**CHRISTOPHER MICHAEL CULP**

(570) 762-1720 | CMCulp@gmail.com

**EDUCATION**

**PhD** Historical Musicology – (ABD)

University at Buffalo, State University of New York

Dissertation: *Rescripting the Metaphysics of Music: Serial Television Musical Episodes and*

*Human Expression in Modernist/Postmodernist Aesthetics*

**MM** Clarinet Performance (2011)

University at Buffalo, State University of New York

**MA** Philosophy (specialization in Philosophy of Art) (2011)

University at Buffalo, State University of New York

**BA** Philosophy (2006), Honors Track

Minors: Music, Psychology, English, Women’s Studies

Indiana University of Pennsylvania, Robert E. Cook Honors College

**RESEARCH INTERESTS**

Philosophy of Music, Aesthetics

20th and 21st Century Classical Music

Film Musicals, Television Musicals, Music Theatre

Feminist/Queer Theory

**TEACHING APPOINTMENTS**

***Adjunct Instructor at D’Youville University – Buffalo, NY***

**Music: Music Appreciation (**2017 – Present)

Originally designed course focused on issues of taste and historical context to musical creation and consumption. I emphasize issues of taste by exploring both contemporary and historical musical texts including *Salome*, Celine Dion, and John Cage while exploring the sociological and intersectional implications of declarations of taste, including the quotidian phrase, “I like everything but country and rap.” Course also focuses on the transmission of music through media and technology, including soundscapes in social areas, the political ramifications of Eurovision and other television contests, and the issue of World Music as a commercial category the music industry. Assignments are geared towards learning and demonstrating knowledge of critical terminology and structural listening skills in pursuing research into their personal musical tastes.

**Music: Musicals Stage and Screen** (online Fall 2020, Spring 2022, Spring 2023)

**Sociology: Human Sexuality LAB** (Fall 2023)

***Adjunct Instructor at Trocaire College – Buffalo, NY***

**Philosophy: Ethics in Healthcare** (online 2014 - 2017)

Originally designed course focusing on major aspects in the ethics of healthcare including

prominent ethical theories, the difference between morality and the law, empathy & bedside manner, treating diverse populations while understanding intersectionality and oppression, the politics of stigma, and current NYS law. Course is a requirement for all nursing majors.

**Music: Music Appreciation** (2011 - 2012, 2014 - 2015)

**Philosophy: Introduction to Philosophy** (2013-2015)

**Philosophy: Business Ethics** (2013)

***Adjunct Instructor at University at Buffalo, State University of New York – Buffalo, NY***

**Genres of Music: Glee and the TV Musical** (2011, online 2012-2014, 2017)

Originally designed course, including all assignments, syllabus, grading system, recruitment, and online course implementation. Course focuses on issues of genre in the intersections of television, film, and music, particularly with *Glee* as a case study at the conclusion of the course. Readings span historical, aesthetic, technical, and close textual readings of individual scenes highlighting the tropes of musical theatre and television that create shows like *Glee*, *Smash*, and “Once More, With Feeling” from *Buffy the Vampire Slayer*. Assignments focus on the challenge of writing about music, film, and media, specifically the more ephemeral aspects of sound and sight that influence televisual storytelling.

**Genres of Music: The Musical and Personal Identity** (2009)

Originally designed course, including all assignments, syllabus, grading system, and recruitment. Course focuses on the history of American Stage and Film Musicals and the formation of personal and national identities. Course units focus on approaching key texts through genre analysis, theoretical approaches, and historical context. For example, one unit combines the issues of 1990’s representation of Persons with AIDS, the genre tropes of New Queer Cinema, the aesthetics of Camp, and *Zero Patience*/*Rent* as core texts.

**Music Theory for Non-Majors** (online 2016)

**Applied Music: Clarinet Lessons** (2013)

***Adjunct Instructor at Villa Maria College – Buffalo, NY***

**Music: World Music** (2014 – Majors and Minors)

**Music: Fundamentals of Music** (2012 - Majors)

***AmeriCorps Term of Service (2015 – 2016)***

***– ABLE (AmeriCorps Builds Lives through Education) – Buffalo, NY***

Full-time AmeriCorps volunteer at Health Sciences Charter School in a blended classroom

including facilitating discussions and on online content. Responsible for Human Sexuality, SAT Prep/Senior Seminar, and Music Appreciation (self-designed and developed course) with junior and senior students. In charge of facilitation, course management, grading, and administrative duties. AmeriCorps program is designed specifically to provide intervention for high-risk youth in Buffalo, NY. Placement also involved being an anchor-person for HSCS Students at Buffalo Center for Arts and Technology after school programming.

