The Graduate Association of Musicologists und Theorists Presents Their 2024 Graduate Student Conference
WELCOME

9:00 AM
OPENING REMARKS
Dr. April L. Prince, Principal Lecturer in Music History
GAMuT Faculty Advisor
Hunter S. Hancock, GAMuT President

9:10 AM
SESSION I
Unexplored Traditions
Session Chair: Avery Wright

Tracing Chopin in Slovenian Music: Mazurka Op. 42, No. 2 by Fran Gerbič
Tanja Knežević (University of North Texas)

The Influence of Political Limitation State of the Government Upon the Melody of Man: Listening and Singing in North Korea Sun Festival
Xiaoqing Li (Florida State University)

10:10 AM
SHORT BREAK

10:25 AM
SESSION II
Rock and Alternative Studies
Session Chair: Jacob Collins

The Double-Rise in 21st Century Metal Music
Avinoam Foonberg & Patrick Mitchell (University of Cincinnati)

"Forming in a Straight Line": The Ramones, Violent Masculinity, and Punk Historiography
Robbie Segars (University of North Texas)

11:30 AM
LUNCH
1:00 PM
KEYNOTE ADDRESS
Courtney Act, White Liberal Femininity, and the “Wrong” Kind of Nonbinary Identity Performance
Dr. Stephan Pennington (Tufts University)

2:10 PM
SESSION III
Women and Gender Studies
Session Chair: Júlia Coelho

SOPHIE’s “Faceshopping”: Bonding Play and Listening to the Sonic Trans
Stephen Tian-You Ai (Harvard University)

Empowerment Through Linear Analysis: Preserving the Legacy of Women Composers Through Detailed Analysis
Felicity Mazur-Park (Texas Christian University)

3:10 PM
SHORT BREAK

3:25 PM
SESSION IV
Film and Multimedia Studies
Session Chair: Brian Sanders

“Ancient Voices”: A Hypermetrical and Orchestration Analysis of the Theme Songs to Seasons of CBS’s Survivor
Micah Roberts (University of Cincinnati)

Functions of Chromatic Mediants in Video Game Music
Jesse Forgione (Baylor University)

4:40 PM
CLOSING REMARKS & PRESENTATION OF THE PAPER AWARD
Dr. David Heetderks,
Chair of the Division of History, Theory, and Ethnomusicology
Hunter S. Hancock, GAMuT President
Tracing Chopin in Slovenian Music: Mazurka Op. 42, No. 2 by Fran Gerbič
Tanja Knežević (she/her)
PhD Candidate in Music Theory, University of North Texas

This paper problematizes the delayed reception of Fryderyk Chopin among the South Slavs, using the mazurka by Slovenian composer Fran Gerbič (1840–1917) as a central case study. Due to the rare scholarship on this topic, the insights derived in this paper rely mainly on the Slovenian music historian Dragotin Cveko (1981, 1963, 1962), who was the first to recognize Chopin’s influence on Gerbič’s works composed in Poland, where he worked with Chopin’s student and friend Karol Mikuli. Starting from an interdisciplinary background, this research focuses on the similarities in melodic and harmonic aspects between Gerbič’s Mazurka in D minor, Op. 42, No. 2 and Chopin’s pieces, and relies on Mieczysław Tomaszewski’s (2015), Francis Frederick McGinnis’s (1963), and Richard S. Park’s (1976) research that identifies distinguishing Chopinesque features.

Tanja Knežević is a PhD student majoring in Music Theory with a related field in Piano Performance. Currently, Tanja’s research focuses on Chopin reception in the Balkans. During her Master’s degree, Tanja was recognized with the prestigious E.C. Hall Outstanding Graduate Student Award, distinguishing her as the university’s top graduate student. Tanja has also been a dedicated teacher, teaching fellow, and research assistant at various educational institutions, including the University of North Texas, Texas Woman’s University, and the University of Central Oklahoma. Her commitment to sharing the joy of music has also led her to conduct guest lectures in European universities and public schools in Oklahoma.
The Influence of Political Limitation State of the Government Upon the Melody of Man: Listening and Singing in North Korea Sun Festival

Xiaoqing Li (she/her)
PhD Candidate in Musicology, Florida State University

This article explores the ubiquitous presence of the Kim dynasty in the archive of the North Korean songs and tackles with the possibility of learning anything new about them that hasn’t already been discovered. In this essay, I contextualize the process of coming to know the history of a particular North Korean song 인민의 환희 (“The joyous reunion of People”) performed by the world-famous North Korean girls band 모란봉악단 (Muranbong Band) in Sun Festival at Pyongyang.

