

**MTSNYS 2024**  
53rd Annual Meeting

**CONFERENCE PROGRAM**  
Ithaca College  
School of Music, Theatre, and Dance  
April 6–7, 2024

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*The Music Theory Society of New York State would like to thank the Ithaca College School of Music, Theatre, and Dance, and its Dean, Anne Hogan, for sponsoring this conference.*

Please join us at next year's annual meeting  
April 5 and 6, 2025  
Fordham University (Lincoln Center)  
Local Arrangements Chair, Sevin H. Yaraman

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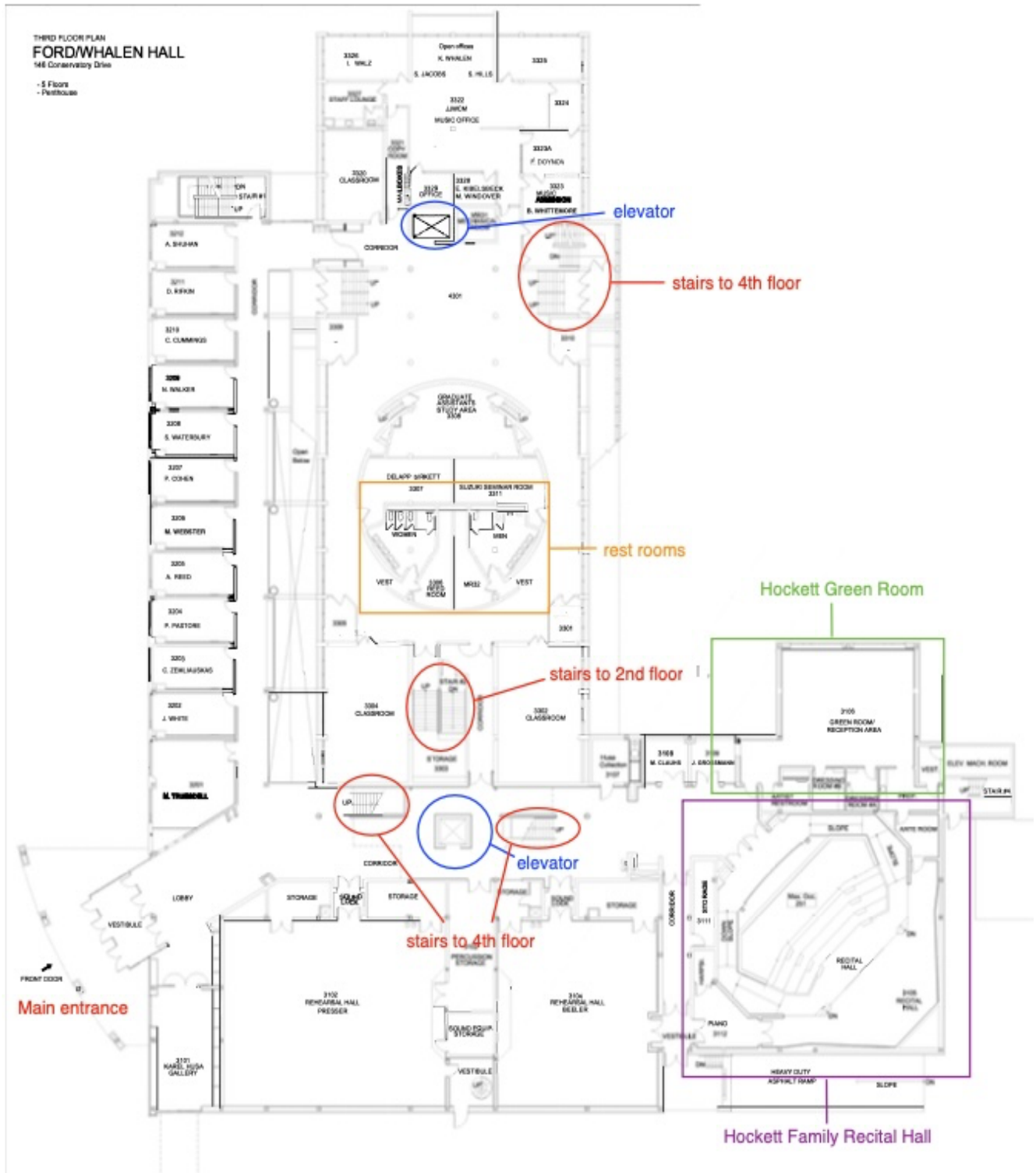
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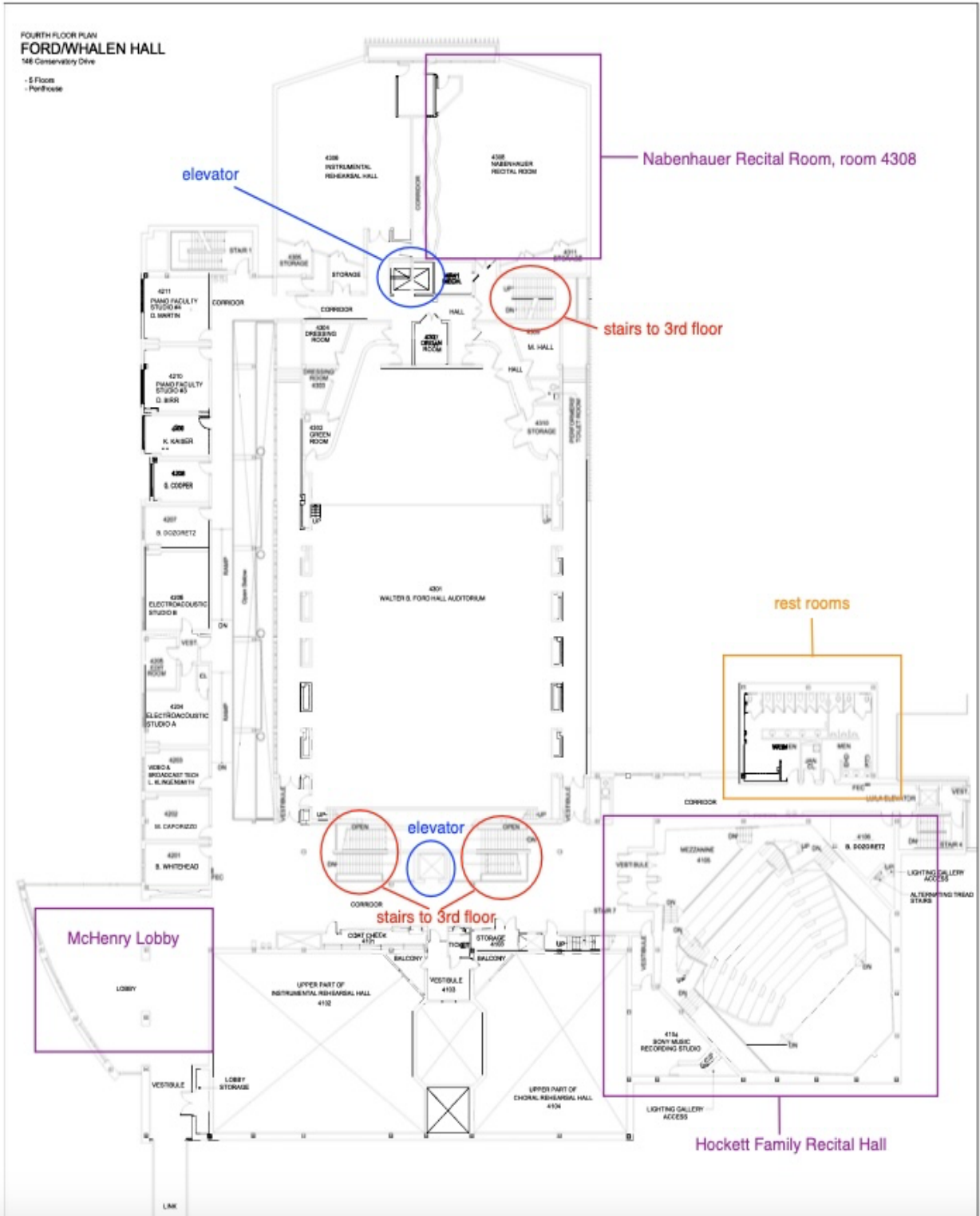
# Whalen Center for Music - 2nd floor



