

## Abstracts

### DEVELOPING OGLEVET'S DOUBLY AUGMENTED PRIME: A VOICE-LEADING STRUCTURE IN THE MUSIC OF SHOSTAKOVICH (1926–1952)

Amy Hatch (University of North Texas)

The music of Shostakovich, approached by scholars in the West and Russia, involves both tonal and modal analysis. While tonality describes his triadic harmonies, modality accommodates the addition of more tones in a collection. Twentieth-century Russian theorists—Yuri Kholopov (1997) and Lev Mazel' (1977)—recognized a “modal language” in which Shostakovich used combinations of modes, diatonicism, and chromaticism. This approach represents his music most closely, especially during his most chromatic period between 1926-1952. During this period, Shostakovich's music included either modes greater than seven tones or dual modalities to result in chromaticism so extreme that, on occasion, a single pitch label deviated by two accidentals (i.e. Db and D#), or a doubly augmented prime (DAP). In his text, Russian theorist Alexei Ogolevets (1946) introduced the DAP as a type of interval, but not as a voice-leading structure. Therefore, like Fétis's tritone resolution, Yavorsky's single and double symmetrical systems, and the tendency resolutions of augmented-sixth chords, I develop my own voice-leading structure in which the DAP's tendency tones resolve through semitonal motion.

The DAP and its resolutions act as important structural agents in both modal and tonal contexts. In tonality, resolutions occur harmonically, while in modality, individual lines resolve melodically. This system not only provides insight into the local modes or the tonal structure surrounding it, but also sheds light on the overall pitch center of a work or movement and assists in modulation from one mode or collection to another.

# PARSIMONIOUS DREAMSCAPES: INTER-CARDINALITY VOICE LEADING IN AMY BEACH

Marissa Kerbel (University of Cincinnati)

Theories of voice leading parsimony have been circulating in music-theoretical circles for decades. However, prior explorations of voice leading parsimony have been limited in the scope of their analytical capabilities. This paper provides a new understanding of voice leading parsimony which can be applied to motions between sets of any size.

Returning to David Lewin's "node arrow systems," my methodology employs elements of Straus's "split and fuse model" as well as Rockwell's approach to inter-cardinality voice-leading in order to develop a model which demonstrates the degree of voice leading parsimony between two sets as well as possible paths through an inter-cardinality voice-leading space.

For the purposes of this analysis, motion between two sets will be considered parsimonious if: (1) at least one common tone is retained and (2) all voices move by 2 or fewer semitones in pitch class space. Amy Beach's "Dreaming" serves as the ideal case study for this methodology, as it exists in what I call a "quasi-tonal" space – in that its formal boundaries are marked by functional closure, but harmonic motions within each section are exclusively governed by parsimonious voice leading regardless of supposed harmonic function. Analysis of this work, as well as passages from Liszt's *Liebestraum S. 541 No. 1* and Wagner's "Träume" from *5 Gedichte für eine Frauenstimme, WWV 91*, will show possible paths through my inter-cardinality voice leading space as well as illuminate the ways in which composers make use of inter-cardinality voice-leading parsimony in order to suggest the instability of a "dream-state."

# TEXT-MUSIC RELATIONSHIPS AND CONTRAPUNTAL ANALYSIS IN LIN-MANUEL MIRANDA'S *HAMILTON*

Michael Ebie (University of Cincinnati)

The character of King George III from Lin-Manuel Miranda's *Hamilton* is a curious character that appears to be relatively lighthearted and jovial when the listener disregards the text. However, this character is revealed to be an abusive psychopath throughout his monologue songs through inconsistencies in his music that are representative of his mental instability.

In this paper, I integrate the relationships between the music, text, and counterpoint to show how King George's monologue song, "You'll Be Back," reinforces his position as a dangerous psychopath and the abuser in an abusive relationship with the American colonies. This paper reveals how King George's psychopathic tendencies hide beneath the surface of the music. Examining the contrapuntal structures and how they relate to the text further solidifies his place as an abusive psychopath.

