

# PROGRAM

## **Friday, February 23:**

*Ford-Crawford Hall*

11:00 A.M. -12:00 P.M.      Registration

12:00-12:15 P.M.      Opening Remarks from Dean Judah Cohen

12:15-1:15 P.M.      FEATURED FACULTY PRESENTATION I  
Joey Grunkemeyer, *Chair*

“A Music Visualization Case-Study: Steve Reich’s *Double Sextet*”

**Professor Eric Isaacson**, Indiana University

1:30-3:00 P.M.      FROM COUNTRY TO K-POP: PERSPECTIVES ON POPULAR MUSIC  
Tori Vilches, *Chair*

**Alexander Shannon**, Indiana University

“All the Lonely Starbucks Lovers’: Prosodic Dissonance in Taylor Swift’s Discography”

**Dylan Custer**, Stephen F. Austin State University

“Music in the Country Style: A Study of Schematic Forms and Elements in Third and Fourth Generation Country Music”

**Tiffany Ta**, University of California, Santa Barbara

“Pretty Savage: Blackpink is the (Feminist) Revolution”

3:00-4:45 P.M.      Break

*SM 271*

3:15-4:45 P.M.      WORKSHOP (OPEN TO APPLICANTS ONLY)  
“Eighteenth-Century Theory of Phrase Structure”  
**Professor Danuta Mirka**, Northwestern University

*SM 242*

4:45-6:45 P.M.      GRADUATE STUDENT TRIVIA NIGHT (DINNER PROVIDED)

*Ford-Crawford Hall*

7:00-8:00 P.M.

FEATURED FACULTY PRESENTATION II

Connor Reinman, *Chair*

“The View from the Cheap Seats at the UFO Show,”

**Professor Philip Ford**, Indiana University

## **Saturday, February 24:**

*Ford-Crawford Hall*

8:00-9:00 A.M.

BREAKFAST RECEPTION & REGISTRATION

9:00-10:30 A.M.

SPIRITUALISMS: GODS, DEMONS, AND RITUALS

Jack Milton Bussert, *Chair*

**Kaitlyn Canneto**, Temple University

“‘God Before Their Eyes’: Sacred Jazz in Mary Lou Williams’s ‘Anima Christi’”

**Kitt Westerduin**, Indiana University

“Echoes of a Sacred Ecology: Reconstructing Sounds of Pre-colonial Water Management Rituals in Tenochtitlan”

**Grigorios Mathioudakis**, University of California, Irvine

“Keeper of the Seven Keys: Fantastical Themes of Ironic Ambivalence at the Birth of Power Metal”

10:45-12:15 P.M.

APPLYING ANALYTICAL AND PEDAGOGICAL MODELS

Thomas Collison, *Chair*

**McKenna Sheeley-Jennings**,

“The Strings Murmur Unbidden’: Hidemith’s Sonata for Harp as an Instrumental Lied”

**Brendan McEvoy**, Michigan State University

“Practicing What You Teach: Implementing a SOTL- and STEM-Informed Music Theory Curriculum”

**Reed Mullican**, Indiana University

“The Elektra Chord...Resolves? Understanding Richard Strauss’ Chromaticism through Half-Step Voice-Leading and Schoenberg’s Vagrant Chords”

*SM 267*

12:30-2:30 P.M.

LUNCH (OPEN TO GRADUATE STUDENTS AND PRESENTERS)

*SM 271*

12:30-2:30 P.M.

FEATURED FACULTY WORKSHOP (OPEN TO APPLICANTS ONLY)  
“Analyzing meaning-making in the music of political movements”

**Professor Noriko Manabe**, Indiana University

*Ford-Crawford Hall*

2:45-3:45 P.M.

KEYNOTE ADDRESS

Lev Roshal, *Chair*

“Mozart’s Operatic Cadence”

**Professor Danuta Mirka**, Northwestern University

4:00-5:30 P.M.

