

## **2026 IU Symposium of Research in Music – Program Schedule**

**Friday, February 6, 2026**

### **Registration (11:00am–12:30pm)**

*Ford-Crawford Hall Lobby*

### **Opening Remarks (12:30pm–12:45pm)**

*Ford-Crawford Hall*

IU Departments of Music Theory and Musicology

### **IU Faculty Presentation (12:45pm–1:45pm)**

*Ford-Crawford Hall*

Kaitlyn Canneto, chair

**Prof. Matthew Blackmar** (Musicology), “Attribution Engines: Twilight of Forensic Musicology?”

With AI-generated content flooding streaming platforms and with landmark cases like RIAA v. Suno (2025) settled out of court, now is a good time to ask: when and how will musicians get paid for the proprietary audio ingested by AI training models? When I asked what attribution engines—software solutions for micro-licensing training data—will mean for forensic musicologists, the founder of one such tech startup did not mince words: “We aim to put them out of business.” This presentation seeks to test this claim.

Forensic musicology and attribution engines share a similar premise: that the proportion of inputs into a recording/composition can be reconstructed from the output, thereby performing decidedly scientific rhetoric alongside less-than-scientific rigor. As part of an in-progress book project engaging the history of the automated music copyright business, this presentation asks whether the methods of forensic musicology might in fact prove valuable tools for critiquing the outsized claims to “objectivity” of the emerging “attribution” industry. Where such engines seek to “disentangle” training data and generative output, forensic musicologists seek to establish claims to “substantial similarity” between original and allegedly infringing works. But as self-reflexive musicologists (e.g., Kerman, 1980) have long known, one cannot remove traces of the analyst from the analysis: the latter has long been mystified as objective knowledge production. Nowhere is this more apparent than in music-copyright jurisprudence (c.f. Leo, 2020).

Perhaps forensic musicology is not facing an existential threat. Perhaps analysis of substantial similarity between generative-AI inputs and outputs can instead help us to understand how audio- and symbolic-music generators “think” in music-theoretical terms. After all, the weights and biases of machine-learning algorithms are ultimately enculturated (Seaver, 2022), “tuned” by software developers possessed of ears and entrained to musical conventions. Perhaps forensic musicology promises to show these very developers what mathematics alone cannot.

*Matthew Day Blackmar is an Assistant Professor of Music in the Department of Musicology at the Indiana University Jacobs School of Music, where he teaches courses on topics spanning digital copyright, hip-hop historiography, the music and cultural legacy of Prince, and the history of music in the United States. Matthew is a musicologist and media/information studies scholar whose research interests orbit the figure of the musical amateur, engaging contemporary digital practice, modern recording engineering and sound design, and nineteenth-century print cultures—each through the critical lenses of the social construction of technology, musical authorship and borrowing, and intellectual property.” His dual book projects respectively examine the pre-history of the “AI turn”—reconciling hip hop as a digital-musical practice with the privatization and algorithmic automation of copyright administration—and the relationship between early international copyright law and the transnational arranging and publishing industries of the “long” nineteenth century. Matthew was awarded the 2024 Paul A. Pisk Prize from the American Musicological Society (AMS); he completed his musicology PhD at UCLA with support from the 2024–2025 Alvin H. Johnson AMS-50 Dissertation Fellowship. He previously received the AMS Ingolf Dahl Award and the Article Prize from The Musicology Review. Prior to UCLA, Matthew performed as a DJ and contributed keyboards, sequencing, and synthesizer programming to indie pop, hip-hop, and heavy-metal recordings in Los Angeles.*

### **Session 1: Feeling Rhythm (2:00pm–3:00pm)**

*Ford-Crawford Hall*

Drake Eshleman, chair

1. **Brian Juntila** (Florida State University), “Polyrhythm, Polymeter, & Polystylism: Matching Stylistic Shifts to Narrative and Immersion in *Risk of Rain 2*”