***AmeriCorps Term of Service*** (***2009-2010)***

***-*** ***Math Specialist* *at Edison High School with EducationWorks – Philadelphia, PA***

Full-time AmeriCorps volunteer tutoring Algebra for the 9th grade population to promote

retention and success towards continuing education and college preparation. In-class and after-school tutoring and counseling.

***Teaching Assistant at Indiana University of Pennsylvania - Indiana, PA***

**Women’s Studies: Introduction to Women’s Studies** (2006)

**Women’s Studies: Introduction to Women’s Studies** (2005)

**English: Introduction to Women’s Literature** (2005)

**HONORS & AWARDS**

- College of Arts and Sciences Dissertation Fellowship – 2013-2014 (UB)

Grant based on Dissertation Merit among all CAS Applicants - $6.000

- Mark Diamond Research Grant for Dissertation Research – 2013 (UB)

Grant for Dissertation Research in the Theatre on Film and Tape Archives at Lincoln Center for

One Month to Research Contemporary Stage Musicals - $2,500

- Robert and Carol Morris Center for 21st Century Music Travel Grant to attend fresh inc. festival – 2012

- Funded participant in fresh inc. festival – June 4-17th, 2012

- Robert and Carol Morris Center for 21st Century Music Travel Grant 2011 to attend International Clarinet

Society Conference (UB)

- Morris Arts Fellowship for 2008-2009 (UB)

Arts and Academic Achievement Scholarship - $2,000

- Honors Track Degree in Philosophy, Latin Honors: Magna cum Laude (IUP)

- Robert E. Cook Endowment Fund for Study Abroad (IUP)

Travel and Tuition to study abroad in Thessaloniki, Greece - $2,000

**PUBLICATIONS / PRESS**

**Popular Press ----------------------------------------------------------------------------------**

“Morality of the Outsider: Teaching *Assassins* and *Glee*.” *The Sondheim Review*, Winter 2015.

**Book Chapters ---------------------------------------------------------------------------------**

“Life’s Like a Movie”: Performativity and Realness with The Muppets.” In *Jim Henson and Philosophy*,

edited by Timothy M. Dale and Joseph J. Foy. Roman & Littlefield, July 15, 2015.

“The Television Musical: An Alternate Universe of Storytelling.” In *Multiple Worlds of* Fringe, edited by

Tanya R. Cochran, Sherry Ginn, and Paul Zinder. Lexington, NC: McFarland, July 29, 2014.

**Book Reviews ---------------------------------------------------------------------------------**

Paul R. Laird. “The Musical Theatre of Stephen Schwartz: From Godspell to Wicked and Beyond.” Journal

of Popular Culture. October, 2015.

Andrew M. Butler. “Solar Flares: Science Fiction in the 1970’s.” Journal of Popular Culture. October,

2013.

**Interviews --------------------------------------------------------------------------------------**

Wollman, Elizabeth. “IASPM-US Interview Series: Elizabeth Wollman, ‘Hard Times: The Adult Musical

in 1970s New York City’.” International Association for the Study of Popular Music – US Chapter.

18 September 2013. Web. <http://iaspm-us.net/iaspm-us-interview-series-elizabeth-wollman-hard-times-the-adult-musical-in-1970s-new-york-city/>

**Podcasts -----------------------------------------------------------------------------------------**

Interviewed for *Putting it Together -* forthcoming

**CONFERENCE PRESENTATIONS**

2023 --------------------------------------------------------------------------------------------------

Teaching Demonstration: “Experiential Learning: Discussion Questions that Direct,” Teaching Music History Conference, Virtual, June 30, 2023.

2017 --------------------------------------------------------------------------------------------------

“Getting Rid of Compulsory Reprosexuality in Sex Ed,” National Sex Education Conference, Atlantic City,

NJ, December 8, 2017.

2015 --------------------------------------------------------------------------------------------------

“Queer Critiques of Futurity: Television Musicals Against Serial Temporality,” Northeast Modern

Language Association panel on “The Future In/Of Television,” Toronto, ON, Canada, April 30 - May 3, 2015.

