

## CONFERENCE ABSTRACTS / RÉSUMÉS DE LA CONFÉRENCE

### Keynote Plenary 1 / Séance plénière principale 1

#### *Blowin' Up: Rap Dreams in South Central*

Jooyoung Lee, University of Toronto

*Blowin' Up* is a long-term ethnography of aspiring rappers from Project Blowed, South Central Los Angeles' most storied hip-hop open mic workshop. Drawing on five years of ethnographic research, in-depth interviews, and videos, Lee traces the lives of young Black men who grow up in the shadows of Crips, Bloods, and a glittering entertainment industry. Specifically, Lee shows how hip-hop culture becomes a 'creative alternative' to the gang life, which is a routine rite of passage into manhood for young men in South Central. He also shows how Project Blowed shields these young men from the dangers of the streets and how the surrounding industry – a world where everybody knows 'somebody' in the business – sustains these aspirations. In the end, *Blowin' Up* takes the reader deep into the world of underground hip-hop in-the-making and makes a compelling case for nurturing the creative lives of at-risk youth.

*Blowin' Up* est une ethnographie à long terme d'aspirants rappeurs de *Project Blowed*, l'atelier micros ouverts (*open mic*) hip-hop le plus légendaire de South Central Los Angeles. Faisant fond sur cinq années de recherche ethnographique, d'entrevues approfondies et de vidéos, Lee retrace la vie de jeunes Noirs qui ont grandi dans l'ombre des Crips, des Bloods et d'une industrie du divertissement scintillante. Il montre plus particulièrement comment la culture hip-hop devient une voie de rechange créative au gang, rite de passage courant pour les jeunes hommes de South Central. Il montre également comment *Project Blowed* protège ces jeunes contre les dangers de la rue et comment l'industrie environnante – un monde où chacun connaît «quelqu'un» du domaine – alimente ces aspirations. En fin de compte, *Blowin' Up* invite le lecteur à pénétrer dans le monde souterrain du hip-hop en développement et fait valoir de manière convaincante l'importance de cultiver l'élément créatif chez les jeunes à risque.

### Session/Séance 1a: CSTM Panel 1 Perspectives on Song as Pedagogy and Praxis

#### 1. Constituting Sung Language in Experience

Kati Szego, Memorial University of Newfoundland

Like many ethnomusicologists working in the North American academy, I teach courses in "world music" to undergraduate students. Most of my students are unilingual Anglo-Canadians, who are frequently asked to listen to sung texts that are unintelligible to them. Like most world music pedagogues, I provide students with glosses on the general meanings of a vocal performance and text translations whenever possible. Still, I have often wondered how students make meaning out of incomprehensible semantic materials. To this end, I examined the responses of three former students to songs sung in Hawaiian and Armenian. In this paper, I address three questions: How does sung language that is beyond denotative grasp, emerge in the experience of listeners, moment by moment? How are listeners' multiple sensory modalities engaged in the process of constituting language sounds in experience? And how do listeners' general disposition toward lyrics – their language ideologies – shape their listening practices?

#### 2. *Chante ton accent, sauvegarde ton identité!* Acadian Music Revival in Nova Scotia's Baie-Sainte-Marie

Monique McGrath, Memorial University of Newfoundland

Speaking French in Nova Scotia is perceived as a political gesture. After a long history of assimilation into the province's dominant anglophone community, French-speaking Acadians in Nova Scotia are pressured to assimilate further by abandoning their regional Acadian accents and adopting Standard French. This paper discusses two waves of Acadian music revival in Nova Scotia's Baie-Sainte-Marie, and how Acadians singing in both Standard French and Acadian French can be interpreted as a form of resistance from cultural assimilation. Whereas the 1990s saw groups like Grand Dérangement sing in Standard French to resist assimilation into the anglophone majority, contemporary groups like Radio Radio and Cy currently sing in Acadian French as a way of resisting assimilation into the Standard French community.

#### 3. The Egyptian Singer and International Icon Umm Kulthum in the Eyes of Iranians

Mahsa Pakravan, University of Alberta

Nearly forty years after her death, the famous Egyptian singer Umm Kulthum is still loved by many. The older generation of Iranians still remember Umm Kulthum and compare her with respected Iranian singers. These comparisons are not simply about her music but have to do with her political views and ethical values. I focus on the position of a legendary non-Iranian female musician in Iranian society to better understand the double standards that affect the life and reputation of female musicians. I attempt to answer the following questions: What socio-cultural and spiritual meanings do Iranians assign to Umm Kulthum's artistic character? How do these meanings reflect the challenges female musicians face in male-dominated societies? I also study the historical and cultural factors contributing to the iconic role of Umm Kulthum in Iranian society and highlight the restrictions around the participation of female musicians in the cultural scene of Iran.

## **Session/Séance 1b: CSTM Panel 2 Sound Sources for Intercultural Empowerment and Social Justice**

### **1. Critical Ethnomusicology Pedagogy with Migrant Youth: Negotiating “Multicultural” Belonging in Edmontonian Schools**

Rana El Kadi, University of Alberta

This paper draws on the experiences of 35 culturally diverse migrant youth that participated in my doctoral praxis at two junior high schools in Edmonton, Alberta. Through Critical Ethnomusicology Pedagogy (CEP), these students used participatory music-making and ethnomusicological research in order to explore their peers’ migrant identities as well as their own, while negotiating their senses of belonging within a multicultural context through relational terms. In my paper, I argue that CEP provides a performative-discursive space for migrant youth to: (a) contest the discourse of official Canadian multiculturalism, which reinforces cultural stereotypes and reproduces social inequities within schools; (b) express and negotiate their fluid musical identities and interests with peers of various cultures; and (c) (re)define what it means for migrant youth to “belong” in a multicultural context such as Canada.

### **2. *(Be)longing* and Activating *(Be)longing*: A Musical Intervention in the U.S. Gun Debate**

Eric Hung, Rider University

In March/April 2017, as part of the 10-year memorial of the Seung-Hui Cho shootings, Virginia Tech will premiere *(Be)longing*, an oratorio by composer Byron Au Yong and writer Aaron Jafferis. Connected with this performance is Activating *(Be)longing*, which includes town forums, exhibits, and workshops that encourage participants to create artworks and activities based on the issues brought out by the piece. Au Yong and Jafferis believe that, in order to move forward in enacting more effective public policies about guns and gun violence, we need to go beyond the polarizing national debate by building community through the use of personal stories. My paper first discusses how *(Be)longing* mirrors conversations and arguments that occurred between the survivors, victims’ families, and the larger Virginia Tech community. Afterwards, I explore just how difficult moving beyond the national debate is, as demonstrated by a four-week workshop on *(Be)longing* in March/April 2016.

### **3. Beyond (dis)ability: Alternatives of Belonging Through Music, Theatre, and Garden**

Louise Wrazen, York University

This paper considers the role of music in normalizing difference and (re)constructing the (dis)abled body. Each summer at Spiral Garden, children participate in an integrated program built around creative play and performance in an outdoor setting. Through music, theatre, and arts within a garden setting, the program creates an alternative space for children and youth with and without disabilities. Staff and participants build an inclusive environment rich in imaginative possibilities based on interdependence and belonging to contrast with the social exclusion many experience elsewhere. Following work on music and disability (Bakan) and acknowledging a theoretical framework that understands the body as the source of knowing (Johnson) and disability as a constructed minority identity (Siebers), this paper suggests that Spiral Garden models a relational way of being together and of being part of the natural environment that reinforces the normalcy of the incomplete subject (Davis) within a larger ecology of being.

## **Session/Séance 1c: IASPM Panel 1 From the Hip to the Square: Canadian Celebrations, and Popular Music Nations**

### **1. “We Are Not the Country We Think We Are”: Canada 150, Colonial Legacy and Gord Downie’s *The Secret Path***

Susan Fast, McMaster University

In October, 2016, Gord Downie released his fifth solo album. Titled *The Secret Path*, the album, along with an accompanying graphic novel by Downie and Jeff Lemire, tells the heart-wrenching story of Chanie Wenjack, an eleven year old Anishinaabe boy from the Marten Falls First Nation in Northern Ontario, who escaped from a residential school in 1966 and died while trying to walk the 600 kilometres back home. Downie’s purpose in telling Chanie’s story is both to bring attention to the horrors of Canada’s residential school system and to raise money for his fund to support the National Centre for Truth and Reconciliation. On the project’s website, Downie writes: “Chanie’s story haunts me. His story is Canada’s story. This is about Canada ... We are not the country we think we are.” In fact, in the same statement, and also in an interview Downie gave to the CBC, he admits that thinking of – or rather *feeling* – Canada as a country is difficult for him, which he now recognizes as stemming from the ongoing legacy of colonization. For this reason, Downie concludes that the last 150 years “aren’t as much worth celebrating as we think.” For Downie, the telling of Chanie’s story serves as a metaphor for this legacy. But what kind of story does he tell; how does the metaphor work with respect to his idea of a failed and fractured Canada? In this paper, I will examine the overarching narrative of the album, and then focus a deeper analysis on the opening track, “The Stranger,” taking into account lyrics, animation and music. While taking nothing away from the exquisite beauty of this record, it is a reflection crafted from a settler’s point of view and, as Anishinaabe writer Hayden King has

already noted, the almost-exclusive focus on pain risks a “chronic re-victimization that accompanies most discussions of residential schools.” Sean Carleton has also noted Downie’s focus on the individual child to the exclusion of the state’s role in facilitating “colonial dispossession and capitalist accumulation.” I will figure these insights into my analysis, while holding what I perceive to be Downie’s quite complex metaphor – a metaphor that can be explored in part through Avery Gordon’s notion of “haunting” – in tension with them.

*Keywords: nationalism, colonialism, race, rock music, music analysis*

## 2. Criticisms and Counter-Narratives to “Canadianness”: The Tragically Hip and Canadian Identity

Michelle MacQueen, Carleton University

The Tragically Hip have been a fixture in Canadian popular culture for over three decades, and in many ways this band and Canada have become synonymous. Due in part to the combination of their commercial and popular successes within Canada and the band’s lack of success elsewhere, The Tragically Hip have a large and highly dedicated Canadian following, and have achieved status as Canadian national icons. While The Hip have attained this national status, they often create narratives that counter common tropes of Canadian nationalism and identity, as is most evident in the band’s lyrics. These less-than-celebratory texts create a disjuncture given the band’s status as “Canada’s band”: by reframing these symbols and tropes, the Hip create a more critically-aware construction of Canada. This dissonance between the band’s national status and their counter-narratives to “Canadianness” is the focus of this study. I compare selections of The Tragically Hip’s songs to examples by prominent Canadian musicians from the 1960s and 1970s, many of whom created nationalistic narratives within their music. Through lyrical analyses of songs by Stompin’ Tom Connors, The Guess Who, Gordon Lightfoot, and The Tragically Hip, I examine how The Tragically Hip differ from these more patriotic lyrical narratives in their framing of Canadian symbols, namely references to hockey, specific Canadian place names, and the Canadian landscape. This project provides insight into the narratives surrounding national identity and specifically how nationally-celebrated musicians like The Tragically Hip can shape, influence, and reinvent these concepts through their platform as iconic popular musicians.

*Keywords: The Tragically Hip, counter-narratives, Canada, identity, nationalism*

## 3. Local? Heroes? The Music Industry and Music Tourism in Canada

Richard Sutherland, Mount Royal University

Music tourism is not an especially new phenomenon, but it is becoming much more prominent and more widely pursued. Canada is no exception, with an increasing number of promotions for music festivals, museums (such as Calgary’s National Music Centre), or local urban music scenes aimed at leveraging music activity as a means of attracting visitors. In Canada a particularly intriguing aspect of this new emphasis on tourism is that much of it is not being spearheaded by local governments or tourist bureaus, but by the music industry, in particular multinational record companies and their representatives – a segment of the music industry that would appear to have very little to do with tourism in most respects, and even less with Canadian tourism in particular. In contrast to the mobile, placeless nature of commercial models such as music streaming, which represents the primary means of growth for these companies, music tourism relies fundamentally on the identification of music with a particular locale. This is also interesting because in Canada this sector has generally viewed territorial identification at the national level as more of a hindrance than an asset. This paper examines the circumstances that have led to the multinational recording sector involving itself in music tourism, and at its considerable efforts at lobbying municipal and provincial governments in connection with music tourism and related issues. It also looks at which versions of local music identity are promoted, and how they fit within with the industry’s other strategic goals. At a time when the federal government is reevaluating Canadian content, and cultural industries policy, such developments suggest the possibility that some of the strongest voices in the policy community are less interested in Canadian cultural identity than in local identities that they view as more lucrative or otherwise advantageous to their interests.