SOUNDING COMMUNITIES

Grace Pechianu, *Chair*

**Larissa Mulder**, The Ohio State University

“Mammies, Maidens, and More: The Gendering of Irish Identity within Emigration Songs”

**Adriane Pontecorvo**, Indiana University

“No Dear Air: Sounding, Sensing, and Shaping Community through Radiophonic Irregularities and Improvisations”

**Jason Buchea**, The Ohio State University

“From Schizophrenia to Enophonia: Black Panther In Concert and the Repatriation of Musical Credit and Financial Opportunity”

5:30-7:00 P.M.

Dinner Break

7:00-8:00 P.M.

FEATURED FACULTY PRESENTATION III

Connor Reinman, *Chair*

“Musical Coincidences”

**Professor Julian Hook**, Indiana University

# STUDENT ABSTRACTS

## From Country to K-pop: Perspectives on Popular Music

Tori Vilches, *Chair*

### **“All the Lonely Starbucks Lovers’: Prosodic Dissonance in Taylor Swift’s Discography”**

Alexander Shannon | Indiana University

This paper explores the intricate relationship between textual prosody and musical meter in Taylor Swift’s diverse discography. While existing scholarship has touched upon prosodic dissonance in Swift’s music, there needs to be more comprehensive studies addressing this tension across her repertoire. This paper spans Swift’s various stylistic periods, examining notable examples from her albums and showcasing instances of prosodic dissonance. The paper delves into Swift’s experimentation with different genres, asserting that her genre-related styles significantly influence her approach to creating and performing prosodic dissonance. Additionally, Swift’s ability to work within different styles is clarified by how well the prosodic dissonance fits into her songs. Two prominent examples, “Blank Space” and “Karma,” illustrate the application of Eron’s Stress Discrepancy Rule (2020), which essentially states that a musical event sounds dissonant when a strong syllable is placed in a metrically weak position or vice versa. The exploration extends to Swift’s use of thick textures and clever rhythmic patterns in songs like “Teardrops on My Guitar” and “...Ready For It?” (two songs with highly distinct styles) to understand their impact on prosodic dissonance. The paper concludes by introducing an addendum to the Stress Discrepancy Rule, proposing that recurring phenomenal accents can mitigate the effect of odd prosody-meter placements. Examining specific examples from Swift’s output, such as the outros to “The Other Side of the Door” and “Cardigan” and the prechorus to “Look What You Made Me Do,” the paper underscores Swift’s consistent technique of using phenomenal accents to normalize prosodic dissonance. While acknowledging the need for more comprehensive research, this study explores Taylor Swift’s lyrical and melodic sensitivity as manifested through prosodic dissonance in her music.

### **“Music in the Country Style: A Study of Schematic Forms and Elements in Third and Fourth Generation Country Music”**

Dylan Custer | Stephen F. Austin State University

As Stefanie Acevedo begins her doctoral dissertation, “Pattern categorization is often a hallmark of music analysis: analysts strive to find recursion or repetition and establish templates, conforming to expectations governed by musical theories.” (Acevedo, 2020). This statement is the core of Schemata Theory. The methodology of identifying and categorizing broad schematic elements is abundant in a wide variety of musical genres spanning from rock to classical art music. However, the application of the methodology is not as prominent in the realm of country music. When examining

country music, the foundational roots of rock, blues, and jazz become apparent in the formal construction as well as the harmonic vocabulary and lyrical formulae. In this paper, I will focus on country music between the years 1950 and 1970, when the genre had fully developed its distinct stylistic traits and when many of the “big names” of the genre were producing music. I will begin by providing a broad definition of the term “schema” that draws upon previously done work by Christopher Doll and Robert Gjerdingen. Once I establish the definition, I will use it to identify the appearances of predefined harmonic, formal, and lyrical schema present within the musical selections I have chosen.

Upon preliminary studies of the repertoire, I have found some variation in levels of chromaticism from song to song, as well as melodies that are largely based on the major pentatonic scale, rather than simply diatonically based. However, the formal structures such as Verse-Chorus and 12-bar blues remain the most prominent, especially the former. Lyrically, the chosen pieces utilize common blues formulae. These formulae include topics that Nicolas Stoa examines such as “human loves human,” “human cries,” and “human leaves to another place.” When combined with the previous elements of harmony and form, these characteristics paint a unique picture of heartbreak and emotional turmoil within the character of the singer which resonates with the listener in a profound way.