I danced to this song with the Pyongyang people at the 2017 Sun Festival and interviewed the commentators, musicians, and other participants. They were able to provide more information about the melody, the composers, additional versions, performance practice, and the revolution depicted in the song. Their observations and analysis contributed to the ethnographic and historical interpretations of the song’s transmission path. On the occasion of this song’s decennial, I discuss what I have discovered about its repatriation and memory in North Korea; and I share my own coming to consciousness about this song, and my involvement in its local and global transmission through reflexive repatriation.

Xiaoqing Li is a first-year graduate student majoring in musicology at Florida State University. In 2013, she got her MA degree in Musicology and Dance from Central Conservatory of Music. Currently, she directs the Chinese Ensemble at FSU. Previously, she was a traditional guzheng player at the Chinese Intangible Cultural Heritage Center and taught at the University of Chinese Academy of Sciences in Beijing. Her research interests include the music and dance of North Korea, Chinese music diaspora in Africa, intangible cultural heritage of Asia, music’s roles in ritual and healing contexts, femininity, and politics.
The Double-Rise in 21st Century Metal Music
Avinoam Foonberg (he/him), PhD Candidate in Music Theory, and Patrick Mitchell (he/him), PhD Candidate in Musicology
University of Cincinnati

Scholars such as Stephen Hudson maintained that metal music embraced formulaic constructions typified in mainstream music, regardless of its historical predispositions, such as the compound AABA structure (Hudson 2021). Furthermore, metal music is predisposed to following a verse/chorus energy cycle (Pillsbury 2006), whose climax corresponds to what Drew Nobile describes as a functional chorus (Nobile 2020). However, twenty-first century metal music provides examples that complicate this formal teleology. In this paper, we argue that deviations of formal structures in recent metal songs can represent both consistent themes in metal's antithetical position to mainstream musical formulas as well as an attempt to find additional means of intensifying a song's teleological trajectory. This project explores examples that redesign Nobile's teleology in what we label the Double-Rise. The Double-Rise refers to songs that opt to include an additional intensification in place of a chorus, thus shifting the teleological goal from the end of the chorus to the main riff. Such examples position the traditional function of the chorus as a climactic goal by replacing it with an energetic build toward the following riff modules. Our methodology considers time feel shifts (Garza 2021), embodied formal perception of rhythmic groupings (Cox 2016, Hudson 2022), and harmonic analysis (Nobile 2020). This paper not only reveals the predominance of metal’s warping of formulaic teleological techniques but ultimately argues these techniques contribute to metal musicians’ innovations in intensification of music.

Avinoam Foonberg is a music theorist and Ph.D. Candidate at the University of Cincinnati. His work focuses on timbre and formal analysis, and is interested in fusing embodied cognition and aesthetics with music analysis. His work has been presented at conferences, including the Society of Music Theory, the Music Theory Society of New York State, and the Music Theory Southeast. Additionally, he has served as the co-chair of the Philosophy Interest Group at SMT and the editorial board at the Music Research Forum. Currently, he is working on finishing his dissertation and trying to get better at playing Go.

