500,)
- 2019** Honorable Mention: The Richard Bjornson Award for Excellent Essay, “Improvisation as Contingent Encounter” | Department of Comparative Studies, the Ohio State University
- 2017** Margaret Lynd Graduate Teaching Award | Department of Comparative Studies, the Ohio State

- 2015** Arts and Humanities Small Research Grant
- 2014** Ohio State University Fellowship
- 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

## **SERVICE**

- 2021–22** **Assistant in Course Development and GE Conversion** | Departments of African American and African Studies; Women’s, Gender, and Sexuality Studies; and Comparative Studies, the Ohio State University
- 2022** **Thesis Examiner** | “Collective Autonomy: Of Self and Selflessness & creative archaeo-Genealogy”, Griffith University, Australia
- 2021** **Peer Reviewer** | article submitted to the Journal of the American Musicological Society
- 2019** **Peer Reviewer** | chapter in *Artistic Practice as Research in Jazz: Positions, Theories, Methods* (Routledge, 2022)
- 2019** **Course Developer** | Collaborative, online syllabus for “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** | Ohio State University  
Hired by the University Center for the Advancement of Teaching to Conduct training sessions for incoming GTAs in the humanities.
- 2017**      **Co-Organizer** | 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**      **Co-Organizer** | Comparative Studies Colloquium, “(Un)Disciplined: A Conference Around the Praxis of Interdisciplinarity” (Philip Armstrong, Faculty Coordinator)
- 2014**      **Graduate Student Representative** | Lecture Committee

## **TEACHING EXPERIENCE**

### **Ithaca College**

2022–

### **Visiting Assistant Professor of Music in Musicology**

#### **Courses Taught:**

#### **History and Literature of Music I (2 sections, Fall 2022)**

History and literature of ancient music, approached through a case-studies approach.

#### **History and Literature of Music III (Fall 2022)**

History and literature of contemporary music, approached through a case-studies approach.

#### **African American Popular Music (Fall 2022)**

Introduces both the history of Black popular music in the US, as well as contemporary cultural studies frameworks for understanding the significance of such histories to the musical, social, and political culture of the US writ-large.

### **Capital University**

2022

### **Adjunct Faculty, Conservatory of Music**

#### **Courses Taught:**

#### **History of Western Art Music II (Spring 2022)**

Western music survey covering 1800 through present day, with a particular focus on the intersection between music and socio-political history, as well as an introduction to music historiography, canon construction, and critical theories of identity.

**Ohio State University**

2021–2022

**Lecturer, Department of Comparative Studies**

**Courses Taught:**

**CS3686: American Popular Music and Cultural Studies  
(Spring 2021, Fall 2021, Spring 2022)**

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

**CS2264: Introduction to Popular Culture Studies  
(Spring 2021)**

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 (Fall 2021, Spring 2022)**

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

**CS 2367.08: American Identity in the World (Fall 2021,  
Spring 2022)**

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

**CS2101: Literature and The Self (Spring 2021)**

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 (Spring 2021, Fall 2021, Spring 2022  
[Honors])**

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.



**Miami University**

2019–2020

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

**Courses Taught:**

**AMS 205: Introduction to American Studies (Summer 2020, online)**

Co-developed (with Sandra Garner and Carolyn Hardin), interdisciplinary online course.

**AMS 205: Introduction to American Studies (3/3, Fall 2019 and Spring 2020)**

**Ohio State University**

2014–2019

**Graduate Teaching Associate, University Fellow**

**Courses Taught:** Introduction to the Humanities, Introduction to Popular Culture Studies, American Popular Music and Cultural Studies

**California Institute of the Arts**

2010–2012

**Graduate Teaching Assistant**

**Courses Taught:**

**Jazz Ensemble**

**Non-major drumset lessons.**

**Capital University**

2009

**Adjunct Faculty Instructor**

Private Percussion Lessons, Conservatory Prep Division

**MUSIC EXPERIENCE, FREELANCE, AND CREATIVE WORK**

**2015– Ongoing music projects** | Small Songs, Common Things (original music), Alex Burgoyne Quartet (jazz/folk), freelance drumming work

**2021– Freelance Content Management Assistant** | Laura Portwood-Stacer (Manuscript Works)

**2022 Freelance Editing Work** | the Wexner Center for the Arts

**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 Participant** | Improvisational Music Workshop, Ralph Alessi (CalArts)

**2012 Participant** | The Music of John Cage (intensive, CalArts)

**2010 Participant** | School for Improvisational Music Winter Intensive (Brooklyn)

**2005 Member**

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 Breittaupt, 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), numerous independent projects

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

**Lessons/Masterclasses** | Tyshawn Sorey, John Hollenbeck, Tom Rainey, Ralph Alessi, John Hébert, Andy Milne, J. Granelli, Andrew D'Angelo, Fred Hersch, Peter Erskine, Jamey Haddad, Peter Retzlaff, Kiko Freitas, Allen Otte

## **MEDIA**

**2022 Podcast Interview** with Lydia Bangura, *The Theory Club: A Music Theory and Musicology Podcast* (forthcoming)

**2021 Host** | *Public Cultural Studies Podcast*  
Interviews with Christine Capetola, Eleanor Paynter, Rebecca Gibson, Raechel Anne Jolie, Maria Harvey, Nic Flores, Yuridia Ramírez, Nick Stevens

**2021 Interview** | Music Journalism Insider (October 31).

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

## REFERENCES

Barry Shank

College of Arts and Sciences Distinguished Professor of Comparative Studies  
The Ohio State University  
[shank.46@osu.edu](mailto:shank.46@osu.edu)

Sara Haefeli

Associate Professor of Musicology  
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Ryan Skinner

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The Ohio State University  
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Chris Stover

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Philip Armstrong

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