### **“Pretty Savage: Blackpink is the (Feminist) Revolution”**

Tiffany Ta | University of California, Santa Barbara

South Korean society at large imposes discriminatory double standards between the heteronormative sexes. They also make clear the social ramifications for attempts at subversion of these standards. So, K-pop girl-group Blackpink devises a model of feminism that provides opportunities to intimate feminist concepts without ever explicitly saying the word “feminism.” They do this by constructing a dual identity of masculine and feminine, which I explore by employing a new methodology that adapts topic theory (Ratner 1980) to bridge sociocultural context with musical content and visual significations.

The main way Blackpink intimates feminist concepts is to subvert traditional prescriptions for proper feminine behavior and appearance. They do this by constructing a dual identity of masculine and feminine, which they codify respectively as “black” and “pink.” During their early years, they combined “girl crush” black with “bubblegum” pink. Over the years, Blackpink evolved their identity. Their feminine side is now “glamorous” pink, represented by French haute couture, and their masculine side is now “militant” black, represented by weaponry. Blackpink integrates these two halves to activate feminism.

By combining conventional femininity with a grand scale of spectacle, Blackpink and their work become disarming to audiences. No one need be wary about being exposed to feminist ideals. So, in their song “Forever Young” when all members salute and Jennie declares “Blackpink is the revolution,” what they implicitly communicate is that Blackpink is the feminist revolution.

# Spiritualisms: Gods, Demons, and Rituals

Jack Milton Bussert, *Chair*

## **“‘God Before Their Eyes’: Sacred Jazz in Mary Lou Williams’s ‘Anima Christi’”**

Kaitlyn Canneto | Indiana University

The meetings of the Second Vatican Council (1962–1965) resulted in the amendment of official procedures in the Catholic Church, which allowed for the emergence of the unheard of—jazz in a sacred mass setting. Without precedence, jazz pianist and arranger, Mary Lou Williams, composed the first hymn written in the jazz idiom, dedicated to Saint Martin de Porres for official use by the church in the celebration of the Saint’s introduction to sainthood in 1962. Following the composition of “Black Christ of the Andes (Saint Martin de Porres),” Williams, with the encouragement of her church community, wrote a self-titled album in 1964, complete with jazz standards, chorale numbers, spiritual tunes, and a setting of the Anima christi prayer. Drawing on the methodological frameworks of Paul Merrick, Gayle Murchison, and Uwe Steinmetz, I compare Williams’s setting of the anima christi to that of Franz Liszt’s (1874) for four voices and piano in order to provide a comprehensive understanding of the prayer’s setting. Subsequently, I propose an analysis of the formal and stylistic characteristics of Williams’s setting of “Anima Christi” that situate the composition as jazz, while simultaneously legitimizing the jazz setting as liturgy. Through this process of situating William’s composition, I aim to recognize the ways in which sacred jazz is used as a vehicle for Catholic liturgy to create an inclusive culture within the church through vernacular tradition.

## **“Echoes of a Sacred Ecology: Reconstructing Sounds of Pre-colonial Water Management Rituals in Tenochtitlan”**

Kitt Westerduin | Indiana University

In the era of climate crisis, it is difficult to look away from both loss of life and loss of lifeways. Centuries of colonial extraction and rampant industrialism have fueled this breakdown, and there is an increasingly urgent need to address this history of violence and its lingering effects today. Though there is a growing body of literature in ecomusicology, there are few studies which attend to the early Anthropocene. As such, in this paper I listen closely to archives to hear the once vivid sonic ecology experienced by the Mexica inhabitants of Tenochtitlán prior to Spanish colonization. I argue that the Mexica inhabitants of Tenochtitlán formed sonic ways of knowing “with and through” the city’s wetland ecology before the period of conquest and that the Spanish empire’s environmental transformation of Tenochtitlan into Mexico City, therefore, enacted long-term ecological and acoustic violence—disrupting and transforming Mexica acoustemologies and ways of life. For the Mexica, whose lifeways centered on ecological relationships and rituals, humans lived in vital connection with the non-human world. As archaeologist Leon Garcia Garagarza notes, “In a world saturated with divine presences, human life was framed by a continuous series of performative rituals.” The colonial disruption, destruction, replacement, and appropriation of Tenochtitlán’s lacustrine environment as well as local systems of water management disrupted many of these rituals, and thus, disconnected indigenous inhabitants from their culturally understood sonic practices. In this paper, I engage