# Whalen Center for Music - 3rd floor



# Whalen Center for Music - 4th floor



## CONFERENCE SCHEDULE

### SATURDAY, APRIL 6

**8:30–9:30 am: Registration, coffee, breakfast – McHenry Lobby, 4<sup>th</sup> floor of the Whalen Center for Music**

**9:30–11:00 am:**

**Session 1A: American Histories - Iger Lecture Hall, room 2105**

Charity Lofthouse (Hobart & William Smith Colleges), Chair

- Sam Reenan (Miami University): “Supplementary Counterpoint in the ‘Gaelic’ Symphony: Beach’s Compositional Self-Advocacy”
- Jacob Eichhorn (Eastman School of Music): “Twelve-Tone as Topic: Prototypes, Parody, and Politics in Postwar American Music”
- Lauren Shepherd (Columbia University): “‘To the Tune o’ Those Weary Blues’: Worrying the Line and Migration Tonality in Dorothy Rudd Moore’s *Weary Blues*”

**Session 1B: Corpus Studies - Nabenhauer Recital Room, room 4308**

Yayoi Everett (City University of New York, Hunter College), Chair

- Andrew Blake (Eastman School of Music): “Probability and Information Flow in Jazz Improvisation”
- Evan Martschenko (University of Cincinnati College-Conservatory of Music): “‘Feel the Emptiness’: Micro-Schemata in the Music of Henryk Mikołaj Górecki”
- David Temperley (Eastman School of Music) and Joseph VanderStel (Artusi): “The Flatward Shift in Popular Music”

**11:00–11:15 am: Break**

**11:15 am–12:15 pm:**

**Session 2A: Bach - Iger Lecture Hall, room 2105**

Sarah Marlowe (Eastman School of Music), Chair

- Mark Anson-Cartwright (Queens College, CUNY): “Counterpoint in the Goldberg Variations: A Comparative Study”
- Jack Lucentini (Independent Scholar): “Reconciling Two Traditional Strategies for Answering Fugue Subjects”

**Session 2B: Orientations Beyond Tonality - Nabenhauer Recital Room, room 4308**

Kyle Hutchinson (Colgate University), chair

- Nathan Lam (Eastman School of Music): “Solfège Set Theory”
- Robert Hamilton (Eastman School of Music): “The Locrian Mode as a Non-Diatonic Scale”

**12:15 – 1:45 pm: Lunch Break**

*Need/want a ride downtown and back? Meet at the traffic circle outside the main entrance to the Whalen Center for Music.*

**1:45–3:15 pm:**

**3A: Cognition and Embodiment - Iger Lecture Hall, room 2105**

Chris Bartlette (Binghamton University), Chair

- Judith Lochhead (Stony Brook University) & Nirmali Fenn (Stony Brook University): “Music’s Sensorium: Refracting Bodies and Musical Sense-making”
- Ryan Jones (Eastman School of Music): “Musical Forces and Metaphors: Embodied Hermeneutics in Julia Wolfe’s *Big Beautiful Dark and Scary*”
- Cheng Wei Lim (Columbia University): “Musical Analysis and Dreamlike Experiences”

**3B: Concert Music Since the 1970s - Nabenhauer Recital Room, room 4308**

Sara Haefeli (Ithaca College), Chair

- Drake Eshleman (Indiana University): “Analyzing Performance of an Unsynchronized Score: Morton Feldman’s *Why Patterns?*”
- Zekai Liu (Eastman School of Music): “A Graphic and Harmonic Analysis of Ben Johnston’s String Quartet No. 7, II–*Palindromes*”
- Ruixue Hu (Eastman School of Music): “Temporality, Tragedy, and Reversed Recapitulation in the Serial-Minimalist First Movement of Joe Hisaishi’s *East Land Symphony*”

**3:30–6:00 pm: Plenary Events – Hockett Family Recital Hall, room 3105**

- 3:30–4:00 Business meeting
- 4:15–5:15 Keynote Panel: MTSNYS at Fifty: An Overdue Celebration  
Panelists: Mary Arlin, Timothy A. Johnson, Betsy Marvin, Philip Stoecker
- **5:15–6:00 Reception – Hockett Green Room, 3106**

**6:00 pm–7:30 pm: Dinner Break**

*Need/want a ride downtown? Meet at the traffic circle outside the main entrance to the Whalen Center for Music.*



**7:30–9:30 pm: Conference workshop - Nabenhauer Recital Room, room 4308**

“Shilin Jita”: Listening to Opera in America of the Roaring Twenties  
Workshop Leader: Nancy Rao (Rutgers University)

**SUNDAY, APRIL 7**

**8:30–9:30 am: Registration, coffee, breakfast – McHenry Lobby, 4<sup>th</sup> floor of the Whalen Center for Music**

**9:30–11:00 am:**

**Session 4A: Music as Translation - Iger Lecture Hall, room 2105**

Tomoko Deguchi (Winthrop University), Chair

- Benjamin Schweitzer (Graduate Center, CUNY): “A Play of Light: Temporal Cycles and Intercultural Dialogue in Toshio Hosokawa’s *Utsurohi*”
- Stephen Guerra (University at Buffalo): “Choro Charts and Cigarettes: A Case Study of Music Theory Fieldwork”
- Táhirih Motazedian (Vassar College): “Musical Humor in Film and Television”

**Session 4B: Hip-Hop and Ska - Nabenhauer Recital Room, room 4308**

Kristi Hardman (UNC Charlotte), Chair

- Maeve Gillen (Eastman School of Music): “Texture, Style, and (Anti-)Teleology in 90s Ska-Punk”
- Fred Hosken (SUNY Potsdam): “The Language of ‘Feel’: Understanding J Dilla’s ‘Perfectly Imperfect’ Rhythm in Musicians’ Words”
- Devin Guerrero (Texas Tech University): “Pitch, Motive, and Non-Alignment in the Idiomatic Phrasing of Melodic Rap Verses”

**11:00–11:15 am: Break**

**11:15 am–12:45 pm:**

**Session 5A: Expressivity in Film and TV Music - Iger Lecture Hall, room 2105**

Elizabeth Medina-Gray (Ithaca College), Chair

- C. Catherine Losada (University of Cincinnati College-Conservatory of Music): “Expressive Transformations in Film Music by Max Steiner”
- Micah Roberts (University of Cincinnati College-Conservatory of Music): “Ancient Voices’: A Hypermetrical and Orchestration Analysis of the Theme Songs to Seasons of CBS’s *Survivor*”
- Hanisha Kulothparan (Eastman School of Music): “The Evolution of the Hero’s Introduction: Topic and Intercultural Trope in Kollywood Film Music”