*Keywords: music industry, tourism, local, cultural policy, Canada*

## 4. What Would You Tell Your Mother!? Vice and the Golden Age of Jazz in Montreal (1925-1955)

Vanessa Blais-Tremblay, McGill University

Historical narratives about the so-called “golden age” of jazz in Montreal (1925-1955) always begin with its international reputation as a “wide-open” city against the background of Prohibition, and always end with mayor Jean Drapeau’s morality raids in Montreal nightclubs. Vice and jazz are intricately woven together at the point of emergence and at the point of dissolution of the scene. But how could a morality squad, a state apparatus that functions above all to discipline women’s bodies and sexuality, possibly bring an end to an era generally described as being animated almost exclusively by bandleaders and instrumental soloists – positions which, in Montreal as elsewhere, were most commonly occupied by men? This presentation critiques the gendered outline that goes from brothels to a soloists-sustained golden age to a strippers-induced demise and repositions the importance of unruly bodies of women in sustaining Montreal’s jazz scene through this entire era. First, I reposition jazz in Montreal as a cultural

practice that was above all danced to – not just listened to. Second, I draw on a previously unexplored collection of interviews with Montreal-based black women performers, as well as on jazz criticism from various media, to map the ways in which Montreal's jazz scene interacted with an emerging French Canadian nationalism that considered "Americanization" to be its most immediate cultural threat. Third, I discuss specific challenges that black urbanity posed to discourses of female respectability in a nation that was imagined/idealized as agrarian, catholic, franco-phone and white until the end of the Duplessis years (1936-1939; 1944-1959). I suggest that jazz provided actors and critics in Quebec with a liminal zone where theories about the gendered and racialized embodiment of morality and vice, in particular as they intersected with ideas about the French Canadian nation, could be articulated, resisted, and challenged.

*Keywords: jazz, dance, gender, nationalism, Quebec modernity.*

## **Session/Séance 1d: IASPM Panel 2 Protest, Activism and the Fight for Civil Rights**

### **1. Visions of Wondaland: On Janelle Monae's Afrofuturism**

Marquita R. Smith, William Paterson University

Over the past two years in the United States, the Movement for Black Lives has sought to bring an end to the menacingly frequent state-sanctioned killings of black people. This urgent work continues in the era of Trump, in which many already vulnerable populations (people of color, undocumented, Muslim, LGBTQIA, women, etc.) face increasing threats and acts of violence. In political climates such as the current one, finding one's place in the world can be difficult yet necessary. As the novelist and critic Toni Morrison notes, "In times of dread, artists must never choose to be silent." Indeed, in the realm of art, there is hopeful possibility for imagining a world that is different than our own. Janelle Monae is one artist who has been particularly vocal in her politically-astute commentary on our current moment while advocating for a hopeful "Wondaland" in which Black life thrives. The Wondaland Arts Society artist collective articulates this other-world in their statement:

We have created our own state, our own republic. There is grass here. Grass sprouts from toilet seats, bookshelves, ceilings and floors. Grass makes us feel good. In this state, there are no laws, there is only music.

Funk rules the spirit. And punk rules the courtrooms and marketplace. Period. (Wondaland Arts Society)

In this alternative republic, hope and good feeling, impelled by funk, rule. This paper will address Monae's recent releases – *The Electric Lady* (2013) and *Wondaland Presents: The Eephus* (2015) – as works of Afrofuturism that offer referential performances calling on the past while imaginatively articulating a hopeful future. In particular, the paper will explore her Afrofuturistic choices alongside her activism associated with the Black Lives Matter movement by outlining how her performances of musician's work, blackness, and style demonstrate what GerShun Avilez calls "aesthetic radicalism." Taking into account her aesthetic choices, ranging from sonic elements of her music, lyrics, album artwork, and narratively-driven liner notes, I argue that her oeuvre, including collaborations with the Wondaland Arts Society, carries forward a black *and* feminist tradition that visually implores us to see the importance of overtly political music performance, in both sound and vision, as a fundamental step towards a more equitable future.

*Keywords: Afrofuturism, Black Lives Matter, black feminism, politics, radicalism*

### **2. Rhythm & Blues and a (Business) Union? Sam Moore, Curtis Mayfield et al.'s 1993-2002 Struggle for Pension Inclusion**

Matt Stahl, Western University

In the 1980s and 90s, surviving rhythm & blues singers of the 1950s and 60s, many of whom had been in poverty and/or poor health for decades, began to agitate for reparations with respect to their non- or underpayment of royalties, targeting not only the companies who were still profiting from their recordings, but also other organizations that should have been protecting their interests. With the assistance of pro-bono attorneys and whistle-blowers, sympathetic journalists and lawmakers, and eminent activists and pop stars, these performers pursued a series of collective efforts toward various forms of reparations. This paper examines the 1993-2002 class-action suit led by soul singer Sam Moore (of Sam & Dave), Curtis Mayfield, and a dozen other black performers active since 1959 against their union's pension fund. These singers charged that the pension fund – obligated to monitor singers' royalty earnings and enforce their record companies' corresponding pension contributions – had for decades failed to challenge the companies' fraudulent royalty accounting practices, failing to ensure the proper funding of the singers' pensions. Moore, Mayfield, and thousands of other singers found themselves at retirement age with underfunded pensions and zero healthcare eligibility, despite having sold hundreds of thousands or even millions of records. This paper first outlines the mechanics of R&B exploitation through royalty (mis)accounting and the career and resolution of Moore and Mayfield's nine-year lawsuit. The class-action lawsuit poses an exception to the prevailing ethos of liberal individualism, a crucial tool in the recognition and remediation of injuries to vulnerable communities who have typically been subordinated on the basis of stigmatized social identities. This paper's second goal is to analyze the racial politics and political economy of the lawsuit itself, focusing on two key moments: the performers' struggle for class certification, and the high-stakes negotiations over the final settlement.

### 3. The Isley Brothers and African American Protest

Zack Harrison, Dalhousie University

The Isley Brothers song “Machine Gun/Ohio” shows the effect music can have on politics, specifically the politics surrounding the African American population in America and their involvement in the protest of the Vietnam War at the end of the civil rights era. My study of the single piece will shed light on the dramatic impact African American protestors had in bridging the gap from civil rights protests, leading into protests of America’s involvement in Vietnam. I investigate the lessons of “Machine Gun/Ohio” and our understanding of genre, generation, and race in the Vietnam protest movement. The Isley Brothers, an Ohio soul R&B group whose career began in the mid-1950s, were older than the generation typically associated with Vietnam protest music, and skilled in non-confrontational, crowd pleasing performance aesthetics. “Machine Gun/Ohio” combines a CSNY song, “Ohio,” written by Neil Young in response to the Kent State Massacre of 1970, with Jimi Hendrix’s 1968 “Machine Gun,” a protest of America’s involvement in the Vietnam War. The Isley Brothers thus offered a tribute to the students of the Kent State Shootings and to Black students killed in the lesser known protests at Jackson State, the Jackson State shootings, and South Carolina State, the Orangeburg Massacre. Combining CSNY’s “Ohio,” with its strong associations with the white youth movement, and Hendrix’s powerful statement “Machine Gun,” the Isley brothers broadened protest culture to address the polarization of the American culture between the home front and the battlefield, drawing attention to the many rifts created in American culture during the Vietnam War era.

### 4. Wavin' Whose Flag? One Song’s Transformation from the Personal to the National and Global

Anna Swaray Williams, York University

The original version of K’naan’s “Wavin’ Flag” speaks of wars and rising up against oppression, poverty and violence. Re-worked for Coca-Cola’s sponsorship of the 2010 World Cup, the song speaks of celebration, joy and unity. Transformed once again to raise money for victims of the earthquake that devastated Haiti in 2010, the song morphs into a call for aid, with each Canadian artist bringing his/her own voice and interpretation to their assigned lines, including Drake’s rapped verse. This paper takes a closer look at the changes “Wavin’ Flag” underwent, from a deeply personal, almost defiant work, to a peppy, upbeat call for soccer fans to wave their countries’ flags with pride, united under FIFA, to one of compassion, calling on Haiti to hold up their flag in the face of unspeakable tragedy. Each reworking of the song involved lyric, instrumental and other types of changes to suit its new intended audience and purpose. In following these chameleon-like adaptations we seek to understand the ‘place in this world’ of “Wavin’ Flag” (and its Muslim-Somali-Canadian writer).

## Session/Séance 1e: IASPM Panel 3 Juxtaposing Methodologies and Genres: From Metric Analysis to Transfictionality

### 1. Transfictional Popular Music: Eminem’s “Bad Guy” (2013)

Serge Lacasse, Université Laval

In 2013, Eminem released the song “Bad Guy” on *The Marshall Mathers LP 2*. “Bad Guy” is described as a sequel to “Stan,” a song featuring on *The Marshall Mathers LP* launched in 2000. “Stan” relates the story of a disturbed fan of Slim Shady who murders his own (pregnant) wife in a way inspired by another story, one related in Eminem’s “’97 Bonnie and Clyde” (from *The Slim Shady LP*, 1999). Eminem’s characters, such as Slim Shady, appear and interact in many other songs recorded by Eminem, but also by other artists (such as Tori Amos). How can we account for the relationships within this network of songs? How can recording practices contribute to the cohesion of these related phonographic narratives? Indeed, although popular music has sometimes been approached as narrative (e.g. Frith 1996, Sibilla 2003; Lacasse 2006), and despite the fact that most popular music is founded on one form or another of storytelling, it seems that no theoretical model has approached recorded popular music from the angle of fiction. Fiction theory is a vast domain that could help us better understand and reinterpret a lot of the practices (including practices of recording) observed in recorded music. Using Richard St-Gelais’s concept of *transfictionality* (St-Gelais 2011) this paper will unpack and characterise the different ways in which a group of Eminem recorded songs relate to each other on the level of fiction: “captures,” “sequels/prequels,” “interpolations,” or “systems”; these transfictional practices shed an alternative and revealing light on a corpus that is in need of a theoretical model for better analysing its effects on us. Moreover, recording technologies directly contribute to the establishment of these transfictional relationships, notably in terms of phonographic staging (Lacasse 2000; Zagorski-Thomas 2014).

### 2. The Emancipation of Metric Displacement Dissonance in Hip-Hop Music

Ben Duinker, McGill University

This paper investigates the perception of *metric displacement dissonance* between hip-hop music’s main textural layers: *flow* (the rapped vocals) and *beat* (the instrumental track). Metric displacement dissonance refers to identically grouped metric patterns of equal duration whose start and end points are temporally misaligned (Krebs, 1999). In hip-hop music, displacement dissonance can occur between syntactic units of the flow and metric units of the beat.

By considering examples from songs by Nas, A Tribe Called Quest, and Kool Keith, I demonstrate that a listener's perception of displacement dissonance in hip-hop music can depend on the following musical factors:

- *Prior familiarity with sampled material.* Hip-hop music often repurposes borrowed musical material; the original metric structure of this material might be perceivable, even if repurposing violates that structure.
- *Initial conditions.* A perceivable metric hierarchy may be unclear during the opening of a song but become clear once more aural clues are present.
- *Structure of lyrics.* The structure of lyrical stanzas might contradict the metric structure of the beat, depending on where rhyming syllables or lyrical caesuras occur.
- *Textural changes.* Addition of instruments or momentary dropping out of the drums may be used as aural clues to form a perception of metric hierarchy.

Each song example studied here suggests metric displacement dissonance between its flow and beat. I construct multiple hypothetical hearings of these examples by considering metric cues suggested by the aforementioned musical factors. Depending on how a listener aurally entrains to the flow and beat, certain musical factors might suggest one perception of metre over another. In the examples presented here, the displacement dissonance does not always resolve convincingly, exemplifying what Mark Butler calls the “emancipation of metric dissonance” (2006) and suggesting the need for further investigation of metre which situates the listening experience as the object of analysis.

*Keywords: musical time, metre, music perception, hip-hop music, metric dissonance*

### 3. Metric Irregularity and the Tresillo in Songs by Tool

Scott Hanenberg, University of Toronto

Los Angeles progressive metal group Tool is widely recognized for musical originality, and especially for innovative irregular grooves (e.g., Biamonte 2014). One point of rhythmic commonality between Tool and mainstream rock is the pervasive use of the tresillo (3,3,2), double tresillo ((3,3),(3,3),(2,2)) and related patterns (whose Afro-diasporic, Latin-American roots are traced by Mauléon 1993, Chor 2010, etc.). This paper is based on a survey of 34 Tool songs that feature tresillo-family rhythms or more distant relatives. In tracing Tool's uses of these rhythms, I highlight an evolution from strikingly disjunct metric patterns towards a less volatile – though no less distinctive – style. While fans embraced the former metric rhetoric for its transgressive qualities, the latter has allowed Tool greater popular success while retaining compositional eccentricities. Two examples demonstrate a range of tresillo-based popular play and reflect the chronology identified above. In a repeated instrumental from “Intolerance” (1993), bars of 13/16 are formed by the omission of one of the double tresillo's three-pulse groups – i.e., (3,3,3,2,2). The alternation of 13/16 bars with common-time double-tresillo bars (forming a 29-sixteenth-note pattern) is jarring; moving to the groove can feel somewhat forced. This uneasy feeling may explain why the vocals are relegated to more metrically comfortable (common-time) grooves. By comparison, in “The Pot” (2006), we find a complex interaction of tresillo and double tresillo patterns (some reversed) between voice and bass guitar. While the resulting multi-layer rhythmic fabric can be disorienting upon first listening, the metre – eventually clarified in the drum part – is a familiar 4/4. As a listener entrains to the underlying metre, their metric attention moves in and out of alignment with the tresillo syncopations, providing a complex and potentially rewarding embodied experience. Thus, in “The Pot” and other recent recordings, Tool successfully marries metric idiosyncrasies with intuitive, even danceable, grooves.