scholars in ecomusicology and draw on historic sources to bring to life the sounds and ways of knowing through sound, which were lost in this changing landscape. I first discuss an overview of ecomusicological literature on sonic epistemologies and emplacement, and then turn towards situated discussion of Mexica rituals and engage in imaginative sonic and ecological reconstructions.

### **“Keeper of the Seven Keys: Fantastical Themes of Ironic Ambivalence at the Birth of Power Metal”**

Grigorios Mathioudakis | University of California, Irvine

Historically, the role of allusion has been instrumental in heavy metal music since its inception around the late 1960s and early 1970s. Led Zeppelin and Black Sabbath, two bands that are widely considered significant in the development of a heavier sound in rock music, utilized fantastical themes in several of their compositions. Additionally, fantastical themes and references in relation to the occult, various mythologies, or the Bible, can be found in the lyrics of metal songs, the artwork of metal albums, or in visual elements and other aesthetic choices of heavy metal performances. The fantastical as a source of inspiration for heavy metal artists became very prominent in the German power metal scene of the 1980s with bands such as Helloween, Blind Guardian, Running Wild, Grave Digger, Rage, and others, who incorporated various myths and fantastical themes both in individual songs and in entire concept albums. This study explores aspects of the fantastical and the concept of ironic ambivalence by using as point of focus the first two Keeper of the Seven Keys albums (1987 and 1988) by the German metal band Helloween, which are considered by many as the birth of the subgenre known as European power metal. The element of ironic ambivalence and the use of the allegory are examined in relation to the biblical references of the two albums in three different levels: the historical, the aesthetic, and the philosophical or ideological.

## **Applying Analytical and Pedagogical Models**

Thomas Collison, *Chair*

### **“‘The Strings Murmur Unbidden’: Hindemith’s Sonata for Harp as an Instrumental Lied”**

McKenna Sheeley-Jennings | Stephen F. Austin State University

The third movement of Paul Hindemith’s Sonata for Harp (1939) is a lied without a singer. This research explores the many ways the text of the appendaged poem (L.H. Christopher Höltz’s “Lied”) maps onto the music in this movement. Drawing from Hindemith’s detailed and highly symbolic writing style for voice, the author applies narrative archetype, musical agency, topics, mimesis, and drama to the analysis of the Lied Movement. The author examines how each melody note of the Lied Movement syllabically matches the appendaged text and delves into the extensive text painting and complementary topics that align with each line of text. Beyond the connections between musical and poetic form, musical and literary narrative, and musical and literary topics, the Lied Movement generates mimetic embodiment in its performance. The harpist becomes an agent of the poem’s narrative, embodying and

dramatizing its plot during the performance. The Lied Movement of the sonata aligns extensively with its text and functions as a voiceless lied. Mimetically manifesting the plot of the poem, the harpist becomes an actor, vocalist, and agent of the text.

### **“Practicing What You Teach: Implementing a SOTL- and STEM-Informed Music Theory Curriculum”**

Brendan McEvoy | Michigan State University

In my paper, I discuss perspectives from the fields of curricular theory, critical pedagogy, and Scholarship of Teaching and Learning (SOTL), and how they can be applied to both newly developed and existing theory curricula in order to increase student engagement and relevancy. To demonstrate, I use examples from a theory course for non-music majors I am currently teaching, and I also will discuss possible implementations of STEM concepts into such a course, or a course in a music major curriculum.