Patrick Mitchell is a PhD candidate in musicology at the University of Cincinnati. Although his background is in opera and classical voice, Patrick has been touring, recording, and writing music in Chicago’s emo and DIY scenes since the early 2010s. This experience has led him to scholarly interests involving masculinity studies, popular music of the last thirty years, and popular music analysis. Patrick has presented at the American Musicological Society, International Association for Musical Iconography, Royal Music Association, and the International Association for the Study of Popular Music. He is currently working towards a dissertation with the help of his research assistant, roommate, and cat, Skunk.
“Forming in a Straight Line”: The Ramones, Violent Masculinity, and Punk Historiography

Robbie Segars (he/him)
PhD Candidate in Musicology, University of North Texas

When the Ramones started their career at CBGB in the mid-1970s, they were outliers amongst their punk contemporaries. Their hyper-masculine persona and musical style contrasted sharply with bands such as Blondie, Television, Patti Smith, and Talking Heads. However, as punk rock grew into a wider underground community throughout the 1980s, a new “hardcore” punk generation retroactively recast the Ramones as punk’s founding fathers. This paper examines how and why the Ramones have come to be seen as the prototypical punk band. Building on the work of Nicholas Rombes, Donna Gaines, Jarek Ervin, and Gerfried Ambrosch, I trace the development of the band’s tough, leather-clad visual image; their loud, fast musical style; their violent lyrics; and their unwavering commitment to musical amateurism. By analyzing live performances, promotional photos, and music from their 1976 self-titled LP,

I argue that the Ramones constructed a violently aggressive persona that resonated with hardcore’s redefinition of punk as an exclusionary, masculinist domain. Ultimately, this research demonstrates how underlying shifts in punk values have fostered revisionist historical narratives that problematically promote limited definitions of what punk was and what it could be.

Robbie Segars is a PhD candidate in musicology and teaching fellow at the University of North Texas. He holds a bachelor’s degree in music theory from the University of North Texas and a master’s degree in musicology from Western Illinois University. His dissertation project examines punk gatekeepers and the power they wield to redefine the subcultural values that police punk, as well as the broader influence that gatekeepers have had on punk historiography.
KEYNOTE ADDRESS

Courtney Act, White Liberal Femininity, and the “Wrong” Kind of Nonbinary Identity Performance

Dr. Stephan Pennington (he/him)
Associate Professor of Music, Tufts University

Drag Queen and singer Courtney Act, best known in the US for being a Season 6 Top 3 finalist in RuPaul’s Drag Race, received quite a bit of hostility during her season, despite not being one of the “villains.” Fans called her boring, preachy, and either too bitchy or not bitchy enough. The judges critiqued for “resting on pretty” or being too polished. In academic spaces, Act has often been cited as an example of a queen who upholds the oppressive gender binary by embodying “traditional femininity.” Her femininity is then used to attack her through a lens of what scholar Julia Serano calls subversivism: “the practice of extolling certain gender and sexual expressions simply because they are unconventional or non-conforming.” Though Act is genderfluid, polyamorous, and bisexual, she is clearly not performing nonbinariness in an acceptable way under subversivism. She is unfavorably compared to performers like fellow nonbinary queen Jinx Monsoon, whose performances are less feminine and more messy. Yet, another important, but rarely discussed, difference between these two queens, is that Act performs whiteness more than Monsoon does, which opens her up to the sorts of misogyny and femme-phobia that is considered acceptable, and even progressive, when directed at cisgender white liberal women. Through Act’s performances, I will explore the intersection of race and gender in the construction of nonbinariness and its connection to the persistence of “progressive” misogyny.
Stephan Pennington is an Associate Professor of Music at Tufts University. His research interests are concerned with the politics of the performance of identity and he has presented on a wide range of topics from on the rumba craze in 1930s Germany to appropriation as an historical process. He has published in the *Journal of the American Musicological Society*, *Journal of the Royal Musical Association*, *Ethnomusicology Forum*, and *Women & Music*. A pioneering scholar on Transgender Studies in Music, he has been sought out for a number of public intellectual projects, including the documentary *No Ordinary Man* about trans masculine jazz musician Billy Tipton. He is currently working on two book projects, one on transgender vocality and the second on the persistence of Enlightenment white supremacy in current musicological culture.
SOPHIE’s “Faceshopping”: Bonding Play and Listening to the Sonic Trans