*Keywords: Tool, tresillo, metre, irregular, groove*

### 4. Returning, Remembering and Re-Awakening: The Composer and the Poem

Kalli Paakspuu, York University

The Estonian language, like Livonian, is a Finno-ugric language that for centuries has been threatened by wars – and more recently by the decades long Soviet occupation. The life story of composer and maestro conductor Roman Toi has had a profound effect on Estonian cultural survival. Toi has been one of the most influential personalities sustaining and articulating a collective Estonian identity in exile. At his 100<sup>th</sup> birthday celebrations in Toronto, choirs sang a retrospective of his works and filmmaker Kalli Paakspuu recorded them for a documentary. In 1990 an alliance was marked with maestro Gustav Ernesaks when both Ernesaks and Toi were chosen to be the first honoured conductors in a free Estonia for Laulupidu, the Estonian Song Festival which that year featured over 30,000 singers and audiences of 80,000. These two charismatic personalities were the most active in reviving an Estonian nationalism through the singing revolution. Ernesaks song “Mu isamaa on minu arm”/“My fatherland is my love” became the unofficial anthem of Estonians during the Soviet occupation. Ernesaks and Toi's songs are now standard Estonian choral repertoire. Like Toi's younger and more famous Estonian contemporary Arvo Pärt, the older song traditions are Toi's inspiration for cantatas, symphonies and choral works. Toi, however, selected poetic texts from an earlier generation of Estonian writers for his compositions. This presentation will explore the poetic texts of Roman Toi's songs and Toi's use of writers of the Estonian cultural awakening in a tradition now followed by new generation: Canadian born composer Riho Esko Maimets, whose mesmerizing work, “Kolm igatsuse laulu”/ “Three Songs of Yearning” was dedicated to Roman Toi at his hundredth birthday in a world premiere in Toronto on June 18, 2016. This presentation will include filmed recordings.

## Session/Séance 1f: MusCan Panel 1 Form and Analysis

### 1. “Breaking Through” Schumann’s Second Symphony

Matthew Poon, University of Toronto

Analyses of the finale to Robert Schumann’s Second Symphony (1845) have struggled with its unusual formal design, resulting from a new theme that enters halfway through the movement. Quoted from Beethoven’s song cycle *An die ferne Geliebte*, this theme erases the expected sonata form. Because of this, Newcomb (1984), building on Dahlhaus (1978), argues against seeing it “in any one form,” an assertion Horton (2015) echoes in describing the theme as an “expanded chorale prelude” that “engulfs” and “liquidates” sonata form. I build upon these perspectives, suggesting that the theme is an early example of the *Durchbruch* (breakthrough), a term Adorno (1960) used to describe Mahler’s First Symphony, and later appropriated to classify a family of sonata form deformations (Hepokoski 1993). Broadly speaking, the breakthrough is a rhetorical display of new—or seemingly new—material on the musical surface that overwrites the expected recapitulatory moment. At the same time, this thematic rupture works at a deeper level to affect the outcome of the form, correcting a misguided sonata trajectory and restoring the expected tonal resolution. In the Second Symphony, the breakthrough features a previously-unheard theme, a surface display that nonetheless has deeper consequences in recovering the home key from the symphony’s tonal ambiguity (Roesner 1989). At the same time, comparisons of Schumann’s example with later ones, such as Mahler’s First, show significant differences in both breakthrough attainment and resulting effect, differences that in fact make Schumann’s example more extreme.

### 2. Toward a (Re)consideration of “Form” in the First Movement of the *Fantasie* in C, Op.17 by Robert Schumann

Kenneth DeLong, University of Calgary

The form of the first movement of Schumann’s *Fantasie* in C major has interested commentators since the middle of the nineteenth century. Most commentators use the basic ideas of sonata form to discuss this work, and there is little disagreement that, in some fundamental sense, sonata-like procedures are present in the movement and indeed inform the basic elements of its structure. These ideas include the presence of multiple themes, key contrast, developmental procedures, and the presence of recapitulatory gestures. However, when viewed against the backdrop of classical sonata form, including Beethovenian models, there are unmistakable irregularities. So the question remains: what might be the most convincing way to consider the form of this movement? Despite references to the genre of the *fantasie*, the actual title of the piece given by Schumann, there has been very little consideration of movement as a *fantasie* or what the formal conventions of *fantasie* might be, especially as understood by Schumann in the period in which the work was written. This paper offers a view of the work as a composition based within the fantasy tradition of the early nineteenth century as exemplified in previous *fantasie*-titled works by Beethoven, Hummel, Moscheles, and Schubert. The thrust of this analysis is to bring into relief the elements and conventions of the keyboard *fantasie* during the 1800-1830 period and their relationship to the structural shaping of Schumann’s *fantasie*. Central to this discussion will be a re-consideration of the structural function of the problematic “*Im Legendenton*” section, as well as the truncated recapitulation, the elements that have caused the greatest controversy.

### 3. Reexamining the Loosely-Knit Subordinate Theme in the Classical Style: A Phrase-Rhythmic Approach

Joseph Chi-Sing Siu, Eastman School of Music

Building on the idea of Schoenberg and Ratz that the subordinate theme is more loosely organized than the tight-knit main theme, Caplin (1998) described many loosening techniques commonly found in the subordinate theme of classical sonatas. However, in his classification of formal units within the tight-knit/loose continuum, Caplin did not recognize rhythm and metre as one of the possible criteria to contribute to the looseness of the subordinate theme. In this paper, I propose a detailed study of the loosely-knit subordinate theme in the classical style from the perspective of phrase rhythm. Phrase rhythm, as defined by Rothstein (1989), is the musical phenomenon that embraces both hypermetre and phrase grouping. In several recent studies (Temperley 2003 and 2008, Ng 2012), theorists have suggested that phrase rhythm indeed holds an important role in the articulation of formal structures. Drawing from the analytical techniques developed by Rothstein, Temperley, and Ng, my paper will report a corpus study on all the sonata form first movements in the piano sonatas written by Haydn, Mozart, and Beethoven from 1760 to 1799. From my initial analyses, there are four main types of phrase rhythmic strategies that the classical masters utilized to enhance the looseness of the subordinate theme: 1) the arrival of the subordinate theme is often preceded by a recalculation of the hypermetre; 2) the use of end-accented phrases; 3) the frequent appearance of metrical reinterpretation and successive downbeat; and 4) the placement of strong hyperbeats on local dominant harmony.

### 4. Pitch, Form, and Time in Two Works by Henri Dutilleux

Robert A. Baker, The Catholic University of America

Henri Dutilleux described his *croissance progressive* (progressive growth) technique as a process in which “thematic elements” undergo gradual development such that by the end of the work, they “reach their definitive form.” But this

directional quality is questioned by some works whose main element from the beginning also appears at the end, suggesting, as Dutilleux stated, “a notion of time as circular.” In this paper, I consider two works, *Ainsi la nuit* (1976), and *Mystère de l’instant* (1989), to show a broader conceptualization of the progressive growth technique in two ways. First, I expand upon existing analyses by Potter, Monpoel and Hesketh to reveal new evidence of Dutilleux’s technique in *Ainsi* ... in relation to pitch material by way of tri-chord pair analysis rather than the typical unordered hexachord approach to the opening chord. Second, I argue connections between movements in both works with Boulezian conceptions of smooth and striated time, and, in this light, show temporally proportional analyses of Dutilleux’s work that reveal goal-oriented formal locations consistently signified by a disruption or negation of metered subdivision and coordination. To more fully realize these implications, I draw a connection to Deleuzian theories on *Chronos* versus *Aiôn*, the undivided extended present versus a durationless instant separating past and future. In conclusion, I argue that the progressive growth technique can be understood to operate beyond conventional pitch and rhythm relationships, carrying deeper connections on levels of musical time and form.

## Session/Séance 1g: MusCan Panel 2a Into the Woods

### 1. Fanny Mendelssohn Hensel’s Romanticism of the Woods

Amanda Lalonde, Mount Allison University

Describing the setting of the Sunday musicales in the Mendelssohn residence, Sebastian Hensel remarked that there, although “no more than 100 yards away from the noisy street, you lived as in the deepest loneliness of a forest.” This reimagining of the *Gartensaal* as ensconced in the wilderness is a fitting counterpart to the confluence of the domestic and the wild, the diminutive and the expansive in Fanny Mendelssohn Hensel’s *Lieder* on *Waldromantik* (woods-romanticism) themes. While scholarship on Hensel has begun to flourish, few studies have offered in-depth analyses of her *Lieder*. *Waldromantik* literature presents a romanticized notion of the forest: natural sounds and art music intermingle, the distance between the natural and the transcendent dissolves. The larger body of writings by Eichendorff and Tieck elucidate Hensel’s compositional choices. In these works, representations of music emphasize its function as signal of the interpenetration of the natural and fantastical or infinite, and the possession or ecstasy that accompanies that experience. Accordingly, in her cycle *Anklänge* (Eichendorff), Hensel avoids mimesis of natural sounds in favour of strategies that emphasize experience beyond the natural world. Extending the compass of her *Lieder* through techniques such as harmonic adventurousness, dramatic ascents, and allusion, Hensel recreates the experience of two realms merged. In performance, Hensel’s *Lieder* cloud the domesticity of the genre; indeed, her “Morgenständchen” (Eichendorff) reflects on how the act of singing can invite a wilderness into the home.

### 2. An Analysis of Jocelyn Morlock’s *The Jack Pine* Through Registral Colours, Motives, and Harmony

Roxane Prevost, University of Ottawa

Canadian composer Jocelyn Morlock (b. 1969) has increasingly gained international acclaim for her use of subtle harmonic colours and lyricism. Her work *The Jack Pine* for solo piano (2010) was inspired by Tom Thomson’s 1916-17 painting of the same title. The painting depicts a jack pine on the edge of water with mountains and the sky in the background. In her programme notes, Morlock explains that she was influenced by the “delicate and majestic” aspects of the northern Ontario tree in the painting. Subtle changes in harmonic and registral colours allow the composer to project the “stillness of the water and sky” and the “endless gradations of colour within them”. The gradual shift in colours in the painting is reflected by the gradual shift in the changing chords in the music and the use of the full range of the piano to gently highlight some of these changes. Although the music captures well the essence of the painting, Julian Beecroft also posted a short film of the Algonquin Park, accompanied by Morlock’s work, as part of his trans-Canada blog (2011). This paper examines some of the intersections between the transition of colours in the painting and the harmonic colours of the music, and some of the ways in which the music depicts well the different scenic snapshots of the short film. The three works interact with each other by drawing attention to the subtleties and stunning landscape of the northern Ontario wilderness.

## MusCan Panel 2b: Bartók and the Feminine

### 1. Ditta and Béla: Bartók’s 3rd Piano Concerto and Modernist Subjectivity

Christina Gier, University of Alberta

Composed as a gift for his wife Ditta, Bartók’s *Third Piano Concerto* stands as a stylistically unique work in his oeuvre. Scholars have called it a “‘female’ concerto, with softer characters” than the other two concerti; one writes that this piece is essentially a “feminine concerto.” The use of “feminine” as an adjective likely points to characteristics that made the concerto perfect for his pianist wife to perform. However, it certainly also carries multiple meanings and would be unacceptable by today’s academic standards. But rather than be dismissed, the term needs to be interrogated. What key features designate this concerto as “feminine”? How can we truly understand what the idea of the feminine meant to Bartók? This paper investigates these questions about the problematic label of feminine and opens up new ideas about the significance of this work and its meaning in Bartók’s oeuvre. I begin by tracing his personal experiences of women he loved (such as, his first love Steffi Geyer) and explore how the ideas of femininity



can be understood in relation to his two major stage works, *Duke Bluebeards Castle* (1911) and *The Wooden Prince* (1917). In a Lacanian lens on subjectivity, the subject always strives towards a feeling of “oneness” with the Other, and the subject imagines the object of love to be the ‘all,’ the answer to existential loneliness. These works reveal the deeper, subjective reasons for the composition of this concerto for his last wife Ditta to perform.

## 2. Béla Bartók’s Canadian Legacy: Violet Archer and Jean Coulthard

Virginia Georgallas, University of Toronto

A naturally shy and reserved man, Béla Bartók was reluctant to teach composition throughout his career. His teaching activities, particularly in North America, have received little scholarly attention, a notable absence given that he spent the last five years of his life in New York. This paper explores Bartók’s legacy in North America, more specifically in Canada, focusing on his direct pedagogical contact with two Canadian composers in New York between 1940 and 1945: Violet Archer and Jean Coulthard. Bartók had only five students while he lived in the United States, three for composition lessons and two for piano. Of these five, four were women, and three were Canadian, an intriguing demographic given the musical landscape during the mid-twentieth century. Bartók was certainly not unknown in North America; indeed, he was still actively performing, lecturing, composing, and conducting research. Why then, did so few composers and musicians seek him out for private lessons? The individual musical paths of Archer and Coulthard offer many similarities for comparison that illuminate their respective desires to study with the eminent Hungarian. Their lessons with Bartók offer a new perspective with which to view his aspirations as a musician and pedagogue. Furthermore, Archer and Coulthard’s compositions afford specific instances of the influence that resulted from their studies with Bartók, providing a uniquely Canadian sample of Bartók’s greater legacy in North America.