SOTL concepts I will discuss include metacognition, or being aware of one’s own thought processes; spacing, or adding a delay before recalling information after learning it; and retrieval practice, or frequent formative testing intended to teach rather than to just evaluate. These techniques from SOTL research promote effective learning, enabling students to draw connections between their prior musical backgrounds and newer musical or STEM concepts.

I am actively implementing some of these strategies in the classroom this semester; this presentation will include ongoing student feedback collected on surveys regarding their self-perceptions of their learning and their experiences in the class, my own observations of student interactions with the material, and samples of student assignments. Attendees will leave with a collection of resources for integrating SOTL and interdisciplinary research perspectives into their music theory classrooms. I aim to spark conversation around further possibilities for undergraduate curricula and the opportunities afforded by them to ensure better outcomes for our students.

### **“The Elektra Chord...Resolves? Understanding Richard Strauss’ Chromaticism through Half-Step Voice-Leading and Schoenberg’s Vagrant Chords”**

Reed Mullican | Indiana University

Though it has been described in terms of its internal structure and sonority, Strauss’s “Elektra chord” remains a challenge to analyze in context. What are the mechanics of its voice leading, and what is its harmonic function within a chord progression? Drawing from Schoenberg’s theories of “vagrant chords,” I argue that half-step voice-leading has a crucial contrapuntal function in late Romantic music; the Elektra chord uses this voice-leading to resolve to more tonally stable chords and embellish or substitute for common-practice harmonic functions in the context of a key.

In Schoenberg’s *Harmonielehre*, the voice-leading of his example progressions demonstrating “vagrant chords,” half-steps become prevalent that they take on contrapuntally functional significance akin to leading tones or resolving sevenths, giving



logic to the progression. In this way, a vagrant chord can resolve or progress to another vagrant chord.

Expanding on this framework, I argue that this logic can describe resolutions of the Elektra chord. For example, in its first instance, it resolves to a chord from a whole-tone collection; in another, it resolves to an A minor chord after planing the chord upward in half-steps. In this paper, I analyze every instance of the Elektra chord in the first scene (“Wo bleibt Elektra?”) and the beginning of the second scene (“Allein! Weh, ganz allein”), examining its resolutions and function in the local key.

Additionally, I compare my analysis with other scholarship and show how this framework can positively impact pedagogy through harmonic analysis and voice-leading exercises for students.

## Sounding Communities

Grace Pechianu, *Chair*

### **“Mammies, Maidens, and More: The Gendering of Irish Identity within Emigration Songs”**

Larissa Mulder | The Ohio State University

Our sense of identity and community are threatened, reinforced, or reimagined in the face of migration. Within these disconnected places, how is cultural memory formed and maintained? What is the goal of this memory and what story does it tell of the culture of diaspora and the sounds of emigration? Music often plays a central role in this process, so what happens for women migrants who are not represented within these musical spaces?

Drawing on Benedict Anderson’s “imagined communities” (Anderson, 1983) and Oona Frawley’s “memory practices” (Frawley, 2012) this research considers the ways in which migrant communities use song to preserve and create cultural identity. Through the perpetuation of these songs, cultural memory in diaspora is solidified albeit as an idealized image of the homeland. The need to reimagine the past to moderate perceived otherness creates a romanticized Ireland that disengages with the communal sufferings of the Famine or patriarchal power imbalances within musical literature.

Music also allows for what Helen Phelan refers to as “sonic hospitality”: a way to communicate and make meaning through musical encounters in migrant groups (Phelan, 2012). I argue that the identity and memories that emerge from these dislocated musical practices misrepresent the narratives of women migrants, allotting them to what Claire Connell refers to as either maids, mammies, or sweethearts (Connell, 2001). This research analyzes women’s performance practices and lyrical content through feminist methodologies to create a space for women’s voices to be the active agents of their own narratives of migration and memory.