*Risk of Rain 2* (2019) is a stage-based rogue-lite survival game set on the hostile planet of Petrichor V and follows the crew of the spaceship, UES: Safe Travels, as they search for survivors of UES: Contact Light. Throughout the soundtrack, composer Chris Christodoulou blends elements of prog-rock, heavy metal, and electronica not only through semiotically appropriate timbres but also genre-defining metric and rhythmic dissonance. While earlier stages adhere more strictly in genre and temporal character, later gameplay diverges, referencing Prince’s “Purple Rain” and incorporating both direct quotations and harmonic influences from Frederic Chopin. This presentation argues that this divergence informs both *Risk of Rain 2*’s narrative and the player’s immersion. More specifically, the polyrhythmic and polymetric character of prog-rock that is unmistakably present in earlier stages begins to straighten and adhere to regular metric grids in later stages, corresponding with the game’s narrative of discovery and necessity to enhance the players’ focus. I adopt van Elferen’s (2016) “ALI” model describing musical immersion as the relationship between musical affect, musical literacy, and musical interaction, and I offer a narratological analysis of a possible single gameplay loop by comparing rhythmic dissonances and semiosis between adjacent tracks.

*Brian is currently a candidate for the Doctor of Music in Composition at the Florida State University College of Music and resides in Tallahassee, Florida. As a composer, his works mix the various sound worlds of the last century, incorporating traditional tonal processes with abstract 20th-century techniques. He enjoys writing for unusual ensembles, picking topical texts for his vocal music, and collaborating with dancers and visual artists to create multi-disciplinary art. Brian also enjoys studying and researching about music, notably 20th- and 21st-century genres including pop, film, and video game music.*

2. **Daniel Aguilar, Jacob Bissonnette, and Chirsten Snell** (The University of Oklahoma), “Bridging the Divide: A Study of Counting Systems in Music Theory Pedagogy and Music Education Research”

In North American music pedagogy, music educators and music theorists remain divided over the most effective counting systems for teaching rhythm and meter. Scholarship across both fields documents the use of multiple rhythmic solmization systems, including 1-e-and-a, Gordon, Kodály, McHose and Tibbs, and Takadimi (Hoffman 1996; Palkki 2010; Snodgrass 2020). Music educators often favor systems with strong consonantal onsets, such as those using “t” syllables, which support clear articulation and align with classroom practice. Music theorists, by contrast, tend to prefer systems that emphasize metric hierarchy and beat function, though counting practices remain largely unstandardized within theory curricula. Because conceptualizing musical time is fundamental to musical development (Butler 2006), these disciplinary preferences and the limited dialogue between them can create inconsistencies that hinder students’ rhythmic understanding.

Counting system preferences are frequently shaped by regional norms or instructors’ prior training rather than pedagogical evidence. As students transition from secondary to postsecondary education, such inconsistencies may complicate learning, particularly when encountering unfamiliar systems. For example, elementary educators often favor Kodály or Orff approaches because of their curricular compatibility (Palkki 2010). This paper examines and compares published scholarship from music education and music theory to address the questions of which counting systems are used, how they differ, and why. By identifying points of convergence and divergence, we aim to propose practical, musically beneficial best practices that bridge these two fields.

*Daniel Aguilar is a dual Master’s student in Music Theory and Oboe Performance at the University of Oklahoma. He is a graduate assistant where he teaches undergraduate aural skills and assists with theory classes. Daniel holds a Bachelor’s in Music Education from the University of Texas at San Antonio.*

*Chirsten Snell is a first year M.M Theory student at the University of Oklahoma with a BM in Vocal Performance from Urshan University. She currently serves as a Graduate Teaching Assistant, teaching Aural Skills I and assisting the undergraduate theory faculty.*

*Jacob Bissonnette is a saxophonist and theorist from the University of Oklahoma where he is completing dual M.M. degrees in Music Theory and Saxophone Performance. He serves as a Graduate Teaching Assistant in the theory area, teaching undergraduate Aural Skills and assisting with an introductory music theory course.*