## **Session 5B: Metal - Nabenhauer Recital Room, room 4308**

Alex Reed (Ithaca College), Chair

- Lori Burns (University of Ottawa): “Beyond ‘Beauty and the Beast’: Division of Work, Sonic Expression, and Musical Subjectivity in Metal Duets with Clean and Harsh Vocals”
- Ciro Scotto (Ohio University): “What is a riff? A Structural Definition and its Analytical Consequences for Process and Form in Heavy Metal”
- Zachary Simonds (Florida State University): “Terminally Anti-Climactic Form in Post 1990s Progressive Metal”

### **ABSTRACTS**

**Saturday, April 6**

#### **Session 1A**

##### **Supplementary Counterpoint in the “Gaelic” Symphony: Beach’s Compositional Self-Advocacy**

Sam Reenan (Miami University)

This paper examines Amy Beach’s use of counterpoint as a supplementary formal device in her “Gaelic” Symphony, which earned her acceptance as “one of the boys” according to fellow composer George Chadwick. In the first, second, and fourth movements, imitative and invertible counterpoint build upon established melodic musical ideas, supplementing the essential form-functional events of each movement’s genre, often in paragenic formal spaces. The second movement, *Alla siciliana*, offers an introductory example. In order to supplement the otherwise conventional ternary-form structure of the movement, archival evidence in the form of a manuscript palimpsest suggests that Beach worked through multiple versions of a short introduction, extending it to twice its length through the incorporation of imitative counterpoint.

Supplementary counterpoint makes an even greater impression in the outer movements, each of which employs sonata form as an organizing strategy. In both cases, the sonata-form structure swells by the inclusion of supplementary counterpoint. The first movement employs imitative and invertible counterpoint throughout the development and coda. On the other hand, the finale’s exposition functions as itself quasi-developmental by front-loading contrapuntal devices within the primary and secondary theme zones. The focus on contrapuntal development of the primary thematic material in the finale creates a procedural connection to the first movement that is supported by Beach’s self-borrowing: the primary theme of the finale appears first as a breakthrough in the coda of the first movement. In this paper, I interpret Beach’s extensive use of supplementary counterpoint as instances of compositional self-advocacy.

## **Twelve Tone as Topic: Prototypes, Parody, and Politics in Postwar American Music**

Jacob Eichhorn (Eastman School of Music)

Johnson (2017) argues that tonality becomes topic in early modernist art music. As new compositional practices proliferate at the turn of the century, tonal *figurae* like triads, metric consonance, and parsimonious voice-leading become marked against an increasingly atonal backdrop, and they accumulate meaning as a rhizomatic network of significations emerges. Building upon his claim and the scholarship on twentieth-century musical topics (Frymoyer 2017; Donaldson 2021), I argue that twelve-tone technique becomes topic in postwar American music. However, I will eschew the classical theory of categorization, which defines concepts by necessary and sufficient conditions; instead, I opt for a Wittgensteinian family resemblance (1953), which places topic theory alongside Gjerdingen and Bourne's (2015) cognitive linguistic approaches to categorization. Therefore, a topic can be defined by its similarity to a prototypical artifact or exemplar depending upon a set of overlapping features. Lastly, I adapt Mirka's (2014) semiotic model to account for a topic's markedness within a new context and its potential for new social meaning. I demonstrate how twelve tone is deployed as topic in Samuel Barber's *Prayers of Kierkegaard* (1954), and then I showcase twelve tone as topic in three of Leonard Bernstein's staged works—*Candide* (1956/1974), *West Side Story* (1957), and *Mass* (1971)—as case studies. Ultimately, I argue that American tonalist composers felt the political and cultural pressures of Cold War sentiments toward nationalist music: “the move to define ‘American’ in stark opposition to ‘Soviet,’ [which] precipitated the polarization of music-stylistic choices and a shift in attitudes toward cultural nationalism” (Ansari 2018, 163).

## **“To the Tune o’ Those Weary Blue”: Worrying the Line and Migration Tonality in Dorothy Rudd Moore’s *Weary Blues***

Lauren Shepherd (Columbia University)

Dorothy Rudd Moore's (1940–2022) music is understudied, evidenced by the lack of published scholarship and professional recordings of her music. *Weary Blues* (1972)—a single-movement chamber piece for baritone voice, cello, and piano—adapts Langston Hughes' 1925 poem “The Weary Blues.” My analysis suggests that Moore refuses Eurocentric analytic approaches to theories of tonality by employing a music vernacular that blurs the distinction between classical and jazz compositional styles. This liminal space becomes easier to understand when viewed through the lens of Black literary theories of *migration narrative* (Griffin 1995) and *worrying the line* (Wall 2005).

Moore does not use any exact repetitions within the piece, which presents a unique analytic frustration. However, when viewed through Wall's theory, Moore's modified repetitions present themselves as instances of a longstanding Black artistic tradition of worrying the line, which occurs when singers and writers slightly alter repeated lines of text to emphasize, clarify, or subvert its original meaning. This often happens within blues poetry to represent an improvisational nature in a written form (Wall 2005). By “the line” in my analysis, I refer to motives, scales, and harmonies. I then expand Griffin's theory of migration narrative, which explores changes that literary figures undergo during northward migration post emancipation. I introduce a concept called *migration*

*tonality* to address Moore’s delightful tonal language. Ultimately, I demonstrate that incorporations of interdisciplinary thinking create a space for music theory to be a more equitable field by increasing the richness of extant literary theories.

## **Session 1B**

### **Probability and Information Flow in Jazz Improvisation**

Andrew Blake (Eastman School of Music)

This paper explores the role of musical complexity in improvised jazz, through the lens of information theory, to test two competing hypotheses regarding musical complexity. The first hypothesis, motivated by parallels between jazz performances and the common practice “theme and variations,” is that complexity *increases* over the course of a performance. An alternative hypothesis from the field of information theory, Uniform Information Density, posits that information tends to be conveyed at a moderate and uniform rate. The UID hypothesis has been explored in music by David Temperley (2019).

In this paper, I adapt a probabilistic model, originally developed for the Essen Folk Song Corpus (Temperley 2007), for bebop solos encoded in the Weimar Jazz Database (Pfleiderer et al. 2017). The model consists of three factors, each capturing an aspect of musical difficulty or complexity: range (pitches are more likely to be selected if closer to the melody’s mean pitch), proximity (smaller intervals are more frequently chosen over larger), and pitch (given a key context, some pitches are more probable than others). These factors are combined into a probability score for each note, which is used to calculate the information content of 2-bar spans in bebop solos. While there is no “global” trend for complexity across entire solos, noteworthy patterns emerge at the chorus level. Increased information in the bridge of an AABA chorus is unsurprising. However, a significant increase in information between the first and second A sections of the form indicates a trajectory of increasing complexity within improvised choruses.