Edward Cone suggests in his book, *The Composer's Voice* (1974), that the accompaniment can be intrinsically linked to the character performing the song. Additionally, Michael Buchler argues that in musical theater, the underlying structure of a song often reveals information about the character who is performing it (2016). This suggests that the "flaws" in King George's contrapuntal structure hint at his mental instability and represent his violent oppression, because his musical lines generally follow contrapuntal norms of 17-18th century counterpoint. During his babbling sections of music, he defies these contrapuntal norms to indicate his mental instability. By analyzing the text-music relationships within the contrapuntal structures, King George is solidified as an abusive psychopath.

THE FLUTE AS “HERO”: CONCERTO SYMBOLISM AND THE MUSICAL CIPHER  
IN SOFIA GUBAIDULINA’S ...*THE DECEITFUL FACE OF HOPE AND OF  
DESPAIR*... (2005)

Phoebe Robertson (Manhattan School of Music)

Sofia Gubaidulina sees J.S. Bach as a guiding figure in her philosophical and spiritual view of music. While *Offertorium* is one of the clearest examples of her inspiration from Bach, ...*The Deceitful Face of Hope and of Despair*... for flute and orchestra also borrows from Bach’s use of a musical cipher to represent an individual. Throughout the solo flute part of ...*The Deceitful Face of Hope and of Despair*..., Gubaidulina uses a cipher (B-A-H) that points to the name of one of the piece’s dedicatees, Robert von Bahr.

In 1996, Gubaidulina said of the image of the concerto soloist as a hero standing against a crowd: “[the typical musical concept has] become irrelevant and anachronistic...the hero is disappointed in everything, nobody knows what the truth is.” By ascribing the name of a real individual to the soloist in ...*The Deceitful Face of Hope and of Despair*..., Gubaidulina renews her commitment to this notion of the disillusioned hero searching for the truth. The relationship between the solo material and the orchestral material uncovers Gubaidulina’s evolving approach toward concerto forms from philosophical, sociological, and structural perspectives.

This paper will examine the B-A-H cipher as it is used throughout ...*The Deceitful Face of Hope and of Despair*...: its role within the concerto metaphor, its manipulations throughout the form of the concerto, and its place within the range of ciphers Gubaidulina has used. Through this examination, I will demonstrate the impact of Gubaidulina’s understanding of what it means to be a “hero” in a contemporary concerto.

## THE CROOKED TIMBRE OF PHENOMENOLOGY

Avinoam Foonberg (University of Cincinnati)

Many music theorists and musicologists have begun to take interest in timbre and perceptual studies. Yet, one pioneering perceptual approach is David Lewin's Perceptual model, henceforward P-model, (1986) which analyzes how different musical perceptions at different phenomenological times can be formed and related to one another. However, this methodology has been widely criticized, and its application to timbre has not been explored. My paper argues that by combining David Lewin's P-model with timbral perception grounded in current cognitive science research, we can overcome many of the criticisms against the P-model and develop a methodology that critically analyzes timbre. My methodology is built from David Lewin's P-model but replaces its emphasis on pitch with an emphasis on timbral musical events. I use this methodology to explore various timbral transformations, which include a transformation of metaphoric pitch space to physical pitch space, timbral polyphony, which brings certain timbres in and out of the musical surface, and spectrum changes such as bright timbres and dark timbres. This paper demonstrates that timbre can be critically analyzed intuitively, and that such intuitive musical perceptions yield analytical, aesthetic and perhaps even structural significance to the way timbre contributes to our musical understanding and experiences.

# RE-EXAMINING THE VERTICAL IN CLASSICAL ATONALITY AND SERIALISM

Reed Mullican (Texas Christian University)

Typically, analyses of the music of the Second Viennese School prioritize the *horizontal/linear* logic of the music and de-emphasize the vertical/harmonic logic. Chords are usually explained as simultaneous expressions of a motive or row instead of fundamental harmonic units. However, such an approach does not answer an essential question: *why is this line sounding with this one?* What I propose in this presentation is to break away from the traditionally linear analysis of atonal music, setting aside motives and rows and instead forming a new methodology to examine harmonic logic on its own terms.