Stephen Tian-You Ai (he/him)
PhD Candidate in Music Theory, Harvard University

In this paper, I present an analysis of SOPHIE’s pro ductorial voice in “Faceshopping” (2018). “Faceshopping” appears to be an industrial track densely populated by the sounds of rapidly morphing materials like glass, rubber, and metal. From this unfamiliar sonic landscape, my analysis considers whether we can hear the sounds of these materials as constitutive of a human voice, including one that is possibly wrought by biomedical procedure. The gender-dysphoric voice is often taken as a point of analytical departure to inflect the lived experiences of trans people in theory (Allphin 2021, Pennington 2018, Krell 2013). Responding to Baitz’s (2018) call for a trans method, I document a listening practice that attends to what materials we hear when confronted by unfamiliar sounds. Here, my paper answers Eidsheim’s “acousmatic question” (2019)—Who? What is speaking?—by employing Smalley’s “spectromorphology” (1997) to develop such a practice. It is through this process that I ultimately argue that SOPHIE’s “Faceshopping” animates the categorically non-human sounds of manmade materials and insists on the absolute humanity of each sound SOPHIE employs. SOPHIE’s music seizes on the associative slippages of listening to an ostensibly industrial sound, and therefore enjoins us to approach the profusion of human voices in “Faceshopping” regardless of their timbre, especially those that may sound non-human. In the current climate wherein anti-trans legislation continues to be pushed, SOPHIE’s provocation becomes all the more urgent. “Faceshopping” becomes a noisy posthumous call to, as Medina (2022) puts it, “listen against [a] necropolitics” that insists on trans death.

Stephen Tian-You Ai is a pianist, toy pianist and music theorist. He is currently a PhD candidate in Music Theory at Harvard University. Stephen’s primary research interests are split between 17th-century keyboard music and popular music. On one hand, his work on the music of the 17th century deals primarily with historical meantone and well-temperaments, centering the expressive potential of keyboard tuning. On the other hand, his research in popular music attempts to understand the role of music in an audiovisual culture of increasing digital media connectivity, particularly in the performative making and re-making of race, ethnicity, gender, and sexuality.
Empowerment Through Linear Analysis: Preserving the Legacy of Women Composers Through Detailed Analysis

Felicity Mazur-Park (she/her)
DMA Candidate in Music Composition, Texas Christian University

Traditionally, women have been underrepresented in the Western classical music tradition. Music theorists primarily analyze music by male composers, and often completely ignore pieces of equivalent quality and usefulness by women. Due to the lack of detailed analyses of music by women, fewer examples are included in textbooks and anthologies. These prejudices and biases extend many of the most commonly used analytical techniques. It is acknowledged in academia that, Schenkerian analysis has been applied primarily to music by white, male composers.

As part of my ongoing efforts to advocate for the inclusion of works by women in the musical canon, I have been applying linear techniques, textual considerations, and rhythmic/metric analysis, to vocal music. The works under consideration were composed by three composers that span across Western history: Francesca Caccini, Clara Schumann, and Taylor Swift. Francesca Caccini was the daughter of one of the founders of opera. She was a respected composer during her lifetime as was Clara Schumann (one of the leading concert pianists of her time). Taylor Swift is one of the leading female composers/songwriters of our time and recently became a billionaire.

In this study, I analyze Caccini’s song “Maria dolce,” Schumann’s lied “Liebst du um Schonheit,” and Swift’s song “Shake It Off,” advocating for the inclusion of music by women in instructional materials and anthologies. I hope this paper will inspire theorists, composers, conductors, and performers to consider and embrace music by women.