**Keynote Workshop (3:30pm–5:00pm)**

*Simon Music Building (SM) 285 (on second floor of Music Library)*

**Prof. Susan McClary** (Case Western Reserve University), “Analysis for Historians/Historiography for Theorists”

**IU Faculty Presentation (5:15pm–6:15pm)**

*Ford-Crawford Hall*

Allyson Starr, chair

**Prof. Calder Hannan** (Music Theory), “Nü Complexity: Systems, Labyrinths, and Walls in Recent Metal”

A vibrant subculture of metal musicians and fans find value in self-consciously complex musical structures. In this paper, which is based on my ongoing book project, I give an overview of three categories of complexity, and for each I discuss its function for fans and composers. Multilayered compositional SYSTEMS allow bands such as Meshuggah and Jute Gyte to generate emergent complexity from the interaction of relatively simple parts. LABYRINTHS—extended memory-resistant, idiosyncratic, entropic musical forms, such as those in music by Between the Buried and Me and Liturgy—allow musical surfaces to continue to feel new and unpredictable to fans across many listens. Other bands, such as Vildhjarta and Animals As Leaders, create WALLS, musical systems that obscure their own means of production through extended techniques and technological prosthesis, thwarting mimetic engagement and forcing even expert listeners to engage acousmatically. Throughout, I reflect on the aesthetics and rewards of musical difficulty.

*Calder Hannan is Assistant Professor of Music Theory at the Jacobs School of Music at Indiana University, where his research focuses on the experimental fringes of popular music, especially metal. He plays guitar in the metal bands Florid Ekstasis and Aphelion Entity, and shares his research for a general audience on the YouTube channel Metal Music Theory.*

**Attendee Dinner and Trivia (6:30pm–8:30pm)**

*Simon Music Building (SM) 340*

**Saturday, February 7, 2026**

**Breakfast (8:00am–9:00am)**

*Ford-Crawford Hall Lobby*

**Session 2: Topics, Narrative, and Expression (9:00am–10:30am)**

*Ford-Crawford Hall*

Joey Grunkemeyer, chair

1. **Albert Wheeler** (Florida State University), “Italian to Iowan: How *The Bridges of Madison County* Weaves Italian and American Musical Clichés”

*The Bridges of Madison County* (2013) is a musical with a book by Marsha Norman and a score by Jason Robert Brown, heightening the emotional journey of Francesca Johnson as she makes impossible life choices. Brown’s score weaves together folk, pop, and classical influences, crafting a sonic landscape that captures both the vastness of the American Midwest and the intimate inner world of Napoli, Italy.

In this paper, I provide a broader definition of musical topics in musical theater by examining Italian and American clichés across four numbers: “To Build a Home,” “What Do You Call a Man Like That?,” “Almost Real,” and “It All Fades Away.” I then consider Brown’s manipulation of time, the role of the reverse reprise, motives, and the mandolin’s conflicting status as both an American and Italian signifier.

*Albert Wheeler is a first-year PhD Music Theory student at Florida State University. His research interests include topic theory, Greek music, the relationship between music and sports, and nineteenth-century operettas, particularly the music of Franz Léhar. Albert holds a Master’s degree in Music Theory from FSU and a Bachelor of Music in Music Education from the Aaron Copland School of Music at CUNY Queens College.*

2. **Theo Greer** (Michigan State University), “Who is ‘You’?: Intimacy and Mode of Address in Kendrick Lamar’s ‘u’”

Building on the discourse from the 2019 Music Theory Online symposium on Kendrick Lamar’s *To Pimp a Butterfly*, this paper discusses the album’s underexplored yet pivotal song “u,” which Lamar himself considers an essential turning point in both the album’s narrative and his real-life personal journey.