Co- Organizer and Peer Reviewer of “Listen to This!: Musical Narrators Across Mediums” peer-reviewed

panel submission for Northeast Modern Language Association conference in Toronto, ON, Canada,

April 30 - May 3, 2015.

“Queered Seriality: Musical Outbursts in the Serial Narrative,” Thinking Serially: Repetition, Continuation,

Adaptation, interdisciplinary conference hosted by Comparative Literature at CUNY Graduate

Center, New York City, NY, April 23-24, 2015.

“Surrealist Music: The Ontology of Collage within Temporal Arts,” American Musicological Society –

Allegheny Chapter Meeting, Grove City College, Grove City, PA, April 18, 2015.

“’This Isn’t Real, But I Just Wanna Feel’: Musicals, Television, and the Queer Ineffable Passage of Time,”

Society for Cinema & Media Studies in Montreal, QC, Canada, March 26-29, 2015.

“*Floyd Collins* and Voice: The Category of the 'Natural' in Musical Theatre,” University at Buffalo Music

Graduate Student Symposium, Buffalo, NY, March 20-22, 2015

“Resisting Representation through Performance or How to Avoid Being Caught by the Ga(y)ze,” FOOT:

Queer(ing) Performance Symposium, University of Toronto: Centre for Drama, Theatre, and

Performance Studies & Centre for Sexual Diversity Studies, Toronto, ON, Canada, February 5-7, 2015.

2014 -----------------------------------------------------------------------------------------------------

“’If you stare into the abyss, the abyss stares back at you’: Derek Jarman’s *Blue* and Queer Negativity,”

University at Buffalo Gender Institute Fall Symposium “Gender and Color,” Buffalo, NY, October, 3, 2014.

“No-Place Like Home: Queer Utopia and the Affective Break into Song,” International Association for the

Study of Popular Music – UK Chapter, University College Cork, Ireland, September 12-14, 2014.

“Musical Theatre as Tragic Myth: Serial Televisions’ Deviations into Song,” Alphaville: Journal of Film

and Screen Media Conference, University College Cork, Ireland, September 4-6, 2014.

“Memory, Music, and a Phenomenological Theory of Intertextuality: Luciano Berio's *Sinfonia*,”

Phenomenology Roundtable, Canisius College, Buffalo, NY, June 14, 2014.

“Crossing the Streams of Affect in *Urinetown*,” American Musicological Society – St. Lawrence Chapter

Meeting, Syracuse University, Syracuse, NY, April 26, 2014.

“’Normalling in public? You delicious whore’: Comically Subverting Consumerist Romance Plots in *30*

*Rock*,” Northeast Modern Language Association panel on “Comically Queer,” Harrisburg, PA, April 3-6, 2014.

Organizer and Peer Reviewer of “What’s Queer about Musical Theatre?” peer-reviewed panel submission

for Northeast Modern Language Association conference in Harrisburg, PA, April 3-6, 2014.

“The Danger of Rerouting Song: Politics of Pleasure, Urination, and Musical Expression in *Urinetown*,”

Sounds Rerouted: A Graduate Conference in Music at the University of Toronto, Toronto, ON, Canada, March 29-30, 2014.

“Once More, With Feeling: Tragedy and the Rescripting of the Human Subject,” American Comparative

Literature Association panel on “Epic, Tragedy, and Capital,” New York City, NY, March 20-23, 2014.

“Expression and Urination: Crossing the Streams of Affect in *Urinetown*,” International Association for

the Study of Popular Music – US Chapter, Chapel Hill, NC, March 13-16, 2014.

2013 -----------------------------------------------------------------------------------------------------

“No-Place Like Home: Queer Utopias and the Affective Break into Song,” American Musicological

Society – Philosophy and Music Interest Group, Pittsburgh, PA, November 7-10, 2013.

“No-Place Like Home: Queer Utopias and the Break,” Women and Society Conference, Marist College,

Poughkeepsie, NY, October 25-26, 2013.

“I Am the Very Model of a Modernist Postmodernist: The Case of Musical Theatre,” American

Musicological Society - Allegheny Chapter Meeting, Indiana, PA, October 19, 2013.

“When Words Fail, Music Speaks: Musical Theatre Aesthetics and the Queer Art of Failure,” Feminist

Theory and Music Conference, Hamilton College, Hamilton, NY, July 31- August 3, 2013.

“Once More, With Feeling: Musical Representation of Human Subjectivity in the Television Musical,”

Music and Media V – “Music on Small Screens,” study group of the International Musicological

Society, Ottawa, ON, Canada, July 11-13, 2013.