Felicity Mazur-Park is an English composer, pianist, and organist. She holds a Bachelor of Music degree from the Boston Conservatory, a Master of Education degree from Tennessee State University, and a Master of Music degree from Texas Christian University, where she is studying towards her Doctor of Musical Arts degree in Music Composition with a cognate in organ. She won the 12th Annual Sherry Clarkson Prize for Best Scholarly Paper at the RAW Conference at the University of Texas at Dallas in February 2023 and is the Director of Music at Christ the Redeemer Anglican Church in Fort Worth.
“Ancient Voices”: A Hypermetrical and Orchestrational Analysis of the Theme Songs to Seasons of CBS’s Survivor

Micah Roberts (he/him)
Master’s Candidate in Music Theory, University of Cincinnati

This paper will analyze the hypermetrical accents and structure in the first twenty-six introduction sequences in CBS’s hit reality show Survivor to reveal cultural and geographical musical motifs of each season’s setting, analyze its function as a thematic ritual for the audience, and musically reflect each season’s narrative. Musical introduction sequences in Survivor, accompanied by Russ Landau’s “Ancient Voices,” have been present in almost every season since its premiere on May 31, 2000. For much of the show’s history, the filming location changed each season and would necessitate a new arrangement of “Ancient Voices,” incorporating local musicians and styles to make the show feel more “authentic” to each location’s culture. The study is limited to the first twenty-six seasons, due to them being arranged by Russ Landau and aired at the beginning of each episode of the season.

The structural shell of the theme remains fairly consistent across seasons. Each season’s reorchestration introduces unique elements like rhythmic ostinatos, countermelodic figures, and background events that can alter the hypermetrical perception and structure. This changes the analysis through the shift of beginning- vs. end-accented themes, metric dissonance, and a quasi-metric introduction space. These examples help show that the versions of “Ancient Voices” in every season of Survivor are not just superficial entertainment—they are complex arrangements that evoke the unique identity of each season through their hypermetrical and orchestrational considerations and their ability to transmit authentic world cultural musical styles to the audience.

Micah Roberts is a second-year MM Music Theory Student at The University of Cincinnati College-Conservatory of Music. He completed his undergraduate studies in music and mathematics at Austin Peay State University in Clarksville, Tennessee. His areas of interest are the mathematics of music theory, British brass band music, wind band music, worship music, and music in media. He has presented at various graduate conferences, as well as presented on panels and sessions at various high school music fairs and competitions. Outside of theory, he is a euphonium player, former music and mathematics educator, marching band arranger, and composer.
Functions of Chromatic Mediants in Video Game Music
Jesse Forgione (she/her)
Bachelor of Music Student in Composition, Baylor University

This paper examines the use of chromatic mediants in video game music, adding to the growing body of research that examines chromatic mediants in various musical genres. Using three modes of analysis—syntax and phrase design, root motion, and voice leading—I explore chromatic mediant usage in eight video game soundtracks. To explain the syntax of chromatic mediants and their relationship to phrase design, I propose three functional categories of chromatic mediants—cadential, shuttle, and bridge. My cadential chromatic mediant category builds on David Kopp’s (2002) research into the relationship between chromatic mediants and dominant chords; I examine how chromatic mediants are used with cadential dominant chords and extend this to other cadence types. I also draw upon Philip Tagg’s (2014) work on chord shuttles, exploring what I call “shuttle chromatic mediants”—back-and-forth oscillation between two chords in a chromatic mediant relationship. Finally, bridge chromatic mediants occur between phrases—often “redirecting” a half cadence to an unexpected tonal region.

I supplement these functional categories with two other modes of analysis, examining chromatic mediant root motion and voice leading. Looking at the root motion of chromatic mediants, I draw on the work of Kopp and Scott Murphy (2013) to help categorize and understand their usage. I also explore how three voice leading approaches—planed, parsimonious, and bass-shift—connect to in-game and narrative contexts.

Jesse Forgione is a senior composition major at Baylor University. An avid gamer and musician, she enjoys engaging with the music of video games as a theorist, performer, and composer. She is especially interested in chromatic mediants and enjoys analyzing their use across different genres of music. After graduating, Jesse intends to pursue graduate studies in theory and composition.
Hunter S. Hancock is a Master’s student in Musicology at the University of North Texas, where she is currently working on her thesis, which investigates an unusual and macabre concert that occurred in the Paris Catacombs at the end of the 19th century. A native to Denton, she previously earned a degree in Vocal Performance at Texas Woman’s University, and her love of singing and storytelling figures prominently into her musicological ventures. Her primary research interests include music in death and ritual studies, musical humor and subversion, intersections between medieval and late 19th-century musical culture, and vocal literature of the Belle Époque—especially *mélodie*. In her free time, she loves quilting, embroidering, playing Zelda games, and doting on her black lab, Ellie May.

