The Graduate Association of Musicologists und Theorists presents the 8th annual

**GAMuT Graduate Student Conference**

**Saturday, February 6, 2021, 9:00am–5:45pm CST**

Held via Zoom, University of North Texas

Keynote Speaker: Olivia Bloechl (University of Pittsburgh)

“Doing Music History Where We Are”

Generously Supported by
The Division of Music History, Theory, and Ethnomusicology
Program

9:00  Welcome and Opening remarks
Peter Kohanski, GAMuT President/Conference Co-Chair
Benjamin Brand, PhD, Professor of Music History and Chair of the Division of Music History, Theory, and Ethnomusicology

9:15  Race and Culture in the Contemporary Music Scene
Session Chair: Rachel Schuck

“Sounds of the 'Hyperghetto': Sounded Counternarratives in Newark, New Jersey Club Music Production and Performance”
   Jasmine A. Henry (Rutgers University)

“‘I Opened the Lock in My Mind’: Centering the Development of Aeham Ahmad’s Oriental Jazz Style from Syria to Germany”
   Katelin Webster (Ohio State University)

“Keeping the Tradition Alive: The Virtual Irish Session in the time of COVID-19”
   Andrew Bobker (Michigan State University)

10:45  Break

11:00  Reconsidering 20th-Century Styles and Aesthetics
Session Chair: Rachel Gain

“Diatonic Chromaticism?: Juxtaposition and Superimposition as Process in Penderecki’s Song of the Cherubim”
   Jesse Kiser (University of Buffalo)

“Adjusting the Sound, Closing the Mind: Foucault's Episteme and the Cultural Isolation of Contemporary Music”
   Paul David Flood (University of California, Irvine)

12:00  Lunch, on your own
1:00  **Keynote Address**  
Session Chair: Peter Kohanski

“Doing Music History Where We Are”  
Dr. Olivia Bloechl (University of Pittsburgh)

2:00  **Break**

2:15  **Power and Influence in Early Music: New Examinations in Notation and Style**  
Session Chair: Júlia Coelho

“Giovanni Rovetta and Franco-Venetian Diplomacy”  
Lacie Eades (University of Missouri, Kansas City)

“Diminution and Tempo in Music by Josquin and His Contemporaries”  
Brett Kostrzewski (Boston University)

“Contextualizing Guido within the Gregorian Subtext: The Development, Acceptance, and Propagation of Guidonian Notation as a Conduit of Gregorian Chant”  
Sharang Sharma (University of Oxford)

3:45  **Break**

4:00  **Sonic Representations in Recorded Media**  
Session Chair: Jacob Collins

“Musical Representation in Documentaries: An Argument for Serialism as the Representative Music of the Transatlantic Modernist Poets”  
Levi Walls (University of North Texas)

“Bess Disembodied: Transgressing Blackness in Porgy and Bess”  
Annie Kim (Tufts University)

“Satan Sounds: The Ontology and Efficacy of the Sonic in Evangelical Anti-Rock Literature”  
Philip Bixby (Yale University)

5:30  **Closing Remarks and Presentation of the Paper Award**  
Rebecca Geoffroy-Schwinden, PhD, Assistant Professor of Music History  
Peter Kohanski, GAMuT President/Conference Co-chair
Keynote Address

“Doing Music History Where We Are”

Olivia Bloechl (University of Pittsburgh)

Lately I’ve been writing and speaking on topics related to global music history, and, paradoxically, that has me thinking about musical pasts of places close to home. Global approaches don’t necessarily address musical pasts worldwide or on a grand scale: in fact, the most meaningful work sometimes starts with local pasts and demonstrates their connection with larger-scale processes, often across long distances. I’m drawn to these approaches for their ability to deepen our understanding of local musical and sonic pasts that affect each of us—whether we are scholars, performers, composers, or interested members of the public. As importantly, though, I value their power to belie, persuasively and repeatedly, the still-dominant imaginary of "American music history" as essentially European, literate, and white. I’ll offer examples from my efforts to research and teach IBPOC's, women's, and settlers’ entangled musical pasts in the Jö:deogē'/Pittsburgh region, where I live, and in the discussion I’ll invite audience members to offer their thoughts on the music and sonic pasts where they are.
Olivia Bloechl is Professor of Music at the University of Pittsburgh, with research interests in the early modern Atlantic world, French Baroque opera, postcolonialism, feminist ethics, and global music history. She is the author of *Native American Song at the Frontiers of Early Modern Music* (2008) and *Opera and the Political Imaginary in Old Regime France* (2017), and co-editor of *Rethinking Difference in Music Scholarship* (with M. Lowe and J. Kallberg, 2015). A longtime advocate of postcolonial and global approaches to music history, she is a founding convener of the Global Music History Study Group of the AMS.
Abstracts