“The Musical is Going to Kill You: Bodily Symptoms of Musical Expression,” Music and the Moving

Image, New York University, New York City, NY, May 31-June 2, 2013.

“Musicals, Metaphysics, and Myth: Television Musicals and Tragic Choice,” Popular Culture Association

National Conference, Washington D.C., March 27-30, 2013.

“The Drama of Breaking Into Song," Northeast Modern Languages Association panel on "Theorizing

Tension in Television Drama,” Boston, MA, March 21-24, 2013.

“The Musical is Going to Kill You: Bodily Symptoms of Musical Expression,” Sounding Bodies: A

Graduate Conference in Music at the University of Toronto, Toronto, ON, Canada, March 15-16, 2013.

“No-place Like Utopia: Queering the American Dream in Musical Theatre,” International Association for

the Study of Popular Music – US Chapter, Austin, TX, February 28- March 3, 2013.

2012 -----------------------------------------------------------------------------------------------------

“No-Place Like Queer Utopia: Failed Optimism in Musical Theatre,” Northeast Popular Culture

Association, Rochester, New York, NY, October 26-27, 2012.

“No-Place Like Queer Utopia: Failed Optimism in Musical Theatre,” University of Western Ontario

Graduate Student Symposium, London, ON, Canada, August 24-25, 2012.

“Breaking into Song: Breaking the Fourth Wall of Television,” Music and the Moving Image, New York

University, New York City, NY, June 1-3, 2012.

“The Somewhere Not Sung: The “I Want” Song as Critical Utopian Performance,” Music: Parts and Labor,

New York University Graduate Student Conference, New York City, NY, April 27-28, 2012.

“The ‘I Want’ Song as Critical Utopia Practice: How to Productively Fail in a Musical,” Popular Culture

Association National Conference, Boston, MA, April 11-14, 2012.

“’Did anyone last night… burst into song?’: When Serial Television Puts on a Musical,” Society for

American Music – Seminar on “Music and Television,” Charlotte, NC, March 14-16, 2012.

“The Somewhere Not Sung: The “I Want” Song as Critical Utopian Performance,” McGill Graduate

Student Symposium, Montreal, QC, Canada, March 9-11, 2012.

2011 -----------------------------------------------------------------------------------------------------

“’Did anyone last night… burst into song?’: Genre Conventions when Television Puts on a Musical,” Mid-

Atlantic Popular Culture Association Conference, Session in Television Studies, Philadelphia, PA, November 3-5 2011.

“Out of the Blue: Moving Image from Static Screen,” Hybridity in Music Conference, University of

Miami, Miami, FL, March 26, 2011.

“The ‘Bedazzled’ Subject: Messiaen’s Ideal Listener,” University at Buffalo Music Graduate Student

Symposium, Buffalo, NY, March 4-5, 2011.

2009 -----------------------------------------------------------------------------------------------------

“Horror, Music, and the Mean Green Mother from Outer Space,” Popular Culture Association 2009

National Conference, New Orleans LA, April 8-11, 2009.

“America’s Opera: The Integrated Musical,” American Studies Graduate Student Association Storyteller’s

Conference, Buffalo, NY, April 4, 2009.

“Music and Disease: A Study of HIV/AIDS and Blue,” University at Buffalo Music Graduate Student

Symposium, Buffalo, NY, March 27-28, 2009.

2008 -----------------------------------------------------------------------------------------------------

“Escaping Enchantment in *Enchanted*,” Rocky Mountain Modern Language Association Conference, Reno,

NV, October 7-11, 2008.

“Feminism and the Pleasure of Critique,” University of Missouri – St. Louis Philosophy Graduate

Conference, St. Louis, MO, April 11-12, 2008.

2007 -----------------------------------------------------------------------------------------------------

“‘Life’s a Song’ at Least for an Episode,” Popular Culture Association 2007 National

Conference, Boston, MA, April 4-7, 2007.

“’It's mortal and stupid.’ - Coming to Terms with Tragedy in the Buffyverse,” University of North

Carolina - Greensboro’s Buffy Conference: It's the End of the World...Again: Why Buffy Still Matters, Greensboro, NC, March 16, 2007.

**INVITED WORKSHOPS & PUBLIC SPEAKING**

2017 --------------------------------------------------------------------------------------------------

“Getting Rid of Compulsory Reprosexuality in Sex Ed,” National Sex Ed Conference, December 3, 2017.