“u” depicts Lamar’s depression brought on by his rapid rise to fame, his subsequent failure to support those closest to him, and the disconnect from his roots that accompanied his commercial success, and shows how these feelings drove him towards self-reflection and change. Applying BaileyShea’s (2014) approach, I evaluate how Lamar evokes a dynamic distinct from outright self-criticism—in withholding explicit indications that he is speaking to himself, he creates a subtle separation between his depression and the rest of his self, framing the experience more as confrontation than internal reflection.

I then show how varied vocal delivery, non-textual vocalizations, and evocative sound effects interact to allow for multiple interpretations of Lamar's ambiguous mode of address. This simultaneous self- and audience- address evokes universal feelings of inadequacy, shame, and self-doubt, challenging the listener to engage with Lamar's vulnerability through two concurrent modes of empathy: as both a witness of and a participant in his anguish.

*Theo Greer is a theorist and composer from St. Louis, Missouri, who holds bachelor's degrees in computer science and music composition, along with a master's in music composition from Truman State University. He is currently pursuing a master's in music theory at Michigan State University, where he teaches undergraduate aural skills and music theory classes. His recent research explores text-music relationships and narrative in rap music, as well as rap artists' incorporation of the genre's predecessors into their albums; the effects of exogenous testosterone on the aural imagery and aural skills of AFAB musicians; and pedagogy of music theory and aural skills more broadly. He is passionate about teaching music theory and composition to musicians of all backgrounds, and he hopes to continue doing so in the future.*

3. **Nathaniel Jackson** (Northwestern University), “Analyzing Black Midi Along the Chaos–Stability Continuum”

This study presents an analytical investigation into the musical practices of the experimental rock band Black Midi, examining how chaos, stability, and vocal expression function as defining elements of their sonic identity. Focusing on what I define as the band's canonical studio discography, along with supplemental references to select live performances, the project establishes a coherent analytical frame while capturing the most deliberate examples of the band member's interactions with chaos and stability across their work. Situating Black Midi within historical, technological, and sociocultural frameworks, the study demonstrates how recording and performance practices, sonic territories, and affiliations with specific music scenes shape both the production and perception of experimental rock. Within this broader frame, the project develops a set of taxonomies to describe and categorize the ways chaos emerges in Black Midi's sound. These taxonomies identify each ensemble member's strategies for generating states of chaos in their music and how these strategies function within the group's evolving ensemble settings. Building on these taxonomies, the study introduces the *chaos–stability continuum*, a model that reconceptualizes performers' interactions with chaos and stability as direct shifts between these musical states than as gradual, undulating motions between chaos and stability.

*With experience in audio production, music theory, and performance, Nathaniel's work lives at the intersection of music perception, analysis, and sonic craft. He is particularly drawn to projects that challenge our musical perspectives, shaped by the ways diverse cultures think about and experience music around the world. As a multi-instrumentalist and electroacoustic composer, he explores both traditional and experimental approaches to sound. He recently earned his Master of Music Theory & Cognition degree from Northwestern University in 2025, where he studied audio recording, production, and*

*mastering techniques alongside research in music perception across diverse contexts. During my time there, he completed multiple original, fully mastered audio recordings and conducted thesis research on the music of Black Midi. His research interests include experimental rock and popular music analysis, music cognition and perception, embodiment, and computational methods for experimental composition.*

### **IU Faculty Workshops (10:45am–12:15pm)**

*Prof. Kahrs: Simon Music Building (SM) 340*

*Prof. Liu: Simon Music Building (SM) 344*

**Prof. Noah Kahrs** (Music Theory), "Synthesis and Sampling: Two Approaches to Analyzing Electronic Musics"

**Prof. Bess Xintong Liu** (Musicology), "Uncovering 'Skeletons in the Closet'? Rethinking Family and Family Archives in Music History"

### **Session 3: 20<sup>th</sup>/21<sup>st</sup> Century Art Music (12:30pm–2:00pm)**

*Ford-Crawford Hall*

Joshua Joy, chair

1. **Sheridan Zahl** (Eastman School of Music), "François-Bernard Mâche's Caged Animals: The Anthropocentric Modernism of Animal Recordings in Mâche's Mixed-Media Music"