“Sounds of the 'Hyperghetto': Sounded Counternarratives in Newark, New Jersey Club Music Production and Performance”

Jasmine A. Henry (Rutgers University)

The Newark rebellion, one of 159 racial uprisings during the “Long, Hot Summer of 1967,” is recognized as one of the most consequential events in United States history. After 1967, Black Newarkers endured decades of racialized poverty and police brutality yet also saw the flourishing of Black political leadership, racial consciousness, and independent cultural production. Contemporary Newark continues to be a tale of two cities. Despite recent urban renewal efforts, mainstream narratives depict Newark as a dangerous “hyperghetto” overrun by pathologized urban outcasts (Wacquant, 2008) whereas residents frame Newark as a place of Black cultural vitality. To unveil local insights rendered invisible by mainstream ghettoization discourse, this paper examines the production and performance of Jersey club music, a Newark-originated house music subgenre, as counter-sonic discourse among Black urban youth. Drawing from critical race counter-storytelling theories (Solórzano & Yosso, 2002), I argue that Jersey club music scene participants produce sonic counternarratives that challenge their “hyperghetto” urban outcast status. Based on observations of YouTube videos and interviews with music producers, DJs, and dancers, I present a case study of #LinkupTuesdays, a bi-weekly dance battle series. As participants recount the DIY production and performance practices featured in the videos, I reveal how their insistent rhythms and rapid footwork articulate oft-overshadowed narratives of contemporary Black urban joy, pride, agency, and empowerment. By centering Black urban youth experience, I depict the “hyperghetto” as an important site of (ethno)musicological scrutiny and problematize ghettoization narratives that silence contemporary Black urban independent music scenes and participants.
“I Opened the Lock in My Mind’: Centering the Development of Aeham Ahmad’s Oriental Jazz Style from Syria to Germany”

Katelin Webster (Ohio State University)

In April 2014, amid the Syrian Civil War, Aeham Ahmad pushed his piano into the rubble of the Yarmouk camp in Damascus and played his song “I Forgot My Name.” A photo and video of the performance circulated online, bringing international attention to Ahmad’s music-making. In 2015, financial assistance from a supporter in Hamburg helped Ahmad seek asylum in Germany. Since his arrival in Europe, he has expanded his music into what he calls “oriental jazz” through collaborations with German jazz musicians. Nevertheless, German media coverage of Ahmad fixates on his status as a refugee pianist from Yarmouk rather than critically engaging with his music-making in Germany.

Following Bonnie Wade’s use of affordance theory in *Composing Japanese Musical Modernity*, I describe the musical environments in which Ahmad has gained musical competencies in Western classical piano performance, Arabic music, and jazz, and how he has developed his own musical practice in which these traditions are interdependent. Free jazz improvisation in particular has enabled Ahmad to simultaneously draw from his musical competencies and expand his music. To demonstrate this development, I focus on Ahmad’s original performance of “I Forgot My Name” in Yarmouk and discuss the transformations the song has undergone since he arrived in Germany. By centering development across time and place in my description of Ahmad’s music, this paper seeks to gain a holistic understanding of his oriental jazz style and begin the vital work of recognizing Ahmad’s contribution to the German jazz scene.
“Keeping the Tradition Alive: The Virtual Irish Session in the time of COVID-19”

Andrew Bobker (Michigan State University)

During the spring of 2020, players of Irish traditional music responded to pandemic-induced social distancing by creating a new variant of an old tradition: the virtual Irish session. These sessions resemble in-person participatory music events of the past, except they are facilitated by web-based platforms such as Zoom. Although there have been several ethnographic studies of Irish traditional music sessions, no study to date has dealt with this new, virtual phenomenon. The acculturation of Irish traditional musicians to technology-driven modes of expression and socialization presents several apparent paradoxes. How can a practice described as “traditional” exist on a state-of-the-art technological platform? How does one host a pub session without the pub? And what does it mean to make music when everyone is on mute? These questions have important implications not only for our understanding of the Irish traditional music community, but also for technologically-mediated performance and interaction in society more broadly. In this paper, I use ethnographic data from six weekly virtual sessions to address these issues and shed light on the ways in which the Irish traditional music community in the United States has adapted to making music in a virtual setting.
“Diatonic Chromaticism?: Juxtaposition and Superimposition as Process in Penderecki’s Song of the Cherubim”