“Compulsory Reprosexuality in Sexual Education.” TEDxBuffalo – October 26, 2017.

2016 --------------------------------------------------------------------------------------------------

Interviewed by Channel 4 WIBV and Channel 7 WKBW about Safe Zone Program at Health Sciences

Charter School.

June 21:<http://www.wkbw.com/news/buffalo-area-charter-school-implements-lgbt-safe-zones/>

June 23: <http://wivb.com/2016/06/23/local-high-school-implements-lgbtq-safe-zone/>

2015 --------------------------------------------------------------------------------------------------

“The Voice, The Lyre, The Red Shoes, and The Power of Song: Dorothy as America’s Optimistic

Orpheus,” Feminist Research Alliance of University at Buffalo, Buffalo, NY, February 4, 2015.

2014 --------------------------------------------------------------------------------------------------

“Utopia Against Identity: Queer Music Theory and Negativity,” Queer Theory Resource Group of the

Society for Music Theory, Joint American Musicological Society and Society for Music Theory Conference, Milwaukee, WI, November 6-9, 2014.

2012 -----------------------------------------------------------------------------------------------------

Lecture Performance on Clarinet and Contemporary Techniques for Composition Class, University at

Buffalo, SUNY, February 1, 2012, October 4, 2012.

Lecture Performance on Clarinet and Contemporary Techniques for Quincy Middle School, Boston, MA,

April 11, 2012.

Lecture Performance on Clarinet and Contemporary Techniques for Music Theory for Non-Majors,

University at Buffalo, SUNY, March 27, 2012, November 20, 2012.

**PERFORMANCE GROUPS**

Slee Sinfonietta (visiting musician), CUBE Contemporary Music Ensemble (UB), Babel... An Experimental Vocal Ensemble (performer/composer), Youngkeen Ensemble (UB), Color Field Ensemble (visiting musician), UB Symphony Orchestra

**LANGUAGES**

Spanish (good reading, some conversational)

Modern Greek (reading, some conversational)

French (reading)

German (reading)

**SERVICES and SKILLS**

- LGBTQ+ Club Advisor at Health Sciences Charter School – Buffalo, NY

- Certified SafeZone Trainer

- NYS Driver’s License and Clean Driving Record

- Webmaster for American Musicological Society – Allegheny Regional Chapter 2013-2017

- Program Committee Chair for Music Graduate Student Association Symposium 2012, 2013, 2014,

University at Buffalo, SUNY

- Graduate Student Representative with University at Buffalo Music Faculty 2008-09

- Volunteer Peer Educator and Counselor with SBI Health Education 2008 (UB)

- Secretary for Graduate Philosophy Association - University at Buffalo, SUNY 2007-08

**AFFILIATIONS**

- American Musicological Society (2010-2018)

- International Association for the Study of Popular Music – US (2013-2018)

- Northeast Modern Languages Association (2013-2018)

- Popular Culture Association (2009-2018)

- Society for Cinema and Media Studies (2014-2018)

**SELECT PERFORMANCES**

5/11/2014 - World Premiere of Swan Song for unaccompanied voice (composer) performed by Viola

Yip, Composer’s Voice Concert Series, Composition Contest, New York City, NY.

9/10/2013 - Slee Sinfonietta with Case Scaglione, Slee Hall - Buffalo, NY

12/21/12 - *Quartet for the End of Time* by Olivier Messiaen - Buffalo, NY

Reviewed in *Buffalo News* by Daniel J. Kushner: “His affection for and commitment to the

composition was plainly evident, the clarinet’s tone seemingly careened from deep and sorrowful to bright and pungent. The articulations ranged from full and rounded to incisive and searing.”

<http://www.buffalonews.com/apps/pbcs.dll/article?AID=/20121221/CITYANDREGION/1212297

79/1031>

3/2-6/12 - Western NY Tour as Visiting Musician with Color Field Ensemble, Concerts in Buffalo,

Rochester, Fredonia, NY

3/3/11 - M.M. Solo Clarinet Recital featuring works by Johannes Brahms, Claude Debussy, Jacob

Druckman, William O. Smith, and Luciano Berio – Buffalo, NY

3/1/09 - M.M. Chamber Recital featuring Carl Maria von Weber, Igor Stravinsky,

Francis Poulenc, Harvey Sollberger, and Aubrey Byerly – Buffalo, NY