### **“Feel the Emptiness”: Micro-Schemata in the Music of Henryk Mikołaj Górecki**

Evan Martschenko (University of Cincinnati College-Conservatory of Music)

All of Henryk Mikołaj Górecki’s music shares a few key threads, despite being written over a six-decade period and in a myriad of styles, ranging from Polish sonorism to repetitive tonality. By viewing musical aspects that remained the same, as opposed to those that changed, much can be learned about a composer’s stylistic evolution. When filming a documentary about the Third Symphony, Górecki insisted on filming in Auschwitz, saying “my symphony is not about Auschwitz ... But look around you. Feel the emptiness” (Palmer 1993). This paper introduces the term “micro-schemata,” applies it to the first theoretical corpus study of Górecki’s oeuvre, musically illustrating Górecki’s “emptiness.” Micro-schemata are defined as stock musical concepts, distinct but flexible, serving as a long-term reminder across a composer’s career, after Bob Snyder’s “frameworks for memory” (2001). 90.3% of Górecki’s works with available scores—including all major works—use four specific micro-schemata; less than 10% do not. Each

micro-schema can be viewed in a progression spanning the composer's three main stylistic periods: Polish sonorism, romantic modality, and tonal sparsity. However, we can instead secure our viewpoint in the micro-schemata, considering them as an axle, and the style in which they are used as rotations about the axle. The micro-schemata remain constant while the context changes. When focusing on minuscule details, the micro become macro. The smallest aspects of the piece are suddenly the largest things occurring, and their surroundings take the role of the minuscule; we can "feel the emptiness" revolving about the axle.

### **The Flatward Shift in Popular Music**

David Temperley (Eastman School of Music) and Joseph VanderStel (Artusi)

The major/minor distinction is problematic with regard to modern popular music, due to the many ways that major and minor are combined and mixed. It seems likely that the conventional emotional connotations of major and minor (positive and negative, respectively) still influence the experience of popular music, but exploring this systematically requires a way of quantifying the modal orientation of individual songs that goes beyond the conventional binary distinction. A possible approach is suggested by Temperley (1999, 2018), using the "line of fifths" (LOF): a representation of scale-degrees that extends the circle of fifths linearly, recognizing enharmonic distinctions (e.g., #4 versus b5). Given a set of pitch events (such as a melody), the LOF positions of the notes can be averaged to yield a single "center of gravity" (COG). We have explored this approach using a recently created corpus of melodies from 120 popular songs, one from each year from 1900 to 2019. Examining the change in modal orientation over historical time, we find a gradual trend toward minor (what we could call "flatward" motion). In the talk, we will discuss this finding and several other features of the data: 1) many songs early in the century are pushed sharpward by the use of chromatic "sharpened" degrees; 2) songs in the 1950s and '60s reflect the mediant mixture characteristic of early rock; 3) songs in later years tend toward a more clear-cut distinction between major and minor.

### **Session 2A**

#### **Counterpoint in the Goldberg Variations: A Comparative Study**

Mark Anson-Cartwright (Queens College, CUNY)

Published studies of Bach's *Goldberg Variations* have examined the work from various angles, typically looking at the variations separately, without much consideration of affinities among the variations beyond their shared use of the underlying 32-measure bass pattern first presented in the Aria. The present study differs from prior research in that takes a comparative approach, focusing on counterpoint at a middleground level. Contrapuntal models of selected variations are presented for each of the eight-measure groups in the 32-measure scheme.

The purpose of the contrapuntal models is to provide a synoptic view of the contrapuntal scaffolding of the variations, and to facilitate comparison of the variations. Some models are shared by several variations, while other models (mostly those in the form of a canon) are unique. Recurring patterns, such as parallel tenths in mm. 1-8, the 5-6 exchange over bass G in m. 9, and displacement (e.g., the transformation of falling

seconds into rising sevenths in the bass line) are examined with a view to attaining a global perspective on the cycle.

## **Reconciling Two Traditional Strategies for Answering Fugue Subjects**

Jack Lucentini (Independent Scholar)

Clear consensus remains elusive as to how Bach and other common-practice composers devised fugal answers, which are imitations, often with modifications, of fugal subjects. While many agree that “some system of rules and mode of procedure” (Marchant 1892) was observed—a system implicitly or explicitly understood as largely shared among composers—that system’s precise nature is contested. This has frustrated, among others, students, who may be required to identify the most conventional answer for any given subject. Exacerbating confusion, even Bach has been criticized for supposedly faulty answers. This paper outlines a somewhat new approach to identifying conventional or most-likely answers, by reconciling two different traditional strategies. The first, older method (e.g. Bullivant 1971) requires the answer to project the tonic key, along, indeed, with its subject, though covering a different area of the scale. The second (e.g. Prout 1891) has the answer use the dominant key wherever its subject is in the tonic, and vice-versa. I propose here that which of these approaches applies, depends principally on the type of subject: one subject-type characteristically takes the first method, while another typically takes the second. There is also a third type of subject that is constructed, in effect, as a combination of the first two; accordingly, a certain relatively systematic and straightforward combination of the above two methods tends to accurately predict its answers. These three main subject-types, each with its characteristic answering procedure, being understood, difficulties are much reduced, and composers’ musical objectives are illuminated.

## **Session 2B**

### **Solfège Set Theory**

Nathan Lam (Eastman School of Music)

My solfège set theory expands on previous work (Hook 2023, Rings 2011, Lam 2020, Tymoczko 2023) and leverages the complementary qualities of solfège and set theory to theorize and analyze tonal/diatonic-modal music. At the heart of solfège set theory is comparative solfège, a research agenda that embraces pluralism. A solfège triple represents each note by listing three different solfège outputs: fixed-do solfège that represents note names, movable do-minor that represents scale degrees, and movable laminar that represents the lesser-known scale positions (Lam 2019). A solfège triple also implies the tonic, the key signature, and the mode. Combinations of these six elements serve as coordinates that define transformations. Solfège set theory offers three primary avenues for exploration. As a thin theory of tones, it claims that tonality is three-dimensional and perspectival, if, indeed, solfège is how we “think in music” (Larson 2013). This provides a ground truth for further studies in solfège pedagogy, theory, and history. As a transformational theory, it formally captures transformations as a choreography of solfège, many of which existing tonal set theories model indirectly or

informally. Central to the system is a set of 15 basic pivot transformations by a single interval class. Solfège set theory's intuitive grounding in solfège invites multiple degrees of theoretical and analytical engagement, which I will demonstrate through musical excerpts by Franz Schubert, Joe Henderson, Sam Hui, Takashi Yoshimatsu, and others.

### **The Locrian Mode as a Non-Diatonic Scale**

Robert Hamilton (Eastman School of Music)

While the topic remains somewhat controversial, scholars today generally agree that the locrian mode is used, if rarely, in the twentieth and twenty-first centuries. This consensus also extends to the popular sphere: for instance, to music educators and enthusiasts on Youtube, blogs, and forums like r/musictheory.

Yet, there are good reasons to question whether locrian—as it is typically conceived—is even possible to perceive. Daniel Harrison (2016) convincingly argues that  $n_5$  is a necessary feature of tonicity in the traditional sense because of the physical reality of the overtone series, seemingly contradicting the above consensus. I reconcile this apparent contradiction by arguing that locrian is consistently mischaracterized as a diatonic mode. I define locrian—that is, the scale that is recurrently recognized and cited as “locrian”—as a non-diatonic scale with a characteristic  $b_5$  that resolves up to  $n_5$ .