French composer François-Bernard Mâche (b. 1935) sought a "third way" in his compositional practice that rejected the formalist avant-garde and conservative traditions dominant in the 1960s. Instead, Mâche embraced recording technology and turned to sound models and myth to tap into a "primordial unconscious" bestowing music with a "symbolic power." (Mâche, 1983). As one way towards this goal, Mâche used recorded animal sounds as mimetic and aesthetic models in pieces such as *Korwar* (1972), *Naluan* (1974), and *Sopiania* (1980) to underscore the connection between sonic animal aesthetics and human music. Yet, while recorded sounds are often considered ideologically pure, I contend that Mâche's use of animal sounds leads to a form of human capture that reinvokes human models to claim aesthetic legitimacy for nature's sounds. Under a broadly Deleuzian umbrella, I draw on work by Seth Brodsky (2017), Holly Watkins (2018), Mark Peter Wright (2022), and Austin McQuinn (2020) to analyze Mâche's writings and mixed-media animal music to understand my discomfort with this style of composition. Ultimately, I assert that this music advances a form of anthropocentric modernity which orients animal sounds around human values at the expense of understanding and appreciating the natural world on its own terms.

*Sheridan Zahl is a PhD candidate in historical musicology at the Eastman School of Music. His research interests are oriented around the philosophies of Gilles Deleuze and Félix Guattari and how to apply their philosophical concepts to notated music and modern ideas of subjectivity, eco-aesthetics, and nature. Using a philosophical framework, Sheridan's work explores the potentialities of modern and contemporary*

*music based on/in nature, probing art's possibility to engender new ways of being in or understanding the world, particularly focusing on humanity's relationship with nature. His scholarship stands at the intersection of ecomusicology, philosophy, and wider post-humanist aesthetics against the background of ethics in the Anthropocene.*

*Sheridan has presented work at meetings of the American Musicological Society in regional and national conferences. He earned a BA in music and a BA in applied mathematics from the University of California at Berkeley. In 2022, he earned an MM in classical guitar performance from the Eastman School of Music prior to enrolling in the musicology PhD program. He currently teaches music history courses at the Eastman School of Music as well as the Eastman Community Music School.*

2. **Maeve Gillen** (Eastman School of Music), “Difficult Pleasures: Solos, Squawks, and Sadomasochism in the Music of David Lang”

In this paper, I analyze Michael Lowenstern’s video “Press Release by David Lang. How do you practice a piece like this!?” in which he plays composer David Lang’s work Press Release for solo bass clarinet. I begin by presenting an overview of Press Release, describing the overall form and a selection of its musical processes. I then turn to Lowenstern’s video, connecting his commentary on the piece to the previous process-based analysis to show how the physical difficulty of Press Release (as described by Lowenstern) can be seen as a feature that causes both pleasure and pain within the performer. I go on to frame his discussion of physical difficulty within the musico-sexual discourses discussed by queer and feminist music theorists and musicologists since the 1990s, drawing in particular on the work of Suzanne Cusick (2006) and what I call the music-as-sex framework. Through bringing Lowenstern’s work into conversation with these musico-sexual discourses, I show how we can productively read this performance through comparison with BDSM (Bondage-Discipline/ Dominance-Submission/SadoMasochism). In doing so, I trouble the notion of “pleasure” at the center of much of the musico-sexual discourse and ask what questions a BDSM notion of music-as-sex might invite.