Jesse Kiser (University of Buffalo)

Most of the analytical and theoretical attention given to the music of Krzysztof Penderecki has focused on his avant-garde compositions as well as his neo-Romantic works from the 1970s (Robinson 1983, Foy 1994, Mirka 2000, Mirka 2001, Murphy 2007), while largely eschewing the style of music he began to write in the mid-1980s. The music from this latter period exhibits a consolidated musical language featuring smaller performing forces and a greater emphasis on diatonicism. Notwithstanding this renewed interest in seemingly simpler pitch materials, chromaticism remains an essential component of Penderecki’s melodic and harmonic language, and its interface with diatonicism is a significant factor in the production of large-scale form. This fascinating interrelationship has not been explored by analysts; although Scott Murphy (2007) discusses melodic practices in Penderecki’s neo-Romantic works, he is not generally interested in this music’s enigmatic way of handling diatonicism vis-à-vis chromaticism. In a close analysis of Penderecki’s Song of the Cherubim for a cappella choir, this paper details a set of characteristics associated with this newer style. I will also demonstrate how Penderecki juxtaposes and superimposes diatonic materials to create dense chromatic landscapes. These transformations, which act primarily on a simple diatonic melody, set up chromatic conflicts in pitch center that span the large ABA formal plan.
“Adjusting the Sound, Closing the Mind: Foucault's Episteme and the Cultural Isolation of Contemporary Music”

Paul David Flood (University of California, Irvine)

When Pierre Boulez invited Michel Foucault to speak on a panel at the 1978 IRCAM Festival, Foucault noticed a striking anomaly within the musical and philosophical tastes of the Parisian intelligentsia: despite their proclivity toward Nietzsche and Heidegger, they took little interest in the formal complexities of contemporary music. Foucault and Boulez continued their discussion in a *Perspectives of New Music* article titled “Contemporary Music and the Public.” Here, Foucault argued that the “cultural isolation of contemporary music” is rooted in the multiplicity of links between music and other facets of culture and society, to such an extent that one’s attempt to logicize or provide access to this music is made at the risk of alienating the listener from the art.

In *The Order of Things*, Foucault wrote that “in any given culture and at any given moment, there is always only one episteme that defines the conditions of possibility of all knowledge, whether expressed in a theory or silently invested in a practice” (Foucault 1970, 178). Based on Foucault and Boulez’s discussion, I argue that a musical episteme has conditioned the “cultural isolation” of music composed throughout the twentieth and twenty-first centuries. I offer a stylistic history, so to trace this musical episteme’s development, via three case studies: first, the Second Vienna School and Schoenberg’s “emancipation of dissonance.” Second, the rupture between romantic experience and modernist structuralism found in Boulez’s music. Finally, the permanence of this isolation in the American contemporary classical music scene.
“Giovanni Rovetta and Franco-Venetian Diplomacy”

Lacie Eades (University of Missouri, Kansas City)

Early modern Venice flourished artistically and musically as one of the most cosmopolitan cities in all of Europe. The Basilica of St. Mark’s represented the visual and musical power of La Serenissima. Giovanni Rovetta (1596–1668), who moved from choir boy in childhood to the basilica’s maestro in adulthood, knew St. Mark’s reputation not only in Venetian life, but also as a model for European composers and musicians. As music director at St. Mark’s, Rovetta contributed to Venice’s musical esteem, joining a lineage shared by composers such as Claudio Monteverdi (1567–1643), Cipriano de Rore (c. 1515–65), and Adrian Willaert (c. 1490–1562). However, despite his influence during his lifetime, musicologists have frequently neglected his innovative and virtuosic contributions to repertoire of the early Baroque. This paper underscores Rovetta’s musical role in promoting Venetian fame for residents of the Most Serene Republic as well as in foreign diplomatic gestures, specifically the Venetian celebration for the birth of the future Louis XIV. Examining Rovetta’s music within the context of seventeenth-century cosmopolitanism and patronage, Rovetta’s music serves as a sonic representation of Venetian prestige and power.

