The Graduate Association of Musicologists und Theorists presents the 10th annual

GAMuT Graduate Student Conference
Saturday, February 4, 2023, 9:00 am–5:00 pm
UNT Student Union, Senate Chambers (Room 332)
University of North Texas

Keynote Speaker:
Dr. Adriana Helbig

“‘PUTIN, GO $@!% YOURSELF!’: MUSICAL HUMOR IN TIMES OF WAR”

For the program and more information visit our conference website at:
https://mhte.music.unt.edu/gamut#conference

Dr. Adriana Helbig is an Associate Professor of Music and Chair of the Department of Music University of Pittsburgh. She is the author of *Hip Hop Ukraine: Music, Race, and African Migration* (Indiana University Press, 2014) and the co-editor with Milosz Miszczynski of *Hip Hop at Europe’s Edge: Music, Agency, and Social Change* (Indiana University Press, 2017). Her book *ReSounding Poverty: Romani Music and Development Aid* will be published by Oxford University Press in 2023. She is a classically trained pianist and teaches courses on global hip hop, applied ethnomusicology, music and disability studies, and music and conflict.

GRADUATE PRESENTATIONS:

**Philip Bixby** (Yale University):
“‘Eliminating the Very Possibility of Failure’: Presence, Player Pianos, and William Gaddis’s *Agapē Agape*”

**Haley Akemi Briggles** (Stony Brook University):
“What You Do Live Does Come Out of Your Horn: Fred Ho’s Advocacy in *Yes Means Yes, No Means No, Whatever She Wears, Wherever She Goes!*”

**Janna O’Leary** (University of Arkansas):
“I Can’t Say No: Re-Problematising Through Female Agency in the *Oklahoma!* Revivals”

**Matthew Oliver** (University of North Texas):
“From a Musical to Political Resolution: The Tension of the Tonic Anticipation in Black Pop”

**Sean Peters** (Cornell University):
“Playing in the Mud: Cassette Tapes and the Do It Yourself Histories of East Bay Punk”

**Tori Vilches** (Indiana University):
“Exploring the Hidden Curriculum: Diversifying Gender Representation in Music Theory Pedagogy”

**Leonard Walker** (University of Florida):
“Reclaiming a Body: Glyndebourne’s Reimaging of Benjamin Britten’s *Rape of Lucretia*”

**Robert B. Wrigley** (The Graduate Center, CUNY):
“The Earnestness of Wit: Returns in Haydn’s Finales as Sites of Moral Edification”