## **“No Dead Air: Sounding, Sensing, and Shaping Community through Radiophonic Irregularities and Improvisations”**

Adriane Pontecorvo | Indiana University

Throughout the 21<sup>st</sup> century, pundits and legislators in the United States have continually threatened the future of non-commercial broadcasting with verbal attacks and proposed budget cuts aimed to eliminate federal support that keeps most public and community media afloat. Such strong reactions to the medium would seem to contradict prominent public discourses that frame radio as obsolete in the digital age. In this paper, I understand non-commercial radio's ongoing relevance as tied to its potential to activate what Lefebvre called “places of the possible” through complex adaptive systems of sonic, social, and spatial elements that enable dynamic imaginaries of counter-hegemonic cartographies articulated through the actions of on-air and behind-the-scenes personnel. I take as my central case study community station WFHB, based in Bloomington, Indiana, a college town situated in one of the country's most politically conservative states. Drawing on my own experience as a volunteer and listener, I specifically examine broadcasting practices from the year 2020, when the rise of the COVID-19 pandemic led WFHB staff to implement swift and significant changes in everyday operations, including the use of automation software and remote broadcasting tools. Using an analytical framework of sound studies, human geographies, and performance theory, I listen in detail to selected broadcasts with an emphasis on the significance of unintended and improvised sonic events often framed as glitches or technical difficulties, arguing that these are crucial moments for reshaping understandings of a local community.

## **“From Schizophonia to Enophonia: Black Panther In Concert and the Repatriation of Musical Credit and Financial Opportunity”**

Jason Buchea | The Ohio State University

In 2021, Disney Concerts premiered *Black Panther In Concert*, the newest in a line of “live-to-picture” stage shows, where a film, projected on a screen is played in its entirety, while a symphony orchestra performs the complete cinematic score note-for-note, in sync with and as it appears in the film. *Black Panther*, of course, was one of 2018s landmark cultural moments, enjoying both box office success and critical acclaim. And one of the most talked about components was its music, which seamlessly fused hip-hop beats and traditional African instrumentation into a classic orchestral score-- taking home both an Oscar and a Grammy. Much of the classic ethnomusicological literature on “world music” and the intersection of various “indigenous” and “foreign” musicians with the global music industry appeared in the 1990s, soon after the emergence of “world music” as a crystalized genre and marketing label, and much of this scholarship has endured until today. Scholars like Steven Feld, Louise Meintjes, and Timothy Taylor brought critical attention to the dynamics of “cross-cultural collaboration”, and the asymmetrical power structures that have helped give the “world music” industry much of its shape. Of note, was Feld's use of R. Murray Schafer's term “schizophonia”—the “splitting off” of a sound from its source. In a “world music” context, schizophonia was particularly disempowering for indigenous musicians, as a process that contributed to their loss of control over their own musical sounds. Those with access to state-of-the-art recording technologies, like large record companies and first-world recording artists, were able to capture the

musical sounds of their third-world others, putting themselves in a position of creative control, and most able to reap the benefits of financial remuneration and artistic credit, while the original creators of the musical sounds often remained relegated to the margins. But *Black Panther In Concert*, on the other hand, because of its performative nature, reunited many of the original (African) musicians who performed on and provided content for the film with their own musical sounds. In a sense, the show helped repatriate artistic credit and provided a new source of potential revenue. This paper follows the involvement of one such artists, Massamba Diop, the most prominent African musician featured in the film, and his ability to leverage his outsized role on the film into a new performance opportunity. It demonstrates that it was the (re)performance of the film, rather than the film itself, which proved to be a far more lucrative, career-defining endeavor for Massamba, precisely because of the need for someone to be able to play the parts live, resulting in a process of “enophonia”: the “reuniting” of the sound with its source.

# FEATURED PRESENTATIONS

## A Music Visualization Case-Study: Steve Reich's *Double Sextet*

Professor Eric Isaacson | Indiana University

My talk explores the process of designing visualizations meant to accompany music scholarship. It uses as its subject a paper I am writing on Steve Reich's *Double Sextet* (2007). That paper documents Steve Reich's reuse of musical materials and compositional techniques, using *Double Sextet* as a case-study. Although the Pulitzer Prize-winning work feels original, many of its features have direct origins in earlier works and, it turns out, many of its own ideas are reused in later compositions by Reich.