## Session/Séance 1h: MusCan Panel 3a Sounding Canadian Assimilation

### 1. The Musical Making of Citizens Through Cultural Difference in Toronto’s Settlement Houses, 1920-39

Deanna Yerichuk, University of Alberta

This paper examines the musical beginnings of multicultural citizenship discourse in Canada by looking at the intercultural music programs in Toronto’s settlement houses during the 1920s and 1930s. Toronto’s settlement house workers, who were predominantly British, aimed to “Canadianize” the city’s poor and immigrant residents; in previous decades, workers used Western Art Music exclusively to assimilate participants into society. However, beginning in the 1920s, workers launched new programs that used immigrant musics as a technique to bridge cultural differences, and eventually celebrate diverse cultures publicly as constitutive of Canadian citizenship. The paper focuses on three immigrant-focused programs in Toronto that emerged in the 1920s: the National Clubs at Central Neighbourhood House; the International Clubs at University Settlement House; and the spring festivals of University Settlement House. The paper argues that these immigrant-focused music programs reconfigured notions of Canadian citizenship through musical activities that depended on, rather than erased, cultural difference. Toronto’s settlement houses initiated pragmatic cultural training programs decades before the rise of multiculturalism policy in Canada, suggesting that the arts-based inter-cultural programs of the settlement houses contributed to the conditions that made Canadian multiculturalism possible.

### 2. MacKenzie King, “The Message of the Carillon” and Noisy Campanology

Patrick Nickleson, University of Toronto

At the 1927 opening of the Parliament Hill carillon, Mackenzie King told the gathered crowd that the new Peace Tower “stands as a symbol of the spirit” of Canada. The bells were cast to replicate the forestroke of the Westminster Chimes so that when “we hear the striking of the hours and the quarters, we shall be reminded of [...] the bond of union between the community of free nations which comprise the British Commonwealth” (Mackenzie King 1927, 9). The harmonious affinity between bells and the community that they ring has a long poetic-oratorical history in Western-colonial nations. It stands in stark contrast with the experience of bells for Indigenous children living in residential schools across Canada at the time. While Mackenzie King claims that the bells guarantee “the authority of parliament,” bells in the schools reminded that even time was subservient to this colonial authority: “There seemed to be bells everywhere. There was the morning bell at seven ... a bell for breakfast, one for classes at nine ... and others too.” Another student remembers the bells as a sonic analogue to physical containment: “all around the schoolyard there were fences, beyond which we didn’t set foot. Bells were ringing all day long” (Driben and Trudeau 1983, 25). This paper examines the political-campanological history of inter-war Canada effaced by the “message of the carillon.” While most campanological literature considers the bells as signals of harmonious community, I put forward bells as discordant and noisy.

## MusCan Panel 3b Challenging Teaching

### 1. Much-Needed Dialogue: Faculty Conversations about How and Why We Teach

Cathy Benedict, Western University

This past fall, during a music faculty meeting, one of my composition colleagues pronounced, “We are all teachers of teachers.” We are all, indeed, teachers of teachers. However, I became intrigued by how my colleague was defining teaching. Was this simply the recognition that students are learning from us and they will someday be teaching others? Or was there something more that spoke of philosophical commitments to one’s discipline and the human condition? In this presentation, I will discuss the imperative of faculty wide pedagogical dialogue at a time when institutions for higher education are under greater pressure than ever from ideological discourse. I do so, not simply because those we teach will become teachers, but rather because I agree with David Hansen (1994) when he writes that “The relationship between a teacher and his or her students is invariably a moral one” (p. 268).

### 2. Truth and Reconciliation: Treaty People in Music Education

Katie Tremblay-Beaton, OISE, University of Toronto

The Truth and Reconciliation Commission of Canada’s *94 Calls to Action* have made specific demands upon the Ministry of Education (2015). The Education for Reconciliation section (Calls 62 and 63) calls for curriculum, funding, and teaching methods that support Aboriginal peoples’ contributions to the creation of Canada in order to build “capacity for intercultural understanding, empathy, and mutual respect” (TRC, 2015). While the Commission implores the Ministry of Education to take action for reconciliation, educators have a collective responsibility to consider the impact of the TRC within their own classrooms (Czyzewski, 2011). With Canada’s 150th anniversary approaching, my aim is to respond to the TRC by inviting my students to be a part of building a critical music classroom (Benedict, Schmidt, Spruce, & Woodford, 2015; Budd, 2008) that acknowledges our past and looks forward to our future.

## Session/Séance 1i: MusCan Mini-Concert

Canadian Piano Pieces from *Umbra Septentrionis* (The Shadow of the North)

(Centrediscs CD CMCCD 23417, released in 2017)

Yoko Hirota, pianist

*Eight Songs Without Words* (2012)\*

Bruce Mather (b. 1939)

I. *Mon ombre*

II. *Tombée du jour*

IV. *Aurore*

*Trinômes* (2011)\*

François Morel (b. 1926)

III. *Sgano*

*Inverno* (2014)

Brian Harman (b. 1981)

*Leaps of Faith* (2009)

Brian Current (b. 1972)

\*The pieces were written and dedicated to the pianist, Yoko Hirota, by the composers

## Session/Séance 1j: CSTM Film Series 1

*Singing for Justice: Ateetee, an Arsi Oromo Women’s Dispute Resolution Process (Ethiopia)* (2017)

Leila Qashu, Concordia University

In the constantly changing society of the Arsi Oromo (a subgroup of the Oromo ethnic group of Ethiopia), women have a spiritual and musical ritual, called *ateetee*, which is used for several purposes, including: childbirth, sickness, scarcity of rain, war, disputes, and gender violence. In times of difficulty, or when women want to gather, they go near the river or under a specific tree to sing these prayers. In the case of gender abuse, when a woman has been dishonoured by another person in any way, she can gather with other women in front of the offender’s house to perform this song- and poetry-based ritual, at the end of which the offender is expected to offer a cow and ask for forgiveness. This ethnographic film, which is based on over 16 months of working with Arsi Oromo women, documents *ateetee*, what *ateetee* means for individual participants, and how it can be used to resolve disputes. In the film, participants of these rituals will offer their views on *ateetee* and viewers will observe part of a sung dispute resolution process.

## Session/Séance 2a: CSTM Panel 1 Devotional Musicking

### 1. Post-Ritual? (Or is it the same old song?): Approaching the Non-Ritual Status of Baha’i Music

Daniel Stadnicki, University of Alberta

The religious teachings and arts-based devotional practices of the Baha’i faith offer a unique set of challenges for the study of music and ritual. This paper examines the “non-ritualistic” discourses of the faith (Momen 2013) and

outlines how Baha'i conceptions of "uncritical" ritual activity (Hatcher and Martin 1998, 86) shape their musical aesthetics and (re)articulate modernist oppositions against "ineffective" ritual acts (Sax 2010, 4). I argue that the Baha'i case study raises important questions about how an ethnomusicological approach can address devotional musicking without reifying the trope of ritualization. Drawing from fieldwork interviews with Iranian Baha'i musicians from across North America, as well as incorporating hermeneutic analyses of Baha'i holy writings alongside select musical examples, this presentation reconsiders the intellectual tradition of ritual music study from within (and against) Baha'i theology and aesthetics.

## 2. Transcribing Modernity and the Rise of Egyptian Coptic Women's Song Activism

Carolyn Ramzy, Carleton University

In this paper, I explore Egyptian Coptic music life through a gendered lens and look at how the repatriation of Western music transcriptions have facilitated women's performances of a male dominated genre. Coptic liturgical *alhān*, have long emerged as the community's most "authentic" musical heritage, thanks to the attention they received by European and American missionaries in the nineteenth century. Despite the fact that the majority of Coptic clerics and male cantors cannot read the western music transcriptions missionaries produced, a number of women have emerged to read and use them in performance. Here I ask: How are women's participation and performance entangled in the Church's heritage-making projects? More importantly, how do women's increased audibility, music activism, and use of Western music notation intersect with problematic and postcolonial discourses of a pious modernity? Drawing on Deniz Kandiyoti's work on the role of gender as a both a product and a signifier of "modernity" (1991), and Timothy Mitchell's understanding of modern forms of expertise (2002), I analyze how the renewed interest in Western music notation have allowed Coptic Orthodox women to craft expertise status as well as legitimate their performances of *alhān* during a contemporary religious revival.

## Session/Séance 2b: CSTM Panel 2 Perspectives on Queer Interventions and the Erotic in Musical Ethnography

### 1. Straight to the Heart: Heteronormativity, Flirtation, and Ethnography

Kathryn Alexander, Macalester College

I propose an autoethnographic field account and methodological toolkit for queer researchers of straight worlds. In unpacking the heteronormative fieldsites of my work on Cape Breton Island, I delineate heteronormativities that shore up the methodologies, ethnographies, and pedagogies of ethnomusicology. I mark the unmarked masculinities and privileges of ethnomusicology's founding fathers, which shape our methods in the field. How we teach researchers to perform and construct their fieldwork must include discussions of privilege, positionality, and bias based on gender identity, sexual orientation, and sexuality at home and out in the field. Fieldwork cannot be normalized; it is always under negotiation. My queerness enabling me to offer an ethnographic and critical analysis of community social dancing on Cape Breton that was previously absent in the scholarship.

### 2. Lip-Synch for Your Life: Embodiment and Technology in Drag and Mainstream Pop Performance

Anthony Lomax, York University

While complex choreography, exhausting tour schedules and a demand for consistent record-quality live performances make lip-synching seem like a necessity for modern pop performers, artists from Freddy Mercury to Mariah Carey have been harshly criticized when caught in the act. Conversely, drag queens in the queer community are celebrated for their ability to effectively lip-synch to recordings of these same performers. This queer embodiment of pop vocalists is a type of activism through recontextualization. Recently, more and more drag queens are also releasing new music with the aid of technology like pitch correction software. This paper examines the effect of technology on both mainstream pop and drag performances. As technological interventions in both live and recorded pop music increase, the line between drag performer and mainstream pop artist becomes increasingly ambiguous.

## Session/Séance 2c: IASPM Panel 1 Recognizing Red: A Tribe Called Red from Three Perspectives

### 1. We are the Halluci Nation: A Tribe Called Red, Recognition, and Belonging

Ryan Shuvera, Western University

A Tribe Called Red's (ATCR) latest album *We Are The Halluci Nation* (2016) gives life to the words and ideas passed on by the late Santee Dakota author, activist, and musician John Trudell. The first words heard on the album are spoken by Trudell. He begins by characterizing the Halluci Nation and states "we are the tribe that they cannot see/we live on an industrial reservation." The Halluci Nation is not a reserve community kept hidden from other cultures, nor is it a gated community trying to shut out those whom it fails to understand. It is a community of great inclusivity, but a complex inclusivity that must be interrogated. Trudell and ATCR are making a call. On one level the Halluci Nation is a rhythmic call to all cultures to welcome them to the dancefloor. On another level it is a political call to recognize and address how we might go about engaging in cross-cultural dances beyond the dancefloor.

It is a call that brings one to ask what it means for members of Indigenous cultures to open up rhythmic spaces and welcome members of settler cultures to the dancefloor. Additionally, it forces one to think about what it means for members of settler cultures to recognize this welcoming, to accept the invitation, and feel addressed to take up the responsibility to recognize or re-think relations between Indigenous and non-Indigenous cultures. This paper looks to begin to explore how and what it means for an album such as *We Are The Halluci Nation* to open up spaces for a cross-cultural interrogation of recognition and belonging.

*Keywords: recognition, We Are The Halluci Nation, cross-cultural conversation, responsibility, dancefloor*

## 2. A Tribe Called Red's Halluci Nation: Sonifying Embodied Global Allegiances, Decolonization, and Indigenous Activism

Alexa Woloshyn, Carnegie Mellon University

"We are the tribe that they cannot see. We live on an industrial reservation. We are the Halluci Nation." These words from Indigenous activist and poet John Trudell (1946-2015) inspired the latest album by Ottawa-based Indigenous DJ collective A Tribe Called Red (ATCR) and frame its pan-Indigenous, transcultural message. I have previously argued (2015) that ATCR's music creates a space of resistance and embodied sovereignty through kinaesthetic listening on the dance floor. Indigenous listeners engage their bodies in response to the catchy dance music whose powwow samples signify a persistent Indigenous cultural legacy. Intertribal relationships are both common and important to Indigenous communities, especially in urban centres (Andersen 2013). Powwows are also events that emphasize intertribal and intercultural relationships, even as they are hosted by a specific nation (Browner 2002; Johnson 2013; Valaskakis 2005). With *Halluci Nation* (2016), ATCR seeks to foster far-reaching allegiances across culture, ethnicity, and place to "[understand] oppression and how to collectively dismantle oppression" (DJ NDN of ATCR). This paper argues that ATCR's *Halluci Nation* sonifies a process of decolonization that establishes an embodied network of global allies. I trace the development of ATCR's music from its original focus on the Ottawa Indigenous community and its non-Indigenous allies to a call for nation-to-nation relationships (see Juno Award-winning album *Nation II Nation*, 2013), and now to a concept album that seeks to manifest a real "Halluci Nation" with members from around the world. Analysis of ATCR's music, audience, and *Halluci Nation* album is contextualized by studies of community formation and identity politics in intertribal initiatives (Peters 2006; Pitawanakwat 2008), such as powwows (Browner 2009; Tulk 2012) and friendship centres, and pan-Indigenous activism, such as Idle No More and the Standing Rock pipeline protest.