Jacob Collins is a PhD candidate in musicology and a teaching assistant at the University of North Texas. He holds both a Bachelor’s degree in Music Education and a Master’s degree in Musicology from Texas Christian University. Collins’s primary research area is jazz and popular music, but he also studies jazz and its functions in video games. Collins’s dissertation is about the intersections of jazz and Black popular music as it relates to jazz historiography. Collins won the Hewitt-Oberdoerffer Award for best student submission from the American Musicological Society-Southwest Chapter and has presented at their regional conference. Outside of musicology, Collins loves to garden and play video games.

Brian Sanders is a PhD student in Music Theory and Ethnomusicology at the University of North Texas, where he is currently researching the music of J. Dilla, Kendrick Lamar, Johannes Brahms, and La Santa Cecilia. An East Texas native, he received a Bachelor’s in Piano Pedagogy which continues to aid him in his current major and teaching responsibilities as an Aural Skills Teaching Fellow. He also has a wide array of piano performance experience, stemming from jazz, classical, blues, rock n’ roll, country, R&B, soul, gospel, CCM, and Hindustani. He is currently arguing for his Dissertation topic of Jean-Philippe Rameau’s reception in Italy via Giovanni Battista Martini.
About the Graduate Association of Musicologists und Theorists (GAMuT)

GAMuT (Graduate Association of Musicologists und Theorists) is a graduate student organization dedicated to providing a forum for the presentation of original research by its members. In addition, GAMuT provides professional development opportunities, offers a forum for discussion of matters relevant to the academic lives of its members, and serves as an organized liaison between students and faculty in the Division of Music History, Theory, and Ethnomusicology. Each year, GAMuT publishes a journal, *Harmonia*, that features papers written by graduate students, and hosts a graduate student conference.

About the UNT College of Music

The University of North Texas College of Music is the largest public university music program in the United States and one of the most globally respected. Faculty and staff include internationally acclaimed artists and scholars in composition, conducting, ethnomusicology, music education, music business, music history, music theory, commercial music and performance. The college presents nearly 1,000 music events annually. Students perform in more than 70 ensembles in eight campus venues and can be viewed worldwide via free live streaming. UNT music alumni can be found around the world in impressive, award-winning careers across a wide-range of music professions.

About the Division of Music History, Theory, and Ethnomusicology (MHTE)

The Division of Music History, Theory, and Ethnomusicology is a vibrant contributor to the College of Music, the University of North Texas, and the surrounding community. The department maintains a full range of academic programs at the bachelor’s, master’s, and doctoral level. The PhD program is more than fifty years old and was the first doctoral program established at the University of North Texas. Today more than sixty students are enrolled in MHTE graduate programs. As a hub of academic and musical activity, the MHTE division fosters a wide range of projects and initiatives. MHTE faculty members have been recognized with significant awards for outstanding teaching, research, and service.
2024 GAMuT Graduate Student Conference
Saturday, February 3rd, 2024, 9:00 am—5:00 pm
UNT Student Union, Senate Chambers
University of North Texas

2024
CONFERENCE COMMITTEE
Hunter S. Hancock
Jacob Collins
Brian Sanders
Juan Gonzalez-Flores, Technical Director

2023-2024
GAMuT OFFICERS
Hunter S. Hancock, President
Jacob Collins, Vice President
Sylvia Hsu, Secretary
Brian Sanders, Program Coordinator
Chandler Hall, Journal Editor
John Rhodes, Webmaster/Historian

Avery Wright, Ethnomusicology Representative
Chandler Hall, Musicology Representative
Sylvia Hsu, Music Theory Representative &
International Student Representative

FACULTY ADVISOR
Dr. April L. Prince

GENEROUSLY SPONSORED BY
UNT College of Music
Division of Music History, Theory, and Ethnomusicology

For more information, including our Community Guidelines, please visit
mhte.music.unt.edu/gamut#conference