This logic can be understood through what I call chromatic “blocks,” each of which connect *all* the various voices and chords within it, regardless of their horizontal origins. Blocks typically consist of four or more notes, most of which are “complemented” by a note a half-step away (whether literally or in a different register). The purpose of these blocks is to define zones of half-step complementarity, clarifying the chromatic voice-leading by analyzing it harmonically; in this way, it is analogous to figured bass theory in the Baroque, which is also a method of simplifying units of voice-leading by wrapping them up in a harmonic package. To support this, I will first trace the origins of half-step complementarity back to Wagnerian voice-leading; then, I will give examples of chromatic block analysis of both serial and “freely atonal” works and propose that this method is potentially more clear and pedagogically helpful for students of theory than existing models.

# “I WANT IN NOW”: ESPERANZA SPALDING’S BLACK FEMINIST CRITIQUE OF DISPOSSESSIVE LOGICS WITHIN THE CAPITALIST CONTEXT

Alejandro Cueto (University of Texas at Austin)

This presentation considers how Esperanza Spalding’s cover, “I Want It Now” (2016), reimagines the original version of the song, performed by Veruca Salt in *Willy Wonka and the Chocolate Factory* (1971). Spalding’s version critiques the capitalist context of the original song, marked by racially violent logics of dispossession that have long served to subordinate people of color and Black women in particular. Drawing from key tenets of Black feminist thought (Crenshaw 1998, 2003; Collins 2000; hooks, 2015) and racial capitalism (Robinson, 1983; Gilmore, 2002; Bauman, 2004; Melamed, 2015), I examine Spalding’s claim to propertied citizenship as a Black woman, along with the ways in which she decenters the dominant narratives of capitalist personhood.

My analysis considers how Spalding deploys strategic lyrical reorganization and transfiguration to critique the antirelational and racially violent logics that are embodied by Wonka and Mr. Salt. Secondly, I propose that Spalding’s textural transformation from an unmarked orchestral setting to her highly independent and contrapuntal one could be read as her rejection of the tyranny of the white male frame, in favor of politics of non-domination. Lastly, my paper considers how Spalding’s bold demand for personhood through material accumulation suggests a reformist approach to capitalism—one that is not intertwined with racial and gender oppression (Robinson, 1983). In doing so, Spalding situates herself within the otherwise exclusive capitalistic context but aims to reform toward a more collectivist future.

# FROM SPLINTERS TO ASHES: CREATION, CONNECTION, AND DESTRUCTION WITH BURNING MAN'S *PIANO BELL*, 1996

Devanney Haruta (Brown University)

On the horizon between blue sky and desert floor stands a jumble of stacked pianos with rusted strings and broken keys coated with dust and sand. People gather around this towering assemblage to play the instruments with sticks or splinters of wood, climb their jungle-gym-like structure, or rest in their shade and observe the cacophony. This sculpture, titled *Piano Bell* and built by piano mover and artist Steve Heck, was one of many interactive artworks at the 1996 Burning Man, an annual art festival that takes place in Nevada's Black Rock Desert. In this paper, I situate *Piano Bell* within the spectacle and counterculture of Burning Man and show how *Piano Bell* fostered improvisational music-making, environmental connection, and therapeutic release for festival participants. From creation to incineration, I emphasize how the pianos' material degradation was an essential catalyst in fostering relationships between humans, environment, and instruments. My research draws from personal interviews with Burning Man participants, internet archival materials, detailed photo analyses, as well as existing literature on piano destruction (Schmidt 2012) and Burning Man art (Pike 2011, Kristen 2003). I apply Jared Pappas-Kelley's concept of "solvent form" to reconsider the implied permanence and stability of the piano's instrumentality (2019). By examining instrument destruction, I encourage further exploration of musical instruments at the fringes of their materialities, which not only gives us insight into works such as *Piano Bell*, but also reveals a deeper understanding of the values, culture, and meaning around the traditional instruments themselves.