*Keywords: indigenous, decolonization, community, identity, activism*

## 3. "Stepping into an Unsettled Future": Repetition, Temporality, and the Sublimation of Trauma in a Live Show by A Tribe Called Red

Lee Veeraraghavan, University of Pennsylvania

The Anthropocene, a new geological era characterized by the massive exploitation of resources leading to changes to the earth made by humans, evokes a temporal scale that transcends national anniversaries. Nevertheless, as it turns 150 years old, Canada's policies toward the environment have contributed to pushing the planet into this new geological era. To come to terms with this incongruity, it is helpful to examine where alternative temporalities intersect with current policy. This paper discusses a 2014 Vancouver show by the indigenous electronica group A Tribe Called Red, as part of the Tsleil-Waututh Winter Gathering, which raised funds for the Tsleil-Waututh First Nation's fight against the Kinder Morgan pipeline expansion. A Tribe Called Red combines elements of dubstep and powwow music, wedding a strong anti-colonial challenge to an environmental agenda. The sounds of the mixed beats of A Tribe Called Red's live show merge with images of remixed films, overwriting previous inscriptions of colonial violence through the dancing bodies of the audience. Drawing on Jane Bennett's radical ecological conception of vibrant matter and Gilles Deleuze's writing on repetition and film, I argue that A Tribe Called Red's live show constitutes an open, incomplete movement toward sublimating the trauma of colonization. This takes corporeal form as a living text constantly in the process of being rewritten, transcending colonial notions of literacy and expression (exemplified, for example, by the artistic mandate of the Truth and Reconciliation Commission). Literally moving bodies through the linear temporality of trauma's etiology, A Tribe Called Red's show opens onto the possibility of radical uncertainty in the struggle over the inscription of the earth.

*Keywords: trauma, remixes, decolonization, Anthropocene, ecology*

## Session/Séance 2d: IASPM Panel 2 Improvising Oeuvres

### 1. Dave Brubeck and "Take Five": Cool Jazz and Improvisational Skills

Bernie Murray, Ryerson University

US pianist and composer Dave Brubeck was a major influence and innovator of jazz music. He was a prominent supporter for cool jazz, which developed during the late 1940s in the USA. Cool jazz continued to be popular throughout the 1950s and was easily identified by relaxed tempos, lighter tones, and open space in the melody. The Dave Brubeck Quartet released the album *Time Out* in 1959 with the successful track "Take Five". The quartet

received exceptional popularity and recognition as an acoustic jazz band. The music was influenced by classical elements of tone, style, and form but retained improvisatory bebop language. Brubeck had an interest in classic forms, odd time signatures, superimposing contrasting rhythms, and explorations of metre. Cool jazz had emerged out of the contrasting bebop style that was known to be complex, tense, and have fast tempos. “Cool” was the term used because of the subdued feeling and softer sounds in the music. Brubeck’s unusual time signatures known as metre signature specified how many beats or pulses were to be contained in each bar and the note value that was assigned to one beat. Paul Desmond wrote “Take Five” and was the alto saxophonist in Brubeck’s quartet. This was one of the first jazz songs written with a 5/4 meter instead of 4/4 or 3/4 beat. Brubeck composed “Unsquare Dance,” another popular song using odd metres that was written in 7/4. As jazz musicians, Brubeck and Desmond had mastered the techniques and skills necessary in musical abilities and instruments. They applied their knowledge and advanced aural skills, progressing into a new genre of jazz. Some other distinguished jazz musicians who influenced the cool jazz sound included Lester Young and Miles Davis who wanted an expressive and more relaxed sound.

*Keywords: Take Five, cool jazz, improvisational skills, time signatures*

## 2. La musique de John McLaughlin: Un paradigme identitaire de transculturalité

Fabrice Alcaide, Université Laval

Le parcours musical du guitariste d’origine britannique John McLaughlin reflète une volonté, consciente ou inconsciente, d’une certaine forme d’identification à des mouvements idéologiques naissant au début des années 1960. Fernando Ortiz, anthropologue et ethnologue cubain, expose dans son livre *Contrapunteo cubano del tabaco y el azúcar* en 1940 les balbutiements de sa théorie de la transculturalité. Il y définit pour la première fois la notion de transculturation dans le contexte de la politique communiste cubaine, présentant alors une théorie encadrant le phénomène observable lorsqu’une culture (ou un groupe d’individus) vivant dans un contexte minoritaire s’approprie les codes et les références culturelles du groupe majoritaire, formant ainsi une nouvelle culture. Dans le cas de John McLaughlin, il est impératif de tenir compte des facteurs modernes au centre de sa motivation idéologique. Ces raisons sont, entre autres, l’apparition de nouvelles technologies de communication tels l’avion, la télévision, le cinéma et Internet. Il en découle des facteurs très significatifs, comme celui de la motivation profonde sous-jacente à de nombreux mélanges culturels comprenant des facteurs où l’idéologie, la philosophie et la spiritualité se croisent dans un contexte particulier. C’est ce contexte que nous tenterons de mettre en lumière en interrogeant plusieurs points de vue afin d’adopter une approche sur mesure pour l’observation et l’analyse de ce phénomène représenté par McLaughlin. Dans le cadre de cette communication, nous verrons comment il est possible, en 2017, d’observer ce phénomène de transculturalité ou de « polyculturalité » intrinsèque au langage musical de John McLaughlin.

## Session/Séance 2e: IASPM Panel 3 Ecomusicology and Environmental Concerns in Popular Musics

### 1. Plastic Makes Perfect: Popular Music Before Production and After Consumption

Kyle Devine, University of Oslo

Popular music scholars recognize that the phrase “music industry” was for too long a synonym for “record industry.” As a result, the field is richer for its expanded conception of the music *industries*, for seeing album sales as simply one commercial concern among many. The recent boom in the live music economy has been an impetus for this shift, and has been paralleled by a boom in research into the history and current state of live music as both an economic and cultural phenomenon. In other fields of music studies, too, scholars are inclined to study the history of music as a performance practice as much as a lineage of scores or studio recordings. Christopher Small’s simple but pointed observation – that music is not a thing but an activity – has significantly fueled this shift, which also resonates with a sea change in cultural sociology more generally: such scholars are nowadays more interested in painting than paintings, say Craig Calhoun and Richard Sennett. From the perspective of contemporary materialist approaches to culture, this move from products to processes is inspiring but incomplete. For if music is not a thing but an activity, it is also possible to view things as activities too. This presentation puts recordings at the centre of popular music research, not by returning to uncritical assumptions that “the record industry” is “the music industry,” but by understanding recordings as momentary (more and less durable) aggregations of materials and actions. It is thus possible to expand our understanding of this industry, which is not only about selling and buying recordings as finished products, but also the range of materials that must be harvested, synthesized, and processed before a recording can be bought or sold – materials that must also be dealt with once recordings become what Will Straw calls exhausted commodities. In focusing on the use of plastic in the popular music recording industry from 1950 to 2000 – which is a global story about oil derricks, polymer sciences, war, factory labour, and hazardous waste – this presentation works toward a fuller understanding of the recording industry *as an industry*, one that better accounts for the global political entanglements and environmental consequences of popular music before production and after consumption.

*Keywords: recording industry, new materialism, political ecology, plastic*

## 2. Maria Schneider's "The Thompson Fields": Environmental Realism in Contemporary Jazz

Joel Oliver-Cormier, Dalhousie University

The large-ensemble music of contemporary jazz composer Maria Schneider has always been concerned with nature which, for her, acts as a connection to her childhood in rural Minnesota. The wildlife and landscapes that Schneider portrays, however, are in crisis. In the liner notes of *The Thompson Fields*, she laments that birds commonly heard during her childhood are now seldom seen when she visits home. I examine her work through an ecomusicological lens. Ecomusicology is an emerging sub-discipline of musicology that aims to critique the ways in which music and the environment interact, in order to better understand how music both influences and is influenced by our attitudes toward and beliefs about the natural world. Jazz, routinely characterized as "urban" music (a loaded term in itself), has been largely ignored by ecomusicologists. I believe that there is much to be learned from an ecocritical examination of contemporary jazz, and its relationship to the environment. Schneider's music provides an excellent entry point to this sort of study as the tension between her physical location in New York City and her music's figurative location in nature pervades her work. As the focal point of this paper, I discuss Schneider's piece "The Thompson Fields" (from her album of the same name, 2015), and how she portrays the titular location realistically: not as mere aesthetic window-dressing, but as a living world. My argument is that Schneider is no environmental tourist, composing an exoticized pastoralism; rather, she is deeply concerned with the environment, and takes great care in the depiction of that world.

*Keywords: Jazz, environmentalism, ecomusicology, landscape, women in jazz*

## 3. Electro-Pop as Trojan Horse: Hearing the Call to Arms in Anohni's *Hopelessness*

Maria Murphy, University of Pennsylvania

Released in May 2016, Anohni's *Hopelessness* has generated praise as an album that is equal parts accessible, engaging listening with its lush textures that comprise its electronic pop soundscape, and blistering critique, for its unsparing analysis of imperialist and capitalist politics across the globe. With subject matter that includes drones, climate policies, toxic masculinity, and viruses, the album is firmly grounded in the aesthetic-activist roots of Anohni's earlier performing group Antony & the Johnsons, whose name was inspired by the work of transgender activist Marsha P. Johnson. In the wake of startling revelations concerning the Canadian Security Intelligence Service's electronic data surveillance program and ongoing debates over how to reduce green-house gas emissions despite the government's continued investment in the fossil fuel industry, the album – in particular, the songs "Four Degrees" and "Watch Me" – strongly resonates with some of the most urgent matters in Canadian politics. This paper addresses the "Trojan horse" effect of the album, which lies both in the general communication of these critiques of power through the language of popular music and through Anohni's method to raise several key political issues in her album by positioning herself and the listener as both the enactor and object of violence, desire, and control. To belong to a Western nation-state is to have political violence perpetrated in our names – against ourselves, others, and the environment. I unpack these issues through a close analysis of two songs: I consider the implications of enacting ecological warfare as a strategy to substantiate political capital in "Four Degrees"; and, I argue that "Watch Me" speaks to a renewal of sovereign regimes of power through surveillance technologies. Ultimately, while *Hopelessness* delineates a devastating portrayal of the most pressing issues in contemporary life, Anohni puts forth an inventive approach to communicating politics with revolutionary possibilities.

*Keywords: electronic music, transgender voice, surveillance, ecological warfare, aesthetic activism*

## Session/Séance 2f: IASPM Panel 4 DJs, Design and the Politics of Intersectional Belonging

### 1. Belonging by Design: The Turntable in Contemporary Culture

Gabrielle Kielich, McGill University

Visitors to Urban Outfitters will observe a display of turntables lining the retailers' walls. They are, of course, the device that enables listening for members of the millennial generation participating in the vinyl resurgence. As a "more demanding playback system" (Hayes 2006: 61) that is at once imbued with popular music history and at odds with contemporary listening practices, current discourse about turntables in the press and advertisements prioritizes instructions for the object's proper use and care. It also works against the turntable's perceived difficulty of use through a descriptive emphasis on ease and simplicity. Yet equally significant to its contemporary understanding, and a key factor in its presence in retail outlets, is its status as a desirable decorative item and an expression of identity. The turntables for sale in retail stores, available in an array of colours and portable designs, have been called "lifestyle choices" and described as being significant factors in millennials' home decoration (Petridis, Gibsons and Paphides 2016). These design choices are reflected on social media, where users share pictures of their turntables alongside vinyl albums and other décor, with over 95,000 posts featuring the most popular brand, Crosley. These types of images are also visible in turntable marketing campaigns, which means that users' social media behaviour facilitates exchange and belonging among users while functioning as a form of free labour for interested businesses (Terranova 2000). Though continuing its longer history as both an aesthetic and functional object, the turntable has moved into a generation that is "culturally and historically distant from its place of origin" (Akrich 1992: 211). This

paper explores the introduction of the turntable to a new generation of users and examines its use and value as the product of contemporary listening practices that is uniquely dependent on the current cultural context.