These ideas include basic structural features such as its three-movement scheme, the fact that the piece features an ensemble playing against a recorded version of itself, a tonal plan involving keys related by minor third, and the extensive use of canon. But borrowings extend to many of *Double Sextet*'s more salient features. These include the work's accompanying pulse patterns, its textural construction process, a characteristic changing meter pattern, bell-like insertions in the works' outer movements, the middle movement's intense dissonant counterpoint, a characteristic harmonic progression, and the tritone bass featured in the last movement.

The aim of the present talk is to take a behind-the-scenes look at the process of deciding how to visually represent my findings about Reich's borrowing processes in *Double Sextet* in the other paper. Drawing on my recently published book, *Visualizing Music* (Indiana University Press, 2023), I discuss the decisions to be made, competing considerations, and information design principles that inform the end results.

## The View from the Cheap Seats at the UFO Show

Professor Philip Ford | Indiana University

The question everyone wants to ask about UFOs is whether they exist, but we are still no closer to answering it than we were at the dawn of the Cold War. One of the weirdest things about the UFO phenomenon is the interpretive limits it imposes on those who would seek to understand it. We all end up sitting in the cheap seats of a trickster spectacle (here called "the UFO show") that resolutely shows us only its face, not its backside reality, not what it is in itself. It has always seemed that the UFO phenomenon should fall under the purview of science, but science is in some ways ill-equipped with it, not least because for every phenomenon it studies, science seeks a backside to its frontside appearance, and UFOs force us to remain on the level of appearances. Jeffrey Kripal has suggested that the humanities can offer interpretive frameworks that might allow us to better understand such phenomena, but the humanities, too, have their limitations.

This paper goes further and asserts that UFOs, in their tricksterish way, elude the grasp of any single formal discipline of human knowledge. But this paper argues that art can offer insights into the UFO phenomenon that other disciplines do not, and that one particular piece of art — A. M. Fine’s Piece for Fluxorchestra with 24 Performers — is a strangely apt metaphor for the phenomenon. And perhaps it’s not just a metaphor: this paper ends by suggesting that we take the idea of a “UFO show” literally and understand the UFO phenomenon as an aesthetic event.

## Musical Coincidences

Professor Julian Hook | Indiana University

Coincidences are all around us. When we encounter them in our daily lives, we may find coincidences surprising, amusing, baffling, or creepy. We see (or hear) coincidences in our musical lives as well: perhaps a distinctive melody, rhythm, or chord progression in one piece sounds oddly similar to something in an otherwise very different piece, or you notice that you can sing the words of one song to the music of another. This talk will describe reasons why coincidences are inevitable and why we notice and react to them as we do. Along the way there will be brief forays into elementary probability (adopting a classification of coincidences from the 1989 article “Methods for Studying Coincidences” by Diaconis and Mosteller), psychology (with consideration of effects such as the “clustering illusion,” which misleads people into supposing that some concurrences of events cannot be random), and even economics. The focus will *not* be on resolving the sometimes vexing question of whether a particular example is or is not a coincidence, though it will be suggested that music analysts sometimes misjudge coincidental events to be musically meaningful. Examples of musical coincidences of various kinds will be shown. While some of these examples may be surprising or amusing, it is hoped that after this talk, listeners will be better equipped to forestall reactions of bafflement or creepiness.

# KEYNOTE ADDRESS

## Mozart's Operatic Cadence

Professor Danuta Mirka | Northwestern University

Since the publication of Robert Gjerdingen's *Music in the Galant Style* (2007), the galant schematon has been expanded by others (Byros 2009, 2012; Rice 2014, 2015a, 2015b; Mitchell 2020; Demeyere 2022). In this paper I expand it further by positing yet another schema. A corpus study revealed 81 instances of this schema in Mozart's operas, and further 19 instances were found in Mozart's arias and scenes for voice and orchestra. In 83% of all instances the schema marks the end of the vocal part, after which the character exits (which means that it frequently closes scenes and, in a few cases of Mozart's early operas, it closes acts). The schema has a symmetrical layout consisting of two cadential harmonic progressions, the first of which runs into a deceptive or weak authentic cadence and the second reaches a strong authentic cadence. What distinguishes this "operatic cadence" from other schemata is flexible treatment of melody and bass line. The prototypical melody consists of scale degrees **6-5-7-1+6-5-7-1** and the prototypical bass line of scale degrees  $\square - \square - \square - \square + \square - \square - \square$ , yet they never combine, each of them pairing with different melodies and basses which, in their turn, pair with a great many others. As a result, the schema constitutes a complex network of patterns displaying several "family resemblances."

The flexibility of outer voices is compensated for by consistent treatment of tempo, meter, rhythm, texture, dynamics, and text setting. The crucial importance of these parameters for the definition and identification of the "operatic cadence" problematizes the near-exclusive focus of schema theory on voice leading. The fact that it pops up—fully formed—in Mozart's early operas and persists until the end of his life encourages further research into the origins and historical development of this schema. The fact that it is absent from Mozart's instrumental music complicates the common view of cadences as signs of closure repeatable from work to work and invites a thorough investigation of their distribution in different styles and genres.

### Biography

Danuta Mirka is Harry N. and Ruth F. Wyatt Professor of Music Theory at Northwestern University. Her research interests encompass various aspects of structure and expression in Western art music, focusing on the theory and analysis of meter and rhythm and the study of musical communication. She is the co-editor, with Kofi Agawu, of *Communication in Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2008) and the editor of *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), which received the Citation of Special Merit from the Society for Music Theory in 2015. Her books include *The Sonoristic Structuralism of Krzysztof Penderecki* (Katowice: Akademia Muzyczna, 1997), *Metric Manipulations in Haydn and Mozart* (New York: Oxford University Press, 2009), which won the 2011 Wallace Berry Award of the Society for Music Theory, and *Hyper-*

*metric Manipulations in Haydn and Mozart* (New York: Oxford University Press, 2021), which received the 2023 Marjorie Weston Emerson Award from the Mozart Society of America. Her article “The Mystery of the Cadential Six-Four,” published in the collection *What Is the Cadence?* (Leuven: Leuven University Press, 2015), edited by Markus Neuwirth and Pieter Bergé, received the 2017 Roland Jackson Award from the American Musicological Society.

# ACKNOWLEDGMENTS

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<b>Proposal Committee</b>	Jack Milton Bussert, Jackie Fortier, Grace Pechinau, Lev Roshal, Yishai Rubin, Sarah Sabol, Allyson Starr, Kitt Westerduin
<b>Program Committee</b>	Thomas Collison, Lev Roshal, Alexander Shannon, Tori Vilches, Samantha Waddell, Peyson Weekely, Kitt Westerduin
<b>Session Chairs</b>	Jack Milton Bussert, Thomas Collison, Joey Grunkemeyer, Grace Pechinau, Connor Reinman, Lev Roshal, Tori Vilches
<b>Poster Design</b>	Tori Vilches
<b>Administrative Support</b>	Sarah Slover
<b>GTA/GMA Volunteers</b>	Jack Milton Bussert, Thomas Collison, Joey Grunkemeyer, Albert Newberry, Grace Pe- chianu, Connor Reinman, Lev Roshal, Ale- xander Shannon, Tori Vilches, Wade Voris, Samantha Waddell, Kitt Westerduin
<b>Local Housing and Transportation</b>	Jack Milton Bussert, Connor Reinman, Ale- xander Shannon, and Tori Vilches
<b>Budget Planning and Fundraising</b>	Connor Reinman and Samantha Waddell



## **Executive Boards**

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Vice-President Lev Roshal  
Events Coordinator Thomas Collison & Tori Vilches  
Treasurer Connor Reinman  
Secretary/Librarian Wade Voris  
Publicity Chair Tori Vilches  
GPSG Representative Alexander Shannon

### Graduate Musicology Association

Co-Presidents Kitt Westerduin & Grace Pechianu  
Vice-President (PhD) Elizabeth Hile  
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JSOM SRC Representative Sarah Sabol  
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