Surveying a wide variety of cited and uncited examples of locrian, I propose a classification scheme according to the extent to which composers use or avoid  $n_5$ . Each locrian type represents a different approach to an unavoidable compromise: composers must choose between the theoretical integrity of diatonicism and the perceptual integrity of a locrian tonal center.

## **Session 3A**

### **Music's Sensorium: Refracting Bodies and Musical Sense-making**

Judith Lochhead (Stony Brook University) & Nirmali Fenn (Stony Brook University)

The perception and creation of music are embodied and enactive engagements with sound. In this paper, we—a composer and a music scholar—demonstrate how recent approaches to enactive cognition provide insight into the nature of musical perception from both creative and scholarly perspectives. Specifically, we show how a listening body may act as a *refractive* agent of musical cognition in multiple dimensions.

Part 1 of our paper builds on the philosophy of embodiment from Merleau-Ponty and on more recent ideas of enactive cognition to demonstrate how the listening/enactive body of musical perception can and does inform the composer's creative practice and the scholar's investigative practice. The listening/enactive body of musical perception is a sensorium, a place in which sensory reception and bodily habit enact musical meaning. This listening/enactive body serves as a refractive agent, a body that “takes in” sensory information of an immersive world and “puts out” or enacts the world as meaningful.

Part 2 shows how an enactive approach to musical perception applies to the music creative process of the composer, the investigative process of the music scholar, and listening in general. For *Shadows Hold Their Breath*, Fenn chose musical ideas for their sonic materiality and the ways they engage the listening body as a refractive agent engaged in worldly sense-making. Lochhead demonstrates the ways that analysis of *Shadows Hold*

*Their Breath* through the lens of the listening/refracting body reveals aspects of musical design not accessible with standard approaches to pitch, rhythm, and form.

### **Musical Forces and Metaphors: Embodied Hermeneutics in Julia Wolfe's *Big Beautiful Dark and Scary***

Ryan Jones (Eastman School of Music)

The program note to Julia Wolfe's *Big Beautiful Dark and Scary* (2002) simply reads, "This is how life feels right now." Framed as an invitation to share an embodied experience, Wolfe wrote this work in response to the September 11 Twin Towers attack—an event she witnessed in person.

In this presentation, I propose a hermeneutic reading grounded in my bodily engagement with this piece. I foreground two complexities associated with this interpretive process. First, I consider how to express the bodily dimension of my listening. To do so, I draw on three slices of the discourse that addresses embodied musical understanding: mimetic engagement, metaphorical musical forces, and virtual agency. The second complexity deals with context—what does this piece have to do with 9/11? And when interpreting this connection, how is my embodied listening tied to the piece's context? I mediate between the musical and extramusical with image schemas, and I develop a hermeneutic reading that interprets the piece's agential upward striving as the struggle of an individual against post-9/11 social forces.

### **Musical Analysis and Dreamlike Experiences**

Cheng Wei Lim (Columbia University)

Musical analysis almost always presupposes a particular mode of engagement: attending alertly to a score, sonic object, or performance. This remains true even when music is likened to a dream. Through the close analytical reading of music as dream, critics and scholars, both historical (e.g., Liszt [1852] 2010) and contemporary (e.g., Parakilas 2012, Klein 2012, 2017), speak of how a work resembles (represents, recalls) a specific dream or dreaming more abstractly understood. However, because dreaming is an alternate state of consciousness with its own distinct phenomenology and cognition, the close analytical reading of music as dream captures only a small subset of interactions between music, dreaming, and analytical interpretation. I present a fuller typology of these interactions; clarifying this typology is a classification of subjective positions mirroring the linguistic concept of grammatical person (cf. Cox 2012). Drawing on the phenomenology and neuroscience of dreaming (e.g., Domhoff 2017, Llewellyn 2020, Nielsen 2017, Windt 2015), I explore these interactions through autoethnographic vignettes about my dreamlike encounters with Fryderyk Chopin's music, whose reception is saturated with the dream motif. I also account for affective (nightmares) and structural (microdreams) variations of dreaming as well as related phenomena (mind-wandering) while incorporating references to bodily sensations and social interactions, two key elements of dreaming proper conspicuously absent from close readings of music as dream. By focusing on this contrastive yet universally accessible state of consciousness, I take part in a wider body of scholarship that advocates integrating non-orthodox modes of engaging with music into musical analysis.



## Session 3B

### **Analyzing Performance of an Unsynchronized Score: Morton Feldman's *Why Patterns?***

Drake Eshleman (Indiana University)

Morton Feldman's *Why Patterns?* (1978) can be regarded as a pivotal piece within his compositional oeuvre: Amy Beal calls it “the first great showpiece of his expansive, minimal late style”. The work, written for the trio of flute, glockenspiel, and piano is unique in several respects, both relative to and irrespective of Feldman's output. Among these peculiarities is that *Why Patterns?* is an unsynchronized score—each of the players is meant to keep track of time individually, without attempting to align with the others. This, alongside Feldman's omission of performance guidelines, seems to discourage analysis.

After research on the analysis of indeterminate music by Clarke (2016), Cline (2022), and Andersen (2017), and analyses of *Why Patterns?* by Hirata (2003) and Johnson (2002), I develop an analytical approach tailored to the distinct indeterminacy found in *Why Patterns?*. In this study, I situate *Why Patterns?* as unique within Feldman's larger oeuvre, provide an original methodology for the analysis of unsynchronized scores via hypothetical realization, and compare five recorded performances of the piece to this hypothetical performance. Additionally, I perform a temporal analysis of a performance of *Why Patterns?*, considering the relationship between musical time and actual time across all three performers and tracing their progression through the piece and arrival at its short, synchronized coda. Through this investigation, I demonstrate the relationship between Feldman's choices for the piece's score and the performance practice of the piece. More broadly, this study aims to further the recent discussion regarding analytical approaches to musical indeterminacy.

### **A Graphic and Harmonic Analysis of Ben Johnston's String Quartet No. 7, II—“Palindromes”**

Zekai Liu (Eastman School of Music)

Ben Johnston is an American composer known for his innovative use of microtonality. In this presentation, I will first explore Johnston's tuning system and how it is reflected in his String Quartet No. 7, movement 2, titled “Palindromes.” To model Johnston's tuning system, I have developed a graphic representation using polygons, which joins the current discourse of the spatial representation of pitches and pitch classes. The polygon representation of pitch classes and just-tuned chords helps orient one's ear and mind to approach Johnston's system.

### **Temporality, Tragedy, and Reversed Recapitulation in the Serial-Minimalist First Movement of Joe Hisaishi's *East Land Symphony***

Ruixue Hu (Eastman School of Music)

Extending from Bushnell's discussion (2014) on the nonlinear, polychronic tragic temporality in staged drama, I argue that the serial, minimalist, sonata-form first movement of Joe Hisaishi's *East Land Symphony* is a musical-temporal metaphor for the 2011 Great East Japan Earthquake. Unique ways of realizing and transforming the row

reinforce unambiguously articulated thematic areas indicated by multiple congruous parameters such as tempo, meter, ostinati, motives, presence of general pauses (G. P.), and the completeness of linear row realizations. Bushnell's "multi-dimensional tragic present" finds its musical equivalence in Hisaishi's movement in four overlapping aspects: 1) the reimagining of the reversed recapitulation in a serial, minimalist fashion, the expressive effect of which is tragic (Jackson 1996); 2) the weakening of the themes in the recapitulation in length, textural-instrumental layers, presence of motives, and replacement of the transition; 3) the paradoxical "redemption" of the ineffective generic sonata structure (Darcy 1997) by the relatively more compelling extra-generic coda, which tragically destroys the themes by harking back to the materials of the development section instead of the exposition (Hatten 2006), and 4) the inability to realize the row and its related motives in their ideal, complete form toward the end of the movement. Adding temporal complexity and intensifying the sense of tragedy, row realizations distinguish themes, yet the organic ideal of serialism is never fulfilled in this movement but will be in the next. With these temporal means, Hisaishi creates a purely musical tragedy representing and memorializing the Great Earthquake through thematic negation and suppressed sonata-serial expectations.