By analyzing Rovetta’s fluent operation in the concerted style and its French recognition, this paper highlights the significance of Rovetta’s concerted music in the first half of the seventeenth century. Given the consumption of Rovetta’s music in Venice and his appeal to the visiting French, my study draws special attention to the trans-European appetite for Italian culture, using Rovetta’s music as the focal point.
Almost every polyphonic composition of the late fifteenth century utilizes cut mensural signs such as cut-C and cut-O to indicate diminution in relation to their uncut counterparts. Current consensus in the scholarship and performance of this repertoire interprets such diminution as an indeterminate acceleration of the tempo—akin to *più mosso*, in the words of one scholar. Yet the simultaneous juxtaposition of cut and uncut signs in some compositions, and no small amount of contemporary theoretical testimony, suggest a more precise 2:1 relationship. I argue that cut signs do in fact indicate this relationship, i.e., a tempo twice as fast as uncut signs, regardless of the contexts in which they appear—simultaneous, successive, and even absolute. I further demonstrate how the widely-held *più mosso* interpretation arose in reaction to a modernist proportional prescriptivism in the early decades of the historical performance revival. As a possible synthesis of aesthetic and historical concerns, I conclude by recommending that we relocate the fraught question of historically-informed tempo from the scholarly apparatus to the performance sphere, where tempo achieves at once both its concrete application and inherent flexibility.
“Contextualizing Guido within the Gregorian Subtext: The Development, Acceptance, and Propagation of Guidonian Notation as a Conduit of Gregorian Chant”

Sharang Sharma (University of Oxford)

The present paper situates the early effectuation of Guido of Arezzo’s notational system within a socio-political environment that favored the Gregorian liturgical chant of Franko-Roman origin over non-Gregorian repertories. In the Kingdom of Italy the polities of Benevento, Milan, and Tuscany are only few of the many that had developed independent liturgical practices and chant corpora over the first millennium. The desire to unify diverse ecclesiastical practices and Italian repertories became a salient feature of the Church’s executive mandate around Guido’s time (c. 990–1050). Some Guidonian texts explicitly state that his notation intended to facilitate uniformity in the singing of chant across ecclesiastical centers where liturgical disagreements between monks from various backgrounds were irreconcilable. Guido’s secure and unchangeable notation, which uses Gregorian chant as its exemplar, became a practical solution to eradicate liturgical inconsistencies. However, the preponderance of academic discussion on Guido as the starting point to notation’s teleological development obscures the political motivator of liturgical unification that propelled his notation into extensive use. The growth of the Holy Roman Empire’s influence and control over Italy materialized in the Church as favor for the very “Gregorian” song also endorsed by Guido. Gregorian chant systematically, even if inadvertently, supplanted local Italian traditions with help from Guido’s diastemacy of colored lines and clefs. A short survey of manuscripts from across Italy evidences this relationship and strengthens the hypothesis that several political factors paved Guidonian notation’s path to widespread dissemination that is hitherto ascribed largely to the notation’s efficacy.
“Musical Representation in Documentaries: An Argument for Serialism as the Representative Music of the Transatlantic Modernist Poets”

Levi Walls (University of North Texas)

In Michael Rabiger’s landmark 1987 work, Directing the Documentary, the eminent documentarian states that the “choice of music should give access to the inner life of... the subject,” namely by reflecting their overall aesthetic views. In documentaries on transatlantic modernist poets, the chosen soundtracks have fallen short of this purpose. The aesthetics of the transatlantic modernists were based on qualities like dissonance of language, economic use of resources, and brutal honesty; yet, documentarians have traditionally chosen to represent these poets using classical music of the eighteenth and nineteenth centuries, as well as jazz and Coplandesque Americana. In order to address this aesthetic disparity, I will show that serialism best represents the credos and aesthetic beliefs of the transatlantic modernists.