## About our Presenters

**Alejandro Cueto** (he/him/his) is a second-year master's student in music theory at the University of Texas at Austin. He received his undergraduate degrees in horn performance and music theory at Arizona State University. His research interests include Black feminism, intersectionality, musical embodiment, queer studies, music theory pedagogy, and global history of music theory.

**Michael Ebie** is a music theorist, educator, and tubist. He is currently pursuing a PhD in Music Theory at the University of Cincinnati College-Conservatory of Music, where he also teaches in the undergraduate curriculum as a Graduate Assistant. He holds a BM in Brass performance from the University of Akron, and two MM degrees in Music Theory and in Tuba Performance from Michigan State University. Michael's research interests include music theory pedagogy, performance and analysis, prolongational analysis, musical theater, pop music, and others.

**Avinoam Foonberg** is a music theorist whose work focuses on timbre analysis, linear analysis, aesthetics, and C.P.E. Bach studies. He received a master's in Music Theory from the University of Cincinnati and a bachelor's in music composition from the Mannes School of Music. Currently, he is serving as the co-chair of the Philosophy Interest Group at the Society of Music Theory and as editor at the Music Research Forum. Avinoam is currently a Ph.D. student at the University of Cincinnati.

**Devanney Haruta** is a first-year PhD candidate in Musicology & Ethnomusicology at Brown University. She recently earned an M.A. in Ethnomusicology from Wesleyan University, where she worked with the World Instrument Collection and curated an exhibit of instruments on display in Wesleyan's Olin Library. Her MA thesis, titled "Splinters, Ashes, Dirt: Piano Destruction and Creative Opportunity" investigates the affordances and materiality of piano destruction in works of art and music. Her research interests include musical instruments, interfaces, and technologies, particularly as material objects embedded with cultural and personal meaning and as sites of interaction and experimentation.

**Amy Hatch** is a PhD candidate at University of North Texas, where she is completing her dissertation on Ogolevets's doubly augmented prime under the advisement of Ellen Bakulina. In addition to Russian music theory, her research interests include theory pedagogy, transformation theory, and Texas-Mexican conjunto music, in which she presented on motives in the music of David Lee Garza at the 2018 AMS/SMT conference in San Antonio. She is currently in her third year of teaching at the University of Texas at Arlington, where she is an adjunct assistant professor of music theory. In her spare time, she enjoys teaching group exercise at the YMCA.

**Marissa Kerbel** is a master's student at the University of Cincinnati pursuing degrees Music Theory and Piano Performance. Her research interests include twentieth-century approaches to tonality, rhythm and meter, and popular music analysis. Marissa recently presented a poster entitled, "'Absent Downbeats: The Role of Metric Manipulation in Generating Musical Continuity on Hiatus Kaiyote's *Choose Your Weapon*,'" at the International Conference for Students of Systematic Musicology in November of 2021. As a performer, Marissa is passionate about expanding the canon and exploring diverse repertoire. Her forthcoming album, *In 24 Years: The Instrumental Music of Lili Boulanger*, will be released in 2022.

**Reed Mullican** is a current master's student of music theory at Texas Christian University, though he received his undergraduate degree in vocal performance at Southern Methodist University. He primarily focuses on the post-1980 work of Pierre Boulez, but his other interests include orchestration, particularly in the works of Wagner, Mahler, Ravel, and other orchestral composers of the late 19th and early 20th centuries, techniques for teaching and developing multi-voice audiation, re-examining the teaching of atonal music in music theory classrooms, and ludomusicology. He plans to do an analysis of Boulez's orchestral work *Répons* for his master's thesis.

Flutist **Phoebe Robertson** has premiered works by composers from eight countries and appeared as a soloist and orchestral musician throughout North America and Europe. She has presented lecture-recitals and papers in such venues as the Doctors in Performance Conference (Estonia), the Canadian University Music Society Conference, and the College Music Society Northeast Conference. Ms. Robertson's research was recently published in the *Eidolon Journal of Classics*. Her doctoral thesis, under the supervision of Dr. Edward Green at the Manhattan School of Music, examines the philosophy of opposition in the concertante flute works of Sofia Gubaidulina.



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