



t r a n s [...]

the 6th biennial
yale graduate music symposium
2–3 march 2018, stoeckel hall



friday, march 2

2:15 – 3:15

Clay Downham (University of Colorado Boulder)
Conceiving the Concept: Style and Practice in
Eric Dolphy's *Applications of George Russell's Lydian Chromatic Concept*
Nathan Smith (University of Chicago)
Formalizing the Fretboard's Phantasmic Fingers

3:30 – 4:30

Dylan Hillyer (York University)
'Your Tells Are So Obvious': Vocal Range and Timbre as a
Vector of Transgender Meaning in Transgender Dysphoria Blues
Steven Moon (University of Pittsburgh)
Trans/Queer Epistemologies, Multivocality, and the Ethnographic Problem

5:00 – 6:30

keynote lecture

Alexander Rehding (Harvard University)

Transcending the Final Frontier: the Golden Record and Listening in Outer Space

saturday, march 3

9:15 – 10:45

Stefan Greenfield-Casas (Northwestern University)
'Gotta catch 'em all': Towards a Theory of the Transmediagesamtkunstwerk
Erik Broess (University of Pennsylvania)
Dying to be Heard: Technology and Voice in the Modern Séance
Benjamin Safran (Temple University)
'A Kinder World than Ours': Music, Narrative, and 'Camp' in Steven Universe

11:00 – 12:30

workshop

Patrick McCreless (Yale University)

2:00 – 3:30

Sonja Wermager (Columbia University)
'That Hart May Sing in Corde': Translation and
Transformation of the Psalms as Defense of Church Music in
Matthew Parker's The Whole Psalter Translated into English Metre (1567)
Katelyn Hearfield (University of Pennsylvania)
Lip-Syncing Along to a Singing Mermaid: Various Gendered Voices in Lady Gaga's 'You and I'
Stefanie Bilidas (Michigan State University)
Crafting the Consonance: An Investigation of Metrical Dissonance in Tap Improvisation

3:45 – 5:15

Woodrow Steinken (University of Pittsburgh)
Black Metal's Transgressions, Self-Abjection, and the Horrors of Being
Subash Giri (University of Alberta)
'Folk-Rock' Music-Scene of Kathmandu: The Issues of Transculturation and Youth Identity
Katrice Kemble (Wesleyan University)
'I Can Be Your Whore': Maria Brink's Performance of Post-Feminism with In This Moment