*Keywords: turntable, social media, cultural history, cultural products, identity*

## 2. Female DJs in Canada and the Impact of Intersectional Identities

Maren Hancock, York University

Female DJs have never been as prolific or newsworthy as at present, thanks to a massive increase in media exposure over the last decade. This rise in exposure has been partially fueled by the amplification of female voices in dance music culture publications such as Canada's *Thump*, alongside an increase in the number of female DJs both in Canada and globally. Currently, Canada is home to a diverse and expanding group of female DJs whose experiences have not been explored academically. The few Canadian researchers of gender and DJ culture (Bredin 1991; Straw 1997; Walker and Pelle 2001; Marsh 2002; Zeleke 2004; Kale 2008) have not examined female DJs in-depth and within a specifically Canadian context. This presentation explores a key goal of my dissertation (currently in progress), which is to qualitatively and quantitatively explore how Canadian female DJs' experiences of work and identity are shaped by the social construction of gender, race, and sexuality. My study is informed by data generated from a survey I conducted of 104 Canadian female DJs alongside personal interviews with 30 respondents, as well as my own experience as professional DJ in Canada for over 15 years. I pose the following question: in what ways are Canadian female DJs' experiences of their work impacted by the social construction of race, indigeneity, and sexuality as they intersect with gender? In doing so, I am responding to the suggestion that further research in the field of gender and DJ culture needs to focus specifically on the interplay of intersectional identities and how they may affect women's access to and experiences of DJ culture (Farrugia 2012; Rogers 2010).

*Keywords: DJ, Canada, gender, race, sexuality*

## 3. "It's Not About Gender": DJs, Dance, and the Denigration of Political Correctness

Tami Gadir, University of Oslo

DJ and dance music or "rave" cultures since the 1970s have been entangled with western histories of exclusion along race, gender, class, and sexuality lines. The DJ-driven dance floors of underground New York in the 1970s, for example, have been described as offering alternative spaces for those labelled in their everyday lives with marginality and outsidership. In the 21<sup>st</sup> century, though, there is a noticeable disjuncture between these historical utopian narratives of dance music culture, and the realities of contemporary dance floors. This disjuncture exists not only for commercial events, but also for those taking place within "underground" communities that claim to have a lineage with the inclusive dance music spaces of the past. This backdrop frames the specific focus of this presentation: the echoes in contemporary dance music communities of the western backlash against so-called political correctness. The accusation of identity politics as concerning only an "intellectual elite" has culminated in a reintegration of blatantly exclusionist rhetoric against women, people of colour, and LGBTQ+ people. I will use DJs around the world as concrete cases of how such paradigms do not only currently dominate world politics, but also permeate dance music culture. What is more, these paradigms are woven into new versions of dance music's utopian narratives, and linked with musical aesthetic judgments. I will look at the impacts of this upon DJs and other participants who are not white, straight, cis-men, and at the pervasiveness of postfeminist and similar anti-politically-correct discourses I have encountered in interviews. I hope to bring these examples into dialogue with popular music studies at large, by confronting how ostensibly "alternative" musical communities are not immune to, and indeed often actively foster, exclusionary politics.

*Keywords: dance music, DJ, gender, race, politics*

## Session/Séance 2g: MusCan Panel 1 Canada 150

### 1. Fostering a Dialogue on the Changing Narrative of Canada's (Sesqui)Centennial Opera, *Louis Riel*

Taryn Jackson / Sarah Koval, University of Toronto

We are producing a scholarly podcast to complement the Canadian Opera Company and National Arts Centre's production of Harry Somers' *Louis Riel* (2017). Originally composed for Canada's centennial, *Riel* features timeless themes and tensions that have resonated throughout Canadian history. We will foster multi-faceted dialogue between diverse voices through interviews with Johannes Debus and Peter Hinton, original conductor Victor Feldbrill, performers past and present, and several Métis and First Nations scholars. This podcast will review the history of the Red River Rebellion and the sentencing of Louis Riel as a traitor, trace the opera's performance history, and, most importantly, interrogate the ways this story has been used as a nationalizing tool, perhaps without acknowledgement of its authorial ownership by the Métis nor the complex history between the Métis and European settlers. Even today, *Riel* and its titular hero form the operatic centerpiece of the nation's birthday, despite the apparent reconciliatory strides made in the past fifty years. Staging an opera based on Métis history poses new challenges in 2017, and the latest director, Peter Hinton, aims to consciously engage with the current political climate of Canada – in particular the Truth and Reconciliation Commission. We will investigate the ways in which Hinton's goal might be realized,

and then review the opera after its premiere, both in the podcast and at an upcoming dialogic symposium, *Hearing Louis Riel*. This paper will summarize reflections from our research, consciously reconsider the work's origins, and negotiate the burden of cultural appropriation inherent in the opera.

## 2. Music, Nation and Celebration: A Critical Dialogue with the Toronto Symphony Orchestra's Canada Mosaic Initiative

Nick Godsoe, University of Toronto

On November 10 2016, the Canadian government announced a landmark \$7.5 million-dollar contribution to the Toronto Symphony Orchestra to spearhead a "national celebration of Canada's diverse musical landscape" as part of Canada's sesquicentennial celebrations. The TSO greeted the tremendous potential of this funding opportunity with an appropriately ambitious vision, promising "unprecedented" programming of Canadian music throughout 2017 that will feature the nation's musical past, present and future. Partnerships and co-commissions with forty orchestras from coast to coast aim enliven this national musical celebration in the most realistic and affirmative sense. The TSO's Canada Mosaic initiative offers a point of entry to question some broader issues with regards to the state of Canadian music as well as the symphony orchestra's ability to foster national unity and celebration in the twenty-first century. After providing a more thorough context of the Canada Mosaic initiative, this paper will question the initiative's effectiveness in satisfying its government-assigned mandate. This critical perspective will shed light on how this may be moving Canadian music forward in certain ways, while at the same time echoing issues that have long faced Canadian orchestral music practice. Ultimately, this paper will allow for a more refined understanding of the – perhaps unbalanced – relationship between music and nation in times of celebration.

## 3. Commemorating Canada's 150<sup>th</sup>: Collaboration Between Composer and Theorist

Joe Argentino, Memorial University of Newfoundland

In order to commemorate Canada's sesquicentennial the National Arts Centre's orchestra and dance company commissioned Andrew Staniland to write a one-act ballet. Music theorist Joe Argentino and composer Andrew Staniland collaborated on the creation of this ballet in a new and unique manner. They discussed the structural organization of the pitch content of the ballet throughout the compositional process (usually music theorists study the works of composers *after* they are written – often posthumously). This collaboration – as far as is known – is unique within the discipline and can serve as a model for other composer/theorist collaborations. This presentation will feature a complete overview of the collaborative process, including the parameters of this unique working arrangement as well as an analytical overview of the ballet.

## Session/Séance 2h: MusCan Panel 2 Hammered (I): Piano, Classical, Viennese

### 1. Les sonates pour piano de Mozart en tant que récit: une approach narratologique de la performance pianistique. Le cas de la sonate K.457

Anne-Marie Bélanger, Université Laval

D'une manière générale, l'association de tessitures à des types de personnages et des sentiments précis demeure une caractéristique importante des opéras de Mozart. Si la psychologie de ses personnages lui permet de placer l'histoire au cœur de ses opéras, utilise-t-il des procédés similaires dans ses sonates pour piano afin de mettre en valeur des expressions particulières ? Une comparaison avec le traitement des personnages d'opéra ferait-elle ressortir des éléments musicaux des sonates en vue de renouveler leur interprétation ? À priori, les sonates pour piano de Mozart font l'objet d'analyses structurelles (Swinkin 2007) ou comparatives (Jones 1985 ; Hager 1986 ; Keefe 2005 ; Irving 2010 ; Klorman 2013) et leur *performance practice* est souvent traitée (Badura-Skoda 1980 ; Levin 1992 ; Ogata 2012). Toutefois, ces études n'offrent pas de pistes de réflexion permettant de renouveler le jeu pianistique. C'est donc dans la perspective selon laquelle dans la sonate K.457 : « The material is of narrative, even dramatic kind. This is evident from the beginning, which presents a dialogue suggestive of two radically conflicting characters, [...] » (Irving 2010,99) que nous l'aborderons en tant que « récit » au sens de Grabócz (2009a). Méthodologiquement, nous procéderons à l'analyse des correspondances structurelles entre les stratégies d'écriture présentes dans certains opéras de Mozart et dans la sonate K.457. Nous présenterons ensuite deux interprétations (une manière « traditionnelle », et celle obtenue à la suite de nos recherches) de la sonate lors d'un récital-commenté afin de recueillir les perceptions du public.

### 2. The Keyboard Trios of Joseph Haydn: Transformed Gender Ideals of the Female Performer

Tegan Niziol, University of Toronto

The keyboard was a prominent fixture in Joseph Haydn's prolific musical output, inspiring approximately sixty solo sonatas, a dozen divertimentos and concertinos, and over forty keyboard trios with violin and cello (Fillion, 2005). Despite their designation as trios, many scholars have noted that Haydn's keyboard trios are adequately defined as accompanied keyboard sonatas owing to the significant emphasis they place on the role of the keyboard (Rosen, 1972; Sutcliffe, 1987). In the later trios of the 1790s, the dominance of the keyboard part is further accentuated by



the style of musical material Haydn employs. These works incorporate virtuosic and improvisatory keyboard passages that highlight the keyboardist's physicality, and, despite their intended performance venue of the private salon, they contain characteristics common to public genres, such as grand fanfare openings and orchestral sound effects. In essence, the skill and virtuosity of the keyboardist constitute the focal points of this repertory. Notably, these striking keyboard parts were most often performed by women (Fillion, 2005). Although music making was a necessary female accomplishment, danger existed in musical excess; thus, women were expected to perform only simple music with grace and subtlety (Leppert, 1993). As Haydn's trios highlight the skill and mastery of the keyboardist, I argue that Haydn's keyboard trios demonstrate a resistance to the culturally-enforced passivity and subordination of women.

### 3. Beethoven's Piano Sonata Op. 90: The Evolution of the Text Through Its Editorial Life

Carlotta Marturano, McGill University

The success of Beethoven's piano sonatas developed a complex and tangled textual tradition that produced differences and discrepancies between the various editions. Notwithstanding this rich tradition, the philological scholarship preferably aims either to understand the instability of the creative process or to define stability through a critical edition. This paper, instead, will provide a thorough analysis of the evolution of a Beethoven work through its editorial life, namely the modalities and oscillations of the outcomes of the text transmission within its publishing tradition. In order to observe the transmission of a text right from its composition, Ladenburger's work on the autograph (Ladenburger 1993) makes Sonata Op. 90 a perfect case study. This paper is a comparative study of sources and a dozen of editions, divided up into "primarily performing" (such as the editions by Moscheles and Schnabel,) and "primarily scientific" (such as Reineke and Wallner's editions.) On the one hand, this allows us to pinpoint exactly the generations of errors and interpolations. On the other hand, this comparative work allows us to reconstruct with greater precision the principles and textual conditions that guided the editors in their respective editions, suggesting at the same time several considerations about the historical performance and interpretation of Beethoven's piano sonatas. I will discuss one example from the second movement. This will demonstrate how Beethoven's layered interventions on the autograph engendered interpretive confusion that has carried over throughout the editorial tradition of the sonata, from the author-endorsed first edition to the present day.

### Session/Séance 2i: MusCan Roundtable An Irresistible Invitation for Curricular Creativity: Reimagining Music Programs for the 21<sup>st</sup> Century

Margaret Walker, Queen's University; Betty Anne Younker, Western University;

Patrick Schmidt, Western University; Glen Carruthers, Wilfrid Laurier University

In recent years, conversations have emerged on both sides of the Canada-US border about the relevance and sustainability of post-secondary music programs. Declining enrolments at the undergraduate level, declining job opportunities for graduate students in the academy, and increasing budgetary problems seem to threaten the very essence of the core courses and ensembles we value so much. But can these threats be reframed as opportunities? "A crisis is a terrible thing to waste" as the saying goes, so might the challenges that music programs face in the early-21st century be embraced as irresistible invitations for curricular creativity? Can our curricular "must-haves" be reimagined for the 21st century while still preserving the artistic values of performance-based programs? Can existing post-secondary programs explore diversity without compromising high standards of both musicianship and scholarship? How can music programs be rethought and redesigned to attract a more diverse student population and better serve these students and their futures? This roundtable is the third in a series of facilitated discussions about curriculum, canon, and guidelines for university music programs. We plan not only to continue the momentum built through roundtables on curricular canon (2013) and the value of the BMus degree (2014), but also to communicate key information from the recent 2016 College Music Society's Summit 21<sup>st</sup> Century Music School Design and place these discussions in the Canadian context. Margaret Walker will begin by summarizing key points from the Summit and putting them in dialogue not only with music programs in Canada but also with recent discussions arising in MusCan itself. Betty Anne Younker will look specifically at the discussions about curricular innovation that occurred at the Summit and are also reflected in the CMS Undergraduate Task Force Report on the Undergraduate Music Major: *The Manifesto*. Patrick Schmidt will then address reform in music graduate programs by outlining the design choices and curricular impact of the 2015 restructuring of the Masters of Music Education at Western. The degree aims to bring together multiple populations and is based on an open form that allows maximum flexibility from course choice to time of graduation. Glen Carruthers, Dean of Music at Wilfrid Laurier University and former Chair of the ISME Commission on the Education of the Professional Musician, will delineate a few of the challenges to which universities must respond. Building on concepts he presented at the *Reflective Conservatoire* conference at the Guildhall School of Music and Drama (2014), and on recent contributions to *Arts and Humanities in Higher Education* (2016) and the *Oxford Handbook of Community Music* (forthcoming), Carruthers will propose possible pathways using recent developments at Laurier as a model. We anticipate a lively discussion following the presentations as audience members interact with the panel in addressing these pressing and timely topics.