**Sunday, April 7**

## **Session 4A**

### **A Play of Light: Temporal Cycles and Intercultural Dialogue in Toshio Hosokawa's *Utsurohi***

Benjamin Schweitzer (Graduate Center, CUNY)

Over the course of his five-decade compositional career, Toshio Hosokawa has engaged with Japanese aesthetics and artistic traditions in diverse ways, ranging from overt quotation to intercultural integration. Although his aesthetic positions pertain to all of his compositions, his works that include traditional Japanese instruments bring issues of intercultural signification to the fore.

*Utsurohi* (1986), written for shō and harp, is Hosokawa's earliest acknowledged work to include a Japanese traditional instrument. It is also one of the pieces in which he began to develop his concept of "circulating time," translating the breathing of the shō player into rhythmic/temporal patterns and tracing a cycle of one day in visual and musical terms. Hosokawa's music casts the interaction as dynamic and even led by the shō player.

My analysis connects the stage directions and the numerical cycles of the shō with the piece's overarching trajectory in expanding outwards from a single pitch on both instruments to a wide array of musical gestures, motivic ideas, and articulations. From there, I take a look at how the intercultural positions of shō and harp are navigated in Hosokawa's musical narrative. My presentation ends by questioning what broader implications the work might have, not only for Hosokawa's later works involving the shō, but for the combining of separate musical traditions more generally, suggesting a dynamic interpretation in which subject positions are fluid rather than static through

counterframing discourses about the relationships between traditional instruments such as the *shō* and instruments of the concert music tradition.

### **Choro Charts and Cigarettes: A Case Study of Music Theory Fieldwork**

Stephen Guerra (University at Buffalo)

Although perhaps less true in 2024 than in 2019, music theory is not a field that learns through fieldwork. But it could. This paper models such a possibility, showing what we can learn about a practice by first composing within it and then studying a master's reactions to the same.

I spent last summer in Rio de Janeiro, Brazil, to do archival research and record an album of original choro compositions. The latter turned out to be its own sort of research project. In the month leading up to the recording week, I met regularly with a respected master of Brazilian choro to revise, arrange, and rehearse my tunes for various mixed ensembles. As we played through the tunes—I from memory and he by reading the ash-dusted charts—my interlocutor had many suggestions for how chord progressions could be “clarified.” Most concerned exactly those progressions I had composed in deliberate departure from choro harmonic conventions—but significantly not all of them! This paper will study one such disconnect: various transpositions of “iv<sup>o7</sup>” to tonic, where one was accepted without remark and the others were strongly opposed.

This is a first paper in a new series exploring idiosyncrasies of functional tonality in Brazilian choro. Comparing ideas of North American music theory, Brazilian published practitioner theory, and my interlocutor, I'll reach a few conclusions that will open out into future work.

### **Musical Humor in Film and Television**

Táhirih Motazedian (Vassar College)

From a lifetime of watching movies and television, we all instinctively know that music plays an important role in filmic humor—but what is the precise nature of that role? By what means does music create humor in film? Many scholars have investigated musical humor in common-practice Western art music and recent studies have begun exploring it within the filmic realm. In this paper, I present a taxonomy for categorizing all forms of music- and sound-based humor in film and television.

I have identified twelve categories of techniques through which music and sound can independently create humor in filmic settings. By “independently” I mean that the humor is primarily sonic in nature and not simply an accessory to situational, dramatic, or visual humor. (To put it another way, if the film's caption writers wanted to convey the joke to non-hearing viewers, they would have to describe the sonic effect.) In delineating these techniques as specifically stemming from film music, I contrast them with techniques that aren't *music*-specific (i.e., where the humor in the music arises principally from song lyrics, actor's craft, or accompanying costumes/props/visuals) and techniques that aren't *film*-specific (i.e., music that would be humorous outside the filmic setting).

This paper characterizes the theoretical and musical mechanisms of each technique (illustrated with examples) and situates them within the broader context of musical humor.

## Session 4B

### **Texture, Style, and (Anti-)Teleology in 90s Ska-Punk**

Maeve Gillen (Eastman School of Music)

Ska music originated in Jamaica in the 1950s and 60s and has persisted ever since, making its way across the globe. In the 1990s, southern California became a cultural hub for ska-punk music, a punk-infused descendant of Jamaican ska. This paper investigates the stylistic synthesis of ska and punk into ska-punk through textural elements. In my analysis of texture, I invoke Moore's (2012) four functional layers: melodic, harmonic filler, explicit beat, and functional bass. Within these layers, I track particular textural elements that are symbolic of each style. For the punk style, I adapt stylistic features from Pearson's discussion of Extreme Hardcore Punk (2019), generalizing select substyle features such as "beat blasts" to "high-energy drums." For the ska style, the primary textual indicator is the style's signature "skank" rhythm.

Through this textural investigation of 90s ska-punk songs, I posit the ska-verse/punk-chorus (SVPC) paradigm. A textural extension of Temperley's (2007) Loose Verse/Tight Chorus model, the SVPC is a common textual alternation in verse-chorus (VC) ska-punk songs in which ska-style textures dominate in the verses and punk-style textures dominate in the choruses. Further, I argue that the prevalence of the SVPC paradigm in VC songs makes it an appropriate frame with which to understand Nobile's (2022) telos function within verse-prechorus-chorus (VPC) ska-punk songs. As shown in my analysis of "Super Rad!" by the Aquabats, adopting the SVPC as a teleological function in VPC songs affords analytical insights into the interweaving of texture and narrative, particularly in anti-telos choruses (Nobile 2022).

### **The Language of "Feel": Understanding J Dilla's "Perfectly Imperfect" Rhythm in Musicians' Words**

Fred Hosken (SUNY Potsdam)

James Yancey (J Dilla) was an innovator in hip hop production in the 90s & 00s. He was a virtuoso sampler and master of "microchopping" famous songs to create instrumental loops. Notably, when chopping and stitching, he incubated an organic rhythmic style in his beats that was unshackled from the constraints of the quantized metric grid. Dilla's creative sampling process results in the deliberate juxtaposition of layers that express different rhythmic profiles, consistently looping individual elements that independently and collectively resist the metric grid.

This project has two parts: First, I systematically analyze the rhythmic details of a corpus of Dilla tracks to precisely detail what is going on within and between rhythmic layers. I use AI stem separation on 38 tracks from Dilla's *Another Batch* (1998) to isolate each instrumental component, then I use music information retrieval techniques to detect onsets times. Through this analysis, the multiplicitous details of Dilla's "feel" can be codified and thereby provide novel insight into how such "loose" playing can afford a consistent metric experience and enhance our ability to recreate this effect in our own performances and compositions.