To do so, I will draw on a variety of examples that lay bare the ideological similitude between transatlantic modernism and serialism. I will compare the Imagist Credo—the six official tenets of Pound’s imagist movement—with Schoenberg’s description of the serialist movement, and the critical perspectives of notable authorities on Schoenberg’s works (including Theodor Adorno, Glenn Gould, and Joseph Straus). Furthermore, I will examine the transatlantic modernists’ engagements with modern music. Finally, I will illustrate the potential expository advantages of introducing serialist works into these soundtracks by re-editing select documentary excerpts, replacing inappropriate classical era tracks with serialist examples. A comparison of these two artistic movements will serve to emphasize the importance of interdisciplinary knowledge for scholars and documentarians, while also underscoring the central role of music in depicting documentary subjects.
In 1951, Columbia Masterworks released the first complete recording of Gershwin’s *Porgy and Bess*, which featured two of the New York City Opera’s leading singers, Lawrence Winters and Camilla Williams, in the eponymous roles. The three-disc album was considered groundbreaking because of its addition of sound effects, and listeners praised the recording for its realism and “authenticity” in portraying the nostalgic blackness of 1920s Charleston. Interestingly, Williams, a pioneering but significantly understudied Black lyric soprano, refused to perform *Porgy and Bess* live, citing her disapproval of the opera’s problematic narratives of blackness, and instead lent her voice only to the recording. Acknowledging the contentious racial debates embedded within *Porgy and Bess*, I explore Williams’s performative choice and the ways in which her acousmatic, disembodied voicing of Bess through the phonograph allows her to subvert constructed narratives of blackness and Black womanhood. I suggest that Williams’s decision to not perform in staged productions of *Porgy & Bess* stemmed from her belief that she completely embodied the subjectivity of the role she performed during conventional stagings that involve her physical and visual body. By drawing upon Williams’s reflections from her 1946 debut as Cio-Cio-san in Puccini’s *Madama Butterfly*, reception histories of the 1951 recording, Nina Eidsheim’s work on (de)constructing voice and acousmatic voice, and Alexander Weheliye’s postulations of the phonograph’s engendering of new modes of Black subjectivity and “sonic Aframodernity,” I argue that Williams’s performance demonstrates the disruptive and freeing potentials of the phonograph in service of transgressing, negotiating, and re-sounding blackness and Black female subjectivity. Through Williams, whose performative choices and avant-garde artistic contributions have been overlooked in narratives of Black opera singers, we come to understand the long lineage and symbiosis between technological advancement and Black artists striving to transgress and recode stereotypes.
“Satan Sounds: The Ontology and Efficacy of the Sonic in Evangelical Anti-Rock Literature”

Philip Bixby (Yale University)

In 1985, the United States Senate held a hearing to discuss the potentially deleterious effects of the decade’s most popular rock songs. The hearing was convened at the behest of the Parents’ Music Resource Center, an organization that sought to affix “explicit content” labels to offensive albums. Over the course of five hours, the committee heard testimony from members of the PMRC and other sources. The PMRC’s discursive position was clear from its testimonies: because rock lyrics discussed violence, sex, and drugs, they encouraged children to engage in these activities. Therefore, parents needed to be warned about these explicit messages before allowing their children to purchase these records.

Any deliberation on the sound of rock is conspicuously absent from this official congressional discussion. However, the contemporaneous discourse of evangelical Christians concerned itself with the music’s sonic qualities in addition to its lyrical content. Evangelical anti-rock literature from the 1980s critiqued rock’s uniquely sonic dimensions and described how those sounds could adversely affect the physical, psychological, and spiritual condition of human beings.

Through an analysis of several anti-rock texts, I argue that while both secular and religious criticisms of rock attack the genre’s lyrics for promoting immoral messages, the evangelical Christian discourse tends to implicate the sound of the music as a message in itself, investing sound with the capacity to convey negative spiritual forces and to traverse the boundary between the physical and the spiritual. Sound possesses a dual ontology in this literature, as a simultaneously physical and spiritual medium.
Biographies

**Philip Bixby** is a current doctoral student in music history at Yale University. He received bachelor’s degrees from the University of Texas at Austin and a master’s degree from the University of California, Irvine. His research interests include György Ligeti, surrealism, modernity, and more recently, the reception history of rock music.

**Andrew Bobker** is a second-year Master’s student in ethnomusicology at Michigan State University under the supervision of Dr. Michael Largey. Andrew received a Bachelor’s in Music and German from DePauw University in 2019. His research interests include participatory music and the confluence of music and technology.

**Lacie Eades**, a third-year Master’s student in musicology at the University of Missouri – Kansas City, researches patronage and reception of early modern Venetian music. She holds a Bachelor of Music Education with an emphasis in piano and voice from Southeast Missouri State University and a Master of Education in Teaching and Technology from William Woods University. She works as assistant editor for The Friends of Chamber Music annual program book and coordinates educational programming for the Kansas City Chamber Orchestra. Eades also prepares program notes for area chamber ensembles and contributes to DiaKCritical, an online arts journal in the Kansas City metro area.