## Session/Séance 3a: CSTM Panel 1 Divergent Sounds of Muslimhood

### 1. Of Sound and Dwelling Among Muslims in Toronto

Alia O'Brien, University of Toronto

I discuss the lived experiences of several Muslim-identifying people who reside in Toronto, focusing on how ideas about sound and listening inform their decisions to dwell in certain sacred spaces. In particular, I trace the differently meaningful ways sounding practices unfold in two distinct – but connected – spaces where *salaat* (prayers) and *zikr* (remembrance) are regularly held, the first being a more orthodox Sufi *masjid*, and the second being a social justice oriented *masjid*. In the orthodox *masjid*, cognizance of nonhuman entities and agents, *Allah*, *djinn* (spirits), *silsila* (members of one's spiritual lineage), and angels often overshadow a sort of liberal-humanistic consciousness, and this can be heard in the sonorous order-of-things. On the other hand, human agency, and therefore human agents, play a crucial role in the social justice oriented group, which functions as an arena for advocacy, the promotion of health and wellness, and connection with the divine.

### 2. Turkish State, Self-Legitimacy and the Orchestrated Assemblies

Nil Basdurak, University of Toronto

The Justice and Development Party (JDP) of Turkey was elected in 2002 for the first time, promising to normalize Turkish democracy by embracing ethnic and political plurality along with encouraging Islamic values despite the constitutional secularism. It eventually became clear, however, that the Islamist ideology of the JDP outweighed the democratic promises that had helped it to gain wide support. In this paper, focusing on notions of democracy and assembly, I examine ways that sound and music have been strategically utilized by the Turkish government for its “self-legitimation” through “orchestrated enactments and media coverage” (Butler 2015) particularly after the failed military coup attempt in July 2016. Drawing from recent theorization of Islamic soundscapes (Hirschkind 2006; Eisenberg 2015) and cultural politics of legitimacy (Blad and Koçer 2012), I attempt to understand how sounding and listening practices create legitimacy focusing on state sponsored pro-democracy rallies after the coup attempt.

### 3. Beyond Sacred and Secular: Performing New Religiosities in Sh'iite Maddahi Rituals in Iran

Hamidreza Salehyar, University of Toronto

The incorporation of popular music elements into Sh'iite *maddahi* rituals, inspired by the martyrdom of the Prophet Muhammad's grandson Hussein in 680 AD, has recently generated great controversy in Iran. While *maddahi* has become a powerful medium for promoting the state's ideological agenda, *maddahi* performers sometimes adopt or even copy popular songs originally produced by exile pop stars. This paper focuses on the controversial adaptation of a well-known exilic popular song into a *maddahi* performance, examining how the *maddahi* performer employs and manipulates poetic and expressive strategies in the original song to offer a unique religious interpretation that allows greater latitude for variation in religious visions. Contradicting dominant discourses surrounding religiosity that position the sacred and secular in a mutually exclusive binary relationship, such rituals manifest new forms of religiosity that adhere neither to post-revolutionary Islamism nor Western secularism, signifying the emergence of new religious and secular configurations in Iran.

### 4. Kept in a Jewellery Box: Iranian Women in Canada, Narratives of Loss, Quests for Spirituality, and the Practice of Rare Listening

Hadi Milanloo, University of Toronto

Drawing upon the fieldwork I conducted in 2014 in Newfoundland, I explore eight Iranian immigrant women's everyday listening practices and ask how listening embodies their responses to the challenges of migration and displacement. I focus on the concept of “rare listening,” which I define as a personal and private ritual in which one listens to a song or piece of music, which is so emotionally and/or spiritually charged for them that they avoid listening to that song on normal occasions. Rare listening provides a unique insight into music's relational capacity (Diamond 2007) and the ways in which it makes familial and/or social bonds even in moments that are most personal, private, and “anti-public” (Dueck 2013: 14). Finally, as a male researcher working with female interlocutors, I problematize my positionality, examine the role of gender dynamics, and propose strategies to subvert these dynamics which are inherent in all ethnographic enterprise.

## Session/Séance 3b: CSTM Panel 2 The Labour of Innovation and the Work of Class Movement in Folk Revivals

### 1. What Did (or Didn't) You Do in the Strike? The Absence of the Folk Revival in the 1984 Miner's Strike, and the Making of Billy Bragg

Dana Wylie, University of Alberta

The British folk scene has long displayed a fascination with industrial song, sustained by the foundational work of Ewan MacColl and A.L. Lloyd, pioneers of the “second folk revival.” Yet, a divide persists between largely middle-class folkies and the actual working classes, indicating an irreconcilability between “the folk” as an ideological and

aesthetic category and the complex, dynamic communities from which industrial song derives. This paper views that irreconcilability through the lens of the 1984-5 miners' strike, in which music played a huge role, but in which the folk scene was largely uninvolved. Many rock and pop musicians, by contrast, were heavily involved, most notably Billy Bragg, who has since been roped into the story of British folk. An exploration of this historical moment, in which Bragg and other rockers truly connected with working people, reveals much about the perennial failure of the folkies to do so.

## 2. The Godfather of Celtic Music: John Allan Cameron as Canada's Folk Music Revivalist

Heather Sparling, Cape Breton University

John Allan Cameron (1938-2006) was one of Cape Breton's first major stars. I argue that Cameron's success was a result of his music being both familiar within the context of the American, British and Irish folk revivals while simultaneously offering a distinct contribution that only an east coast Canadian could produce. Cameron was in some ways a conventional revival artist with his performances of Child ballads, industrial labour songs, Gaelic- and English-language folk songs, and traditional jigs and reels. What made him distinct was the fact that he was from Canada, that he drew largely on Scottish-derived culture in diaspora, and that he was himself one of "the folk." His extraordinary guitar renditions of instrumental tunes more typically heard on the fiddle or pipes were also important as they mediated between folk fingerstyle guitarists in the UK and folk guitar styles common in the USA.

## 3. "In the Heat of Youthful Blood": Tradition, Disruption and the Next Generation of Shape Note Singers

Frances Miller, York University

Shape Note singing is a choral tradition rooted in the American Bible Belt where church-goers have gathered for centuries, outside their time of worship, to sing from the oblong book known as *The Sacred Harp* (1844). In recent years Shape Note singing has, somewhat curiously, enjoyed a growing, secularized popularity within urban centres across the northern United States and Canada. Key to this resurgence have been young enthusiasts (ages 20-35) who are branching off from established groups and bringing the Shape Note tradition into an entirely secular space of hip-novelty; a phenomenon that is seeing this music move out of churches and into bars and house parties. My paper will present a comprehensive look at this phenomenon as it exists in Toronto. I will carefully document this northern, secular revival through interviews with young Toronto-based enthusiasts and ethnographic examinations of the new ways they are presenting this music.

## Session/Séance 3c: IASPM Panel 1 Gender, Aging and Abject-ifying the Canon

### 1. You Don't Belong Here Anymore: Madonna and Place of the Aging Female in Popular Music

Tiffany Naiman, UCLA

I take a fresh look at Madonna as a case illustrating my analysis of the structures of power and value that regulate women's labor and artistry in contemporary popular music. Madonna's current career denies and problematizes the hetero-normative, ageist narrative of decline wherein middle-aged women are deemed no longer sexually desirable or desiring. As an artist, she puts an extraordinary amount of labor into being Madonna – a pop star with the fitness, stamina, and voice to perform an athletically demanding show nightly. Yet critics often denigrate this labor in gendered terms, as an aging woman's desperate attempt to maintain youthfulness, when in fact it is indispensable to her art and livelihood. Her self-regulation, meant to align her image with pop norms, exposes both the performative nature of aging publicly in pop and the way that such aging is regulated by gendered discourses of normative embodiment, vocality, and conduct. Ageist assumptions that Madonna's contribution to popular music is ineluctably past – and thus could no longer appeal to a *younger* fan base – measure her persona against two seemingly incompatible standards: how a pop singer should look, sound, or behave, and how a 57-year-old white woman should age appropriately. These contradictory demands raise questions about western popular culture's relationship to women over 35, and how they manage to negotiate its norms more or less successfully. After all despite the constant insistence from critics that she retire, Madonna persists, and this persisting itself may represent her greatest challenge to the genre of pop and its culture.

*Keywords: aging, labour, value, sexism, power*

### 2. "No Matter How Old, How Young, How Sick – I Mean Something": Peaches and Her Abject Bodies

Charity Marsh, University of Regina

When one talks about recognition and belonging in relation to popular music in Canada, a fairly common list of musicians circulates. These include artists who have made it into the popular music canon because they resonate with Canadians. Or more specifically, these musicians resonate with Canadians who buy into a particular national identity. Canadian popular music has become synonymous with names like Joni Mitchell, Neil Young, Leonard Cohen, Ann Murray, Stompin' Tom, Rush, Feist, and The Tragically Hip. In our current climate, even artists such as Tanya Tagaq and A Tribe Called Red, whose recent musical contributions challenge the music typically linked to some sort of "Canadian-ness", are clearly claimed as belonging to Canada. These claims are bound up with current socio-political climate (e.g. the Truth and Reconciliation processes) and occur regardless of these artists' overt

critiques of nationalism. As the Canadian public accepts the electronic genre bending of Tagaq, the overtly feminist and queer electronic/ hip-hop/ performance artist Peaches is ignored regardless of her musicianship, boundary bending contributions, and her ongoing mentorship and support of those who continue to be marginalized within the music industry. In spite of how she has at times articulated her music within the context of national identity, Peaches is too queer, too female, too old, too electronic, too sexual, too grotesque, too visual, and too genre blurring to be recognized within the conventional framework of the Canadian popular music canon. Taking into consideration Peaches' album, *Rub* (2016) and her most recent tour, I take up the following questions: Can the likes of Peaches ever be understood as part of Canada's popular music canon? Can she be brought into the fold? Should she be? What is it about Peaches' Abject body(ies) that continues to provoke and cause so much discomfort?

*Keywords: national identity, abject bodies, the grotesque, queering popular music, Canadian canons*

### 3. "We're the Old Generation and We've Still Got something to Say": First and Second Generation Monkees Fans in the Digital Age

Norma Coates, Western University

This decade has and will see many 50th anniversaries of germinal 1960s music moments: the 50th anniversary of the formation of the Rolling Stones, the 50th anniversary of the Beatles on the Ed Sullivan Show, the 50th anniversary of the release of many canonical albums, and eventually, the 50th anniversaries of Woodstock and Altamont. Perhaps the most unexpected 50th anniversary celebration, marked with a new album and an international tour, is that of the Monkees, the made-for-television, "pre-fab four" whose existence, and young female fans, exemplified pop artifice alongside developing discourses and practices of rock authenticity. In this paper, part of a new research project, I examine digital Monkees fandom to explore the gendered dimensions of the group's longevity. Digital activity is centered around two broad groups who identify themselves as first-generation fans and second-generation fans. My initial research suggests that women far outnumber men in first-generation spaces. MTV's rebroadcast of the series in 1986 led to a second-generation of fans, including men who assumed the role of Monkees' archivists and worked with the group and their label, Rhino Records, on re-release projects, and as "official" keepers of Monkees history. Women are not excluded from these activities, of course, but are contributors. I argue that the masculinization of certain aspects of Monkees fandom factored in no small way to the rehabilitation of the group in the public (male) eye, and contributed to their longevity as the group celebrates their 50th anniversary, and to the fandom and group's strong digital presence.

## Session/Séance 3d: IASPM Panel 2 Historiography: Drums, Dance and Discourse

### 1. An Historical Investigation of the Relationship Between the Drum Kit, Drummers and Dancers

Matt Brennan, University of Edinburgh

The key trade paper for musical instrument retailers in the USA, *The Music Trade Review*, noted in 1915 that "an unusual feature of our drum business the past few months is a call for drum outfits, bass drums, pedals, etc., for dance orchestras. It seems to be the fad among the dance orchestra players for a man to play the piano and a drum with his foot. This combination produces the music with the rhythm and melody that the dancers desire." Drawing on significant archival research, this paper explores the under-examined relationship between the drum kit, drummers, and dancers between the mid-nineteenth and the mid-twentieth centuries. The paper investigates African-American performance practices that informed the development of ragtime: although ragtime arrangements are usually associated with the piano, this paper will focus on the changing role of the drummer in ragtime and its impact on the "animal dance" crazes of the 1910s, including the Foxtrot, Bunny Hug, and the Turkey Trot. It will also consider the relationship between the famed dancing partnership of Vernon and Irene Castle and their drummer, Buddie Gilmore, who had a significant influence on Vernon and the staging of their performances. It will also consider the influence of vaudeville and tap dancing on many of the swing era's leading drummers, including Papa Jo Jones (Count Basie), Cozy Cole (Cab Calloway), Sonny Greer (Duke Ellington), and Buddy Rich, and the relationship between swing drumming and popular dances of the 1920s and 1930s such as the Lindy Hop. Ultimately the paper will argue that rather than being on the sidelines of musical practice of the interwar period, it was drummers and dancers who shaped the musical genres of the era and not the other way around.