The second part of this project is translating this analytic work and making it musically meaningful and experientially accessible through using the language of the

musicians and fans. I talk about the rhythmic construction in terms like “laid back” and “loose,” replicating the language of musicians and valorizing the rhythmic craft of experts instead of describing the performance in relation to strict temporal grids.

### **Pitch, Motive, and Non-Alignment in the Idiomatic Phrasing of Melodic Rap Verses**

Devin Guerrero (Texas Tech University)

Current analyses of hip-hop vocals tend to focus on elements other than pitch and phrase. According to Adams 2020, “it is not possible for hip-hop music to create phrases in the way that tonal (or even post-tonal) music does.” However, the increasingly popular genre of melodic rap complicates this observation. Since melodic rappers engage distinct pitches in their verses, descriptions of phrase should engage pitch. Komaniecki 2021 suggests “pitch plays an important role in the structure and delivery of rap flows.” Duinker 2021 presents five segmentation rules for defining phrase in flow. This paper introduces a sixth segmentation rule—pitch patterns—built on Komaniecki’s analysis to show how the use of distinctly pitched motives contributes to an idiomatic sense of phrase in melodic rap verses. This new rule allows for examination of non-alignments of flow and beat layer based on pitch.

Melodic rap complicates traditional definitions of rapping and singing as two mutually exclusive activities. It differs from song mostly in its extemporaneous development of pitched motivic material in each verse, and it differs from rap in its use of intoned pitch rather than inflected pitch. Prototypical melodic-rap phrase structure consists of motives that combine to create phrases. Motives can be diminished or augmented, thereby altering the grouping of subphrases or phrases. Reciting tones, concluding gestures, and boundary tones are three key elements of melodic rap. This presentation examines different phrases of intoned rapping, focusing on how pitch patterns contribute to phrasal delimitation and can elicit metrical dissonance.

## **Session 5A**

### **Expressive Transformations in Film Music by Max Steiner**

C. Catherine Losada (University of Cincinnati College-Conservatory of Music)

Applying an extension of Steve Rings’s methodology, as well as my own previous research on musical quotation, this paper will discuss ways in which Max Steiner, one of the most prolific composers of the Hollywood studio era, reigned in the expressive quality of modulatory techniques. To illustrate, it will discuss the relationship among Leitmotifs and between Leitmotifs and diegetic quotations in *Now, Voyager* (1942) (Gorbman 1987, London 2000, Leinberger 1996, 2002, 2016), showing how expectations generated by tonal intention or pathways in the quoted material can create expressive pulls and affect the character of his themes, as well as how specific modulatory intervals can nuance dramatic transitions and are essential to the structure of the films, contributing to a blend between diegetic and non-diegetic materials. Ultimately, I prove there is a consistency to the types of transformations used in the treatment of the love theme throughout the film. Invoking research of other scholars (Leinberger 1996, 2002, 2016; Yorgason and Lyon

2017, 2020), I show how this may be more broadly applicable to an understanding of Max Steiner's style.

This study moves beyond consideration of this individual work and composer. It presents a methodology that adds to existing methodologies for structure and smoothness in multimedia (Motazedian 2016, Medina-Gray 2019) and shows an application of transformational theory, widely recognized as an effective tool for describing the harmonic content of films (e.g., Capuzzo 2004; Lehman 2013, 2018, Murphy 2014a), to the linear, formal, and dramatic aspects of this repertoire.

### **“Ancient Voices”: A Hypermetrical and Orchestration Analysis of the Theme Songs to Seasons of CBS’s *Survivor***

Micah Roberts (University of Cincinnati College-Conservatory of Music)

Despite CBS *Survivor*'s attempt at authentically replicating the diverse musical traditions of the regions featured in their first 26 seasons, there is a clear metric stereotyping present in these theme songs. Russ Landau initially headed the orchestration and production of these themes, and he actively engaged local musicians when traveling abroad. Employment of local musicians would appear to dismiss any accusations of appropriating these representative cultures. However, due to each season's theme being edited by an American not entirely familiar with these musics, there was a noticeable homogenization of metricity based on geography. I look at the beginning- and end-accent paradigms, the use of tresillos and small-scale metrical dissonance, and the overall metricity to the introduction sections of each theme. I employ prior scholarship on hypermetrical accenting, metric dissonance, and music perception by Cooper and Meyer, Cone, Lerdahl and Jackendoff, Krebs, Cohn, Murphy, and Mirka to quantify and access each of these metrics. In two of these metrics, I found that similar geographic regions are grouped together, suggesting a cross-musical similarity. However, as my analysis shows, this similarity does not stem from any explicit musical connection between these areas. This homogenization, intentionality aside, based on where each season is filmed, questions the entire “authenticity” of the music being presented. American viewers will likely assume the music heard is an authentic cultural representation, so a discrepancy here is particularly harmful. This issue with *Survivor*'s music also reflects broader issues in media representation, where complex cultures are often distilled into simplistic tropes.

### **The Evolution of the Hero's Introduction: Topic and Intercultural Trope in Kollywood Film Music**

Hanisha Kulothparan (Eastman School of Music)

Kollywood, a play on “Hollywood” and “Kodambakkam,” produces Tamil-speaking films in South India. Like Broadway and movie musicals, Kollywood films use song sequences; similar to “I Want” songs and quodlibets, there are narrative tropes in Kollywood films that are methodically paired with songs, one of which is the hero's introduction. The hero's introduction occurs near the beginning of the film to celebrate the hero and actor. This song incorporates a drum rhythm often heard in Hindu temples and festivals. Taken out of its original context, the use of this rhythm is a topic that signifies the hero's entrance in Tamil films.

This paper explores how the pairing of the “drum topic” with Western musical features creates an intercultural hero trope in Tamil films. First, I analyze the birth of this topic in films starring Rajinikanth. Then, I analyze the evolution of this topic in later actors such as Vijay and Dhanush (Waltham-Smith 2012). Building upon Momii’s (2021) definition of interculturality, I posit that the use of multiple regionally contrasting styles affords an exploration of the Kollywood audience’s identities. Tamil-speaking individuals, originally from India and Sri Lanka, now live across the world. This unique diaspora is partially due to the Sri Lankan civil war that forced many Tamilians to flee and build communities elsewhere.

## **Session 5B**

### **Beyond “Beauty and the Beast”: Division of Work, Sonic Expression, and Musical Subjectivity in Metal Duets with Clean and Harsh Vocals**

Lori Burns (University of Ottawa)

A unique set of interpretive issues arise in the analysis of vocal duets within the genre of metal music—a genre that is developed for heaviness, loudness, and what has been received as a hegemonic display of masculinity. This paper considers the Gothic death-doom metal origins of the “Beauty and the Beast” vocal style—a term used to describe an ethereal female vocal in duet with a guttural male vocal. Examining the compositional usage of clean–harsh duets and reflecting on the apparent gendered binarism inherent in this strategy, I reveal how this vocal strategy can be mobilized to convey gendered narratives that do not only reify hegemonic masculinity and emphasized femininity (Connell 1987). Indeed, viewing this style as a reductive binary does not do justice to the individualized and context-specific developments of the clean–harsh duet strategy in metal music compositions.