*Maeve Gillen is a fourth-year PhD candidate in Music Theory at the Eastman School of Music. Her dissertation centers on the intersection of gender, sex, bodies, and politics in American minimalist music, particularly that of David Lang. Maeve’s other research interests include trans\* and queer theory, mathematical music theories, ska music, and the history of music theory within the American academy. At Eastman, she is a teaching assistant in the music theory department, a member of the Eastman Theory Committee on Equity and Inclusion, and is co-editor of *Integral: The Journal of Applied Musical Thought*.*

3. **Ryan Krell** (The University of Cincinnati College-Conservatory of Music), “William Alwyn’s (Semi)tonal Semitones: Qualia Emergence in the Symphony No. 1 (1949)”

This paper presents a theoretical model for twentieth-century neotonal music applied to the symphonies of British composer William Alwyn (1905-1985). Unlike previous theories of neotonal music, my conception takes tonal qualia as its core tenet, treating

tonality as an emergent entity. This approach is particularly relevant to Alwyn, the then-famous film composer whose experimental symphonies combine pandiatonicism, non-recapitulatory key schemes, and multifarious short mottos (“germinal seeds” in his parlance). Four musical spaces are presented: qualia and cadence spaces (tonality-affirming), and motto and oscillation spaces (tonality-effacing)—zones that differ from more traditional formal partitions. To connect these large-scale spaces to local musical events, I zoom in on a ubiquitous motto in the First Symphony/I—an ascending set of ic1s—categorizing its tonal and non-tonal deployments. Using association networks and Steven Rings’s transformational ordered duple notation, I categorize this motto as an ascending leading tone, Lydian leading tone, and a mode-effacing semitone, tonal entities that are cloaked via underdetermination, layering, juxtaposition, duplicity, and overdetermination. By viewing tonality as an emergent system, I conclude that the local-level cloaking techniques and the large-scale tonal play Alwyn engages can elucidate crucial dramatic features of neo-tonal music beyond Alwyn.

*Ryan Krell is a Canadian transplant to the Cincinnati area, where he is in the final stages of his PhD studies at the University of Cincinnati. His dissertation, supervised by Catherine Losada, focuses on network structures that model the neotonal works of British composer William Alwyn (yes, that’s Joe Alwyn’s great-grandfather for you Swifties out there). Ryan’s other research interests include transformational theory, film music, and the music of the Parisian modernists. When he is not frantically drafting his dissertation he can be found in the gym and playing Bach and Rachmaninoff on the piano.*

#### **Session 4: Performing Gender and Sexuality (2:15pm–3:45pm)**

*Ford-Crawford Hall*

Abby Webster, chair

1. **Lauren Adamow** (University of Pittsburgh), “Playground to Permanently Online: DoeChii, Embodied Practice, and Shifting Bedroom Culture”

The Internet Age has transformed childhood sociality, shifting play, performance, and self-expression into online spaces such as Instagram and TikTok. These platforms have similarly reshaped the music industry, allowing short, catchy clips to circulate widely and project voices that may have otherwise gone unheard in the music industry.

Drawing on Kyra Gaunt’s concept of kinetic orality and Trevor Boffone’s research on digital dance cultures, I argue that DoeChii’s viral track “Yucky Blucky Fruitcake” (2020) reclaims the aesthetics of Black girlhood—play, chant, and embodied expression—as tools of authorship and resistance. Rising to popularity on TikTok, DoeChii incorporates playground cadences, autobiographical narrative, and sexuality to position girlhood as a site of cultural production. Historically, handclapping games and other embodied practices have been dismissed as childish or appropriated by mainstream culture, marginalizing Black girls as creators.

In the digital age, however, platforms like TikTok allow these traditions to be reimaged, extended, and archived. DoeChii’s artistry bridges childhood play and adult

performance, illustrating how Black women are working to reclaim ownership of cultural forms and project their voices to wider audiences through social media, inscribing their expression in permanency online.