### 2. Clops, Swats, and Washboards: Percussive Accompaniments in Early Commercial Recordings

Steven Baur, Dalhousie University

Two landmark innovations in music technology, both introduced during the last quarter of the 19<sup>th</sup> century, transformed the nature of popular music production and radically reshaped the music industry. While the advent and subsequent history of audio recording, introduced by Thomas Edison in 1877, has been a central focus of popular music studies, the rise of the drum kit, beginning in 1887 with the first bass drum patent and without which most major genres of popular music since the 1920s would be unthinkable, has not. This paper investigates the nature of drumming and percussion practice during the early decades of commercial recording. In spite of their near contemporaneous development and their mutual centrality to popular music production since the turn of the

20<sup>th</sup> century, these two music technologies were not initially well suited to each other. Recording equipment available through the mid-1920s could not easily handle the sonic properties of the drum kit, ranging from low, booming bass drum notes to high, metallic cymbal crashes, and the drum kit was typically excluded from the world of the recording studio, requiring drummers to devise strategies to produce usable rhythm tracks, including the use of woodblocks, clop cymbals, fly swatters (a pre-cursor to brushes), and washboards. Drawing on a survey of over 4000 recordings, this paper explores percussive accompaniments from the 1920s and 1930s and demonstrates how drummers' creative adaptations to the limitations of the recording studio transformed the nature of jazz and other genres of popular music during the inter-war period.

### 3. Revisionism and Recalibration: American Exceptionalism, Discourses of Place, and the Articulation of Jazz History

Alan Stanbridge, University of Toronto

Standard histories of jazz have tended to focus on the singular contributions of Great Men – Morton, Armstrong, Ellington, Parker, Davis – and this idealized discourse of iconic artistic genius has undoubtedly been a primary factor in the shaping of the now well-established jazz canon. But parallel, and likewise romanticized, discourses of place have been equally influential, situating jazz within a rhetoric of 'authenticity' that is firmly rooted in similarly iconic geographical sources: New Orleans, Chicago, Kansas City, New York. From this perspective, international, non-American contributions to jazz are typically regarded as exceptions to the American (and primarily African-American) norm, and jazz remains, at least in the minds of some observers, quintessentially American. Increasingly, however, claims for the specifically geographical and racial provenance of jazz have been highly contested, and it seems hard to deny the distinctiveness and the specificities of many national jazz scenes in Europe – whether, for example, those in Great Britain, Germany, the Netherlands, France, or Norway – which point to a series of unique cultural and musical identities. But if the endlessly cyclical telling and re-telling of the established, canonical story of a singularly American jazz is problematic, then attempts at constructing 'alternative' or 'revisionist' histories can be fraught with their own problems, not the least of which is that, in the very fact of their alternative posture, these new histories remain fundamentally trapped within the parameters of embedded discourses. In this paper, I explore the impact that the rhetoric of American exceptionalism has had on the development and shaping of jazz in Canada, which, given the geographical proximity of the United States, has perhaps had a harder time achieving – to employ the provocative term prevalent in German scholarship on this topic – the "emancipation" from American jazz models claimed by some European countries.

*Keywords:* jazz, place, American exceptionalism, revisionism, Canadian jazz

### Session/Séance 3e: IASPM Panel 3 Heavier than Metal: Dystopian Worlds, Brazilian Sounds, Québécois to Islam to Girlhood

#### 1. Pleiades' Dust: From the Islamic Golden Age to Contemporary Québécois Death Metal

Dennis William Lee, University of Toronto

The twenty-first century has seen a rise in Islamophobia in the West, and Canada and Québec are no exception. Examples range from negative portrayals in the media to government initiatives, such as the Conservative Party's proposed "Barbaric Cultural Practices" hotline, and Pauline Marois's attempt to ban Muslim attire from public workplaces. In response to this, Québécois composer, guitarist, and vocalist Luc Lemay was determined to tell a positive story about the Islamic world through music. The result, *Pleiades' Dust* (2016), is a thirty-three minute avant-garde death metal piece composed for his group Gorguts, exploring the history of the medieval library known as The House of Wisdom (الْحِكْمَةُ بَيْت), an intellectual centre in Baghdad during the Golden Age of Islam. Death metal, a notoriously unsubtle subgenre of extreme metal which has been associated with promoting violence, misogyny, and anti-religious sentiments, is an unexpected medium for such a project, but Lemay and Gorguts destabilize genre tropes by incorporating influences from avant-garde classical music. Though the musical influences are largely Western, by blending disparate approaches, the musicians develop a sound that is dehistoricized and less culturally entrenched, avoiding clichéd musical exoticism and creating a piece that is evocative of the story without being Orientalist. By presenting a compositionally sophisticated work which maintains the visceral impact of death metal, they challenge preconceptions about both extreme metal and contemporary classical music. I deconstruct musical and narrative elements of *Pleiades' Dust* to determine how Lemay and Gorguts combine seemingly incongruous elements into a cohesive composition, and show that by telling the story through these unconventional means they are able to confront larger questions of Islamophobia in Québec, Canada, and the global metal scene.

*Keywords:* Islam, death metal, Québec, Iraq, classical composition

#### 2. Sepultura and the Reinvention of Brazilian Sound

Jeder Janotti Junior, Federal University of Pernambuco Brazil / McGill University Visiting Scholar

In 1996, the Brazilian extreme metal band Sepultura released the album *Roots*, which consolidated the projection of Brazilian *heavy metal* to the world and reconfigured the poetic-political maps of world metal. Until then, and with

the exception of Australia, the large-scale production of heavy metal was mostly centred in the northern hemisphere. This essay considers key moments in the sonic trajectory of Sepultura leading up to the album *Roots* as events which allow us to question the linear ways in which transitions between global and local are usually treated, and in order to show how the ‘Brasilidade’ conveyed by the music of Sepultura contributes to a realignment of the ways in which musical genres and scenes are articulated. One of the characteristics of Sepultura’s sound poetics, accentuated in Ross Robinson’s production of *Roots*, is the construction of sonic territories that connect metal to other sonorities. The album contains no claims to purity. In fact, the sound of the album simultaneously projects a metallic heaviness, the ‘Brasilidade’ of Sepultura, and the band’s musical roots, both local and global, which are the result of the wanderings of Brazilian heavy metal musicians, as well as the conflicts that give rise to the very idea of ‘Brasilidade.’ The success of Sepultura’s international trajectory and affirmation of its ‘Brasilidade’ have resignified the territorialities of heavy metal, introducing heaviness as the tensioning element of the idea of Brazilian Popular Music (MPB).  
**Keywords:** *sonic territories, “Brasilidade,” Brazilian heavy metal, Brazilian popular music*

### 3. “All I Know Is All I Know”: Canadian Heavy Metal Girlhood in the Music of Kittie

Clare L. Neil, Western University

Kittie is an all-female heavy metal band from London, Ontario who reached mainstream popularity in 2000 with the album *Spit*. I will explore the reasons for this album’s success both in terms of its musical content and the socio-historical context of North American “Nü-Metal” at the turn of the millennium. A combination of factors – including sonic content, lyrics, and marketability within the genre at the time of its release – allowed *Spit* to achieve widespread popularity both in Canada and in the USA. I argue that Kittie represents a type of Canadian teen girl identity which reflects the recent history of grunge, punk, and riot grrrl movements and expresses empowerment through heavy metal music. Several scholars have discussed the under-representation of women in heavy metal, both as performers and audience members (Robert Walser, Susan Fast, Keith Kahn-Harris). Kittie is not the only example of female representation in metal, nor is the band merely interesting due to the genders of its members. However, I argue that the strength of the music within its genre and the level of popularity the album achieved make *Spit* an excellent example, worthy of analysis. Heavy metal music studies such as those by Titus Helm et al., Glenn Pillsbury, and Jonathan Pieslak will provide frameworks for my investigation. My paper consists of my own structural and thematic analyses of three songs from *Spit*: “Brackish,” “Spit,” and “Raven”. This will be followed by socio-historical contextualization of the band’s success with special attention to gender, age, and Canadian identity. Jacqueline Warwick and Allison Adrian’s recent publication on girlhood in popular music will inform my argument, as will scholarship on Canadian identity and media by David Taras et al, and Ryan Edwardson. What kind of belonging can the music of Kittie provide young, Canadian, female, heavy metal fans?

**Keywords:** *metal, girlhood, 2000, fandom, nü-metal*

## Session/Séance 3f: IASPM Panel 4 Micro-Timing the Groove: From Tutting to Timbre

### 1. Groove, Timbre, and the Metaphor of Weight

Chris McDonald, Cape Breton University

There is no question that creation and perception of “groove” involves aspects of both timing and of timbre. This presentation explores timbre’s role in the creation of grooves, with attention to the metaphor of weight. When instruments, especially drums, are recorded or synthesized, the percussive sounds are often manipulated to resemble objects of varying amounts of weight. The manipulation of percussive sounds in recorded music can create a variety of weight-based kinesthetic associations, such as the “heaviness” of heavy metal, or the spry sense produced in some electronic dance music. This presentation builds on Charles Keil’s hypothesis that rhythmic grooves depend on micro-timing to create certain rhythmic feels, and that such grooves are often described as “behind the beat” or “ahead” or “on top of the beat.” This distinction, for Keil, is the basis on which grooves create different kinesthetic effects for listeners or participants. This presentation hypothesizes that feelings of lag (“behind the beat”) and anticipation (“ahead of the beat”) may be partly an outcome of timbre, as well as micro-timing. Using selected recordings, I present a case that the heavier the percussion track sounds, the more “lag” is perceived, while the lighter the percussion sounds, the more it feels on top or ahead of the perceived beat. The connection between rhythm, timbre and perceived weight may have ramifications for discussing music’s effects, expression, and its placement within genres, so this connection is worth exploring in detail.

### 2. Groove and the Grid: The Establishment of Microrhythm in Vancouver Hip-Hop

Matt Shelvock, Western University

Digital technology enables the creation of rhythmically *perfect* music. Despite our ability to craft music that exhibits a measurably consistent *tactus* for the first time in history, listeners and musicians alike often distrust the flawless rhythms made capable by recording software. As a matter of fact, hip-hop producers and engineers actively ensure that natural-sounding rhythmic structures prevail in their work. Many hip-hop producers and artists configure the temporal expression of drums, synthesizers, samples, and other recorded sounds to exhibit a *humanistic* sound, even

though this music is created using technology. Music researchers elsewhere provide empirical and phenomenological analyses of microrhythm in hip-hop (Danielsen 2010), however, the current paper instead discusses methods used to *establish* this microrhythmic structure. Building upon my previously published work in the field of music production studies (2011, 2012, 2014, 2016), and collected interviews with Vancouver-based producer/mixer Ray Moulin (Self-Serve Records, Dilla Foundation, Chin Injeti, ex-Wutang members), I will survey the rhythmic priorities valorized by Canadian hip-hop fans and artists alike. I also intend to elucidate how these rhythms are crafted by producers and studio personnel. Most importantly, this paper clarifies production strategies venerated within Vancouver hip-hop scene – perhaps the least-discussed subculture of hip-hop.

*Keywords: hip-hop, rhythm, sampling, production, music production studies*

### 3. Music, Meaning and Movement in Breaking

Friederike Frost, German Sport University Cologne

Music is a powerful parameter within the urban dance culture of Breaking (also referred to as Bboying, Breakdance; a style of hip-hop dance or street dance). As an ingredient in the emergence of Breaking, music impacted and still shapes the movement fluidity and quality of Breaking. It also influences the energy of the moving dancer. Hence, DJs choose specific music to create a particular atmosphere for competition or exchange of dancers. Next to music, Breaking movements, their quality and fluidity are based on and influenced by cultural roots, e.g. cultural traditions of the African diaspora (Rose 1994), as well as individual experiences and music taste of a dancer: “Every time a dancer enters the circle, their history is revealed to experienced dancers through their movements” (Fogarty 2010, p. 74). The circle (or cypher) on the dancefloor creates the space for exchange and competition; it defines the cultural context of Breaking. Following the *diacritical concept of movement* (Fikus und Schürmann 2004) within a theory of practice approach, a moving body is connected with a meaning. The *diacritical concept* unites movement and meaning into a complex sign which must be observed as an equal unity. In Breaking, movement and meaning is based on the roots of emergence and expressed and situated within the cultural context. This presentation, based on a PhD project within dance and movement science