

#YGMS2018

conference chairs

Aaron Jackson
Will Watson

hospitality

Taryn Dubois
Alexandra Krawetz

website and program

Clifton Boyd
Brian Miller

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Mark Rodgers

program committee

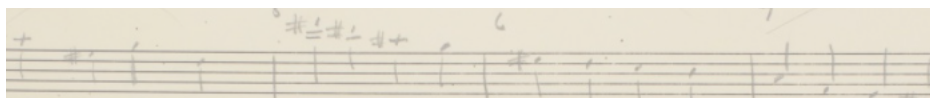
Yale Department of Music graduate students

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Professor James Hepokoski, Department Chair
Professor Richard Cohn, Director of Graduate Studies
Kristine Kinsella, Sue Penny, Bethany Hayes,
Department of Music Staff

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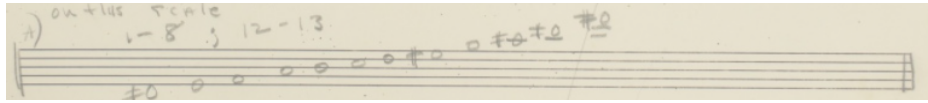
GSAS Dean's Fund for Symposia
Department of Music, Yale University
Frank Pepe Pizzeria Napoletana



t r a n s [...]

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





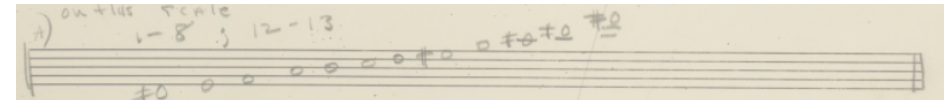
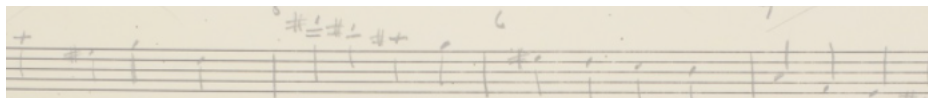
schedule of events

all events in Stoeckel 106 and 107

abstracts and other information
available at <http://ygms.yale.edu>

friday, march 2

1:00 – 2:00	registration
2:00 – 2:15	welcome and opening remarks
2:15 – 3:15	session 1 — chair: Peter Selinsky
	Clay Downham (University of Colorado Boulder): “Conceiving the Concept: Style and Practice in Eric Dolphy’s Applications of George Russell’s <i>Lydian Chromatic Concept</i> ”
	Nathan Smith (University of Chicago): “Formalizing the Fretboard’s Phantasmic Fingers”
3:15 – 3:30	break
3:30 – 4:30	session 2 — chair: Laura Brown
	Dylan Hillyer (York University): “‘Your Tells Are So Obvious’: Vocal Range and Timbre as a Vector of Transgender Meaning in <i>Transgender Dysphoria Blues</i> ”
	Steven Moon (University of Pittsburgh): “Trans/Queer Epistemologies, Multivocality, and the Ethnographic Problem”
4:30 – 5:00	break
5:00 – 6:30	keynote lecture: Alexander Rehding (Harvard University)
	“Transcending the Final Frontier: the Golden Record and Listening in Outer Space”
6:30 – 7:30	reception



saturday, march 3

8:45 – 9:15	breakfast
9:15 – 10:45	session 3 — chair: Nick Curry
	Stefan Greenfield-Casas (Northwestern University): “‘Gotta catch ‘em all’: Towards a Theory of the <i>Transmediagesamtkunstwerk</i> ”
	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 <i>Steven Universe</i> ”
10:45 – 11:00	break
11:00 – 12:30	workshop: Patrick McCreless (Yale University)
12:30 – 2:00	lunch
2:00 – 3:30	session 4 — chair: Marissa Glynias Moore
	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 <i>The Whole Psalter Translated into English Metre</i> (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”
3:30 – 3:45	break
3:45 – 5:15	session 5 — chair: John Klaess
	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”
5:15 – 5:30	closing remarks