**Paul David Flood** is pursuing his Master’s degree in Musicology at the University of California, Irvine. His research primarily focuses on developments of Nordic musical identity and modernism in Denmark. He is currently writing a Master’s thesis titled “Embracing the Outsider: Framing Conflict in Per Nørgård’s Wölfli Works.” Additional interests include contemporary music reception, music and philosophy, vocal literature, and the Eurovision Song Contest. He earned his B.A. in Music from Westminster Choir College in 2019 and is an active choral singer.

**Jasmine A. Henry** (she/her) is a Musicology PhD candidate and part-time lecturer at Rutgers University. Her dissertation in-progress, “Black Indie: Race, Space, and Independent Club Music Production in Newark, New Jersey,” focuses on contemporary independent music scenes and production practices among Black urban youth. You may find her published and forthcoming work on music production and race in the Popular Culture Studies Journal, Journal of Pan African Studies, and Journal of the Society for American Music. She is also a freelance sound engineer, media lab director at Newark School of the Arts, and AMS Musicology Now blog curator.
**Annie Kim** is a second-year M.A. musicology student at Tufts University, and she received her B.A. in history and music from Boston College (2018). Her primary areas of research lie at the cross-disciplinary intersections of voice, materiality and mediation, race and gender, sound studies, and performance studies in both opera and popular music. Her current M.A. thesis work focuses on constructions, performances, and subversions of race and racial subjectivity through the career of Camilla Williams (1919-2012), a groundbreaking though significantly understudied Black soprano during the mid-twentieth century. A classically-trained violinist and vocalist, Annie has participated in the Cremona International Music Academy, regularly performs new works throughout the Greater Boston area, and is a member of the Tanglewood Festival Chorus.

**Jesse Kiser** is a third-year Ph.D. student in music theory at the University at Buffalo, where he recently completed coursework and teaches first-year music theory and aural skills. A native of Charlotte, North Carolina, Jesse holds degrees in music education and music theory from Wingate University and Bowling Green State University respectively. Jesse’s research interests include transformational theory, chromaticism, film studies, and the analysis and aesthetics of popular and post-1945 music. In his free time, Jesse enjoys hiking, trying new beers, and watching standup comedy, true crime, and horror films.

**Brett Kostrzewski** is a Ph.D. candidate at Boston University, writing a dissertation under the advisement of Joshua Rifkin on the role of Josquin des Prez in compositional developments around the turn of the sixteenth century. His article “Rome after Josquin: The Missa La sol fa re mi Reconsidered,” is forthcoming in *The Journal of Musicology*, and he is currently co-editing a themed section for the *Journal of the Alamire Foundation*. He co-founded the vocal chamber ensemble Sourcework and serves as the director of music at St. Clement Eucharistic Shrine in Boston.

**Sharang Sharma** is a recent graduate of the Master of Studies program in musicology at the University of Oxford. His research interests include liturgical music from medieval Italy and plainchant performance. Upon completing a dissertation on Guido of Arezzo, Sharang assumed the role of choral music director at Huron University College where he actively promotes singers to explore medieval music. He has also served as coeditor to *Nota Bene: Canadian Undergraduate Journal of Musicology* while pursuing his undergraduate studies in music performance at Western University. Presently, Sharang sings in choirs in Canada and the U.K.

**Levi Walls** is a third-year PhD student in music theory at University of North Texas, where he currently serves as the editor of Harmonia. With a related field in English literature, Levi’s research interests include nineteenth-century opera and semiotics, and intersections between music and literature. Along with interdisciplinary approaches to music and literature, Levi’s recent interests include radical pedagogical approaches to music theory that decenter canonicity and capitalistic teloi. In his spare time, Levi enjoys spending time with his wife, Rebeca, and his one-year-old daughter, Ophelia.
Katelin Webster is a PhD student in Musicology with a graduate minor in Nonprofit Studies at Ohio State University. Her research interests include music and migration, cultural policy, community music, and race in contemporary Germany. Her dissertation examines the effects of the European Union’s and Germany’s intercultural policies and racial thinking in music activities with Syrian refugees and German citizens in northern Germany. Katelin received the 2020-2021 Global Arts + Humanities Graduate Team Fellowship at Ohio State University for crossdisciplinary research. She also holds a BA in Music from Eastern Michigan University.
What is 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 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. For more information visit our website: www.mhte.music.unt.edu/gamut

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