We can consider a number of interpretive factors as two singers are co-present within the same song: the *division of the compositional material*, that is, the distribution of the musical content to be presented within the song, including both words and music; *sonic factors*, including the effects of space, quality, and articulation; and *musical subjectivity*, a concept that invites the consideration of how music conveys human experiences and cultural values through expressions of embodiment, gender, and genre. These factors provide the analyst with a vast array of sonic materials to explore in order to interpret musical relationality and agency within the storytelling.

### **What is a Riff? A Structural Definition and its Analytical Consequences for Process and Form in Heavy Metal**

Ciro Scotto (Ohio University)

Analyzing the formal structure of heavy metal compositions in the rock theoretical and analytical literature relies on riff identification, but the literature broadly and imprecisely defines riffs. Broad definitions create analytical problems, especially when riffs function as the generative material of formal structure. While many scholars define riffs as repeating guitar patterns with distinct melodic/rhythmic identities, they never discuss the distinct melodic/rhythmic properties that parse the music into discrete riffs. Repetition appears to be sole the property defining riffs for many scholars. Moreover, they

often claim heavy metal compositions consists of repeating and replaceable modules with no integration between the modules because repeating riffs modules are autonomous. In this paper, I present a structural and functional riff definition based on Schoenberg's Grundgestalt concept that establishes a basis for alternative interpretations of formal design in heavy metal compositions. In other words, Grundgestalt- or Generative-riffs function as basic shapes that influences the development of a composition. In many heavy metal compositions, Riff transformations related to the generative-riff will reveal integrated formal designs creating a unified process of developing variations not autonomous riff modules.

### **Terminally Anti-Climactic Form in Post 1990s Progressive Metal**

Zachary Simonds (Florida State University)

Though AABA remains the most heavily employed song form in Western popular music dating back to the mid-1960s (Temperley 2018, Chapter 8), after 1990, progressive metal bands experimented with new song forms such as the Terminally Climactic Form (TCF) (Osborn 2010 and 2013). Other forms rose to prominence alongside TCF, though few have garnered scholarly research. Seeking to expand the literature on these underexplored forms, I began a corpus study consisting of the full discographies of five progressive metal bands (excluding instrumental works and covers). While compiling this corpus a form emerged which follows the broad strokes of TCF but ends without climaxing due to the terminal material's inability to supplant the chorus.

I argue that this is a form divergent from TCF I have labeled Terminally Anti-Climactic (TAC). I compare the structures of "Who is Gonna Be the One" by Ukrainian metal band Jinjer (a TAC within the corpus) to "Sugar" by Armenian/American metal band System of a Down (a TCF within the corpus), showing how tempo, instrumentation, distortion, and energy can be used as both climactic and anti-climactic devices depending on context. I also discuss the statistical prevalence of TCFs and TACs within this corpus, showing TAC forms common use within progressive metal. In so doing, I establish the utility this form brings to the analysis of progressive metal songs that forgo the climactic chorus rotation and provide a tool capable of accounting for similar terminal material structures within popular music more generally.

## **RESTAURANT SUGGESTIONS**

**Ithaca Commons area – parking in the Seneca St. parking garage,  
on Seneca St. between N. Aurora St. and N. Tioga St.**

### ***Breakfast/coffee***

Café DeWitt– 215 N. Cayuga St. in the Dewitt Mall (lowest level) – breakfast meals

Collegetown Bagels – 301 E State St. – bagels, baked goods, breakfast sandwiches

Hound and Mare – 118 N. Aurora St. – coffee and creative breakfast sandwiches



Paris Baguette – 125 E. State St. on the Commons – coffee and baked goods

Press Café – 118 East Green St. – coffee and baked goods

Rashida Sawyer Bakery – 110 W. Green St. – coffee and baked goods

### ***American***

Creola Southern Steakhouse – 112 N. Aurora St.

Gorger's Subs – 116 W. State St.

Red's Place – 107 N. Aurora St. – pub food

Revelry Yards – 109-111 N. Aurora St. – pub food and more

Simeon's American Bistro – 224 E. State St., corner of the Commons and Aurora St. – seafood and other entrees

### ***Pizza***

Thompson and Bleeker – 220 E State St. on the Commons – Neapolitan pizza

### ***Vegetarian (although most restaurants have vegetarian entrees)***

GreenStar Food Coop – 215 N. Cayuga St. (really on Buffalo St.) in the DeWitt Mall – natural foods grocery with some prepared food

Moosewood – 215 N. Cayuga St. (really on Seneca St.) in the DeWitt Mall

### ***International***

Asia Cuisine – 126 N. Aurora St. – Korean with some Japanese and Chinese food

Bickering Twins – 114 N. Cayuga St. - Mexican

Center Ithaca – 171 E. State St. on the Commons - food court includes Tibetan, Indian, Mediterranean, Jamaican, and Chinese (dumplings) food stalls. Most are lunch only, most closed on Sunday.

Hawi Ethiopian Cuisine – 113 S. Cayuga St.

Kimchi – 124 E. State St. on the Commons – Korean

Le Café Cent Dix – 110 N. Aurora St. – French

Lev Kitchen – 222 E. State St. on the Commons – Mediterranean (serves malawach, a type of Mediterranean flatbread)

Luna Inspired Street Food – 113 N. Aurora St. – street food from around the world

Mia – 130 E. State St. on the Commons – Indian and Thai, some served tapas style

Mercato – 108 N. Aurora St. – Italian

New Delhi Diamond's – 106 W. Green St. – Indian

Taste of Thai – 216 E. State St. on the Commons

Thai Basil – 118 W. State St.

Viva Taqueria – 215 E. State St., corner of the Commons and Aurora St. – Mexican

**Collegetown (Cornell) area – parking in the Dryden Rd. parking garage on Dryden Rd. between Eddy St. and College Ave.**

Asian Chili Spot – 208 Dryden Rd. - Chinese (Szechuan)

Four Seasons – 404 Eddy St. – Korean

Fusia Bento Bar – 405 College Ave. – Japanese

Gangnam Station – 104 Dryden Rd. – Korean

Ithaca Beer Company – 409 College Ave. – brewery with food

Koko – 321 College Ave. – Korean

Pho Times – 208B Dryden Rd. – Vietnamese

Plum Tree – 113 Dryden Rd. – Japanese

Sangam – 424 Eddy St. – Indian

Souvlaki House – 315 Eddy St. – Greek

## **SOME FUN THINGS TO DO IN ITHACA**

### **Commons area**

Autumn Leaves Used Books and Angry Mom Records – 115 E. State St. on the Commons  
– open until 8 pm on Saturdays

Cinemapolis (art cinema) – 120 E. Green St. – enter from Home Dairy Alley on the Commons or from Green St.

### ***Bars:***

Bar Argos – 408 E. State St. – in elegant boutique hotel

Bike Bar – 314 E. State St. – bicycle-themed

The Downstairs – 121 W. State St. – live music some nights

Ithaca Ale House – 301 E. State St.

The Greenhouse – 320 E. State St. – cocktails and vegan food

The Range – 119 E. State St. on the Commons –live music some nights

Revelry Yards – 109-111 N. Aurora St.

The Watershed – 121 W. State St.

### **Farther away but still walkable from the Commons**

Cascadilla Gorge – University Ave. near Linn St. and Court St. – hiking trail through gorge with cascades

Ithaca Falls – Lake St. at East Falls St. – 150 foot-tall waterfall – walk up to it (1-minute walk from the street, but rocky – wear comfortable shoes) or look at it from the road