*Lauren Adamow is a Ph.D. student in the Musicology program at the University of Pittsburgh. Lauren earned her Bachelor of Arts degree from Colorado College, where she was awarded Distinction in Music. Lauren's research interests currently include social aspects of music-making, which has taken form in studies of the marching arts, early music, and synesthesia. She also enjoys performing on euphonium, flute, and recorders. In her free time, you can find Lauren playing in the Pitt Marching Band, skiing, or attempting to crochet.*

2. **Lilly Korkontzelos** (Michigan State University), “Is Everything Romantic?: Sonic Expressions of Gender in Hyperpop Vocal Production”

Stephan Pennington’s landmark publication “Transgender Passing Guides and the Vocal Performance of Gender and Sexuality” (2019) explored how cisgendered vocalists may be fluid in their performances of gender through adopting masculine and feminine vocal codes. I extend this research by arguing that audio production and engineering techniques serve an equally important role in how artists negotiate expressions of gender identity. Using Donna Haraway’s (1985) metaphor of the cyborg and Jean Baudrillard’s (1981) conceptions of simulacra and simulation as hermeneutic lenses, I look at how the genre-norms of hyperpop grant vocalists the ability to abstract the voice from the body. I begin by looking at Dorian Electra’s “Flamboyant” (2019), which features fluctuations in both formant and instrumental texture, allowing them to choose how and to what degree they align with various points on the gender spectrum. I then look at Charli xcx and Caroline Polachek’s collaboration on “everything is romantic” (2024). I explore how pitch correction and spatial positioning depict how they navigate fame and express discomfort within the frame of femininity. Finally, I examine how Addison Rae’s “Fame Is a Gun” (2025) constructs two sonically distinct identities to usurp listener expectations, offering a critique of celebrity culture and female robotic tropes.

*Lilly Korkontzelos is a second-year master's student in music theory at Michigan State University. Originally from Toronto, Ontario, she earned her Bachelor of Music degree at the University of Windsor in jazz vocal performance in 2020. Lilly spent the years during and proceeding her undergraduate degree performing, teaching, and working as a producer and audio engineer at several local studios. These experiences have directly impacted her research interests and methodologies. Currently, Lilly's primary focus is audio production and engineering techniques and how they may affect perceptions of narrative and identity. Her other research interests include music cognition, timbre and texture, and neotonality. In her free time, Lilly enjoys reading, going to art galleries, playing video games, and gushing over her cat (pictures available upon request).*

3. **Thalia Ousley** (University of Kentucky), “‘Lidia, che tant'adoro’: Revisiting the Courtesan Problem: A Queer Reading of Barbara Strozzi’s Cantatas”

Scholars have assumed for forty years that Barbara Strozzi's works are written from the male perspective. Strozzi has also been suggested to be a courtesan but past showing the potential objectification of the composer's body, much else has not been explored about the composer's potential role as courtesan, composer, and political mouthpiece. This paper aims to evaluate Strozzi's works through the sapphic lens with a textual, metatextual, and musical analysis. Through a historiographic analysis of sources on women's gender and sexuality studies from early modern Europe, the author will show that sapphic women were common. Whether existing in closeted literature or in accounts through poetry and other writing, women loved other women.

Not only were sapphic women common, but Venetian Courtesans also existed in a third gender space able to move between class and gender boundaries as political figures. The paper will explore Strozzi's part in the Accademia degli Unisoni as hostess and confidant of supporters of a libertine and independent Venice. As a patriotic Venetian, Strozzi formed strategic political alliances and commanded respect. These discoveries in the lyrics and music of Strozzi's oeuvre open up the possibility for new readings of Strozzi's works and other early modern women composers.

*Thalia Ousley is a 3rd year musicology/ethnomusicology PhD student at the University of Kentucky. They received their master's degree in trumpet performance at East Carolina University and their bachelor's degree in music education with an instrumental emphasis at Ohio University. Their research interests include music in Japanese cyberpunk media as a reaction to technofascism, looking at anime music through the queer lens, and queer femininities in the music of Barbara Strozzi. They are the Vice President of the University of Kentucky Musicology Focus group where they help organize weekly lectures with scholars in the field.*

### **Keynote Lecture (4:00pm–5:00pm)**

*Ford-Crawford Hall*

Peyson Weekley, chair

**Prof. Susan McClary** (Case Western Reserve University), “In Defense of *The Music Itself*”

### **Closing Remarks (5:00pm)**

*Ford-Crawford Hall*

GTA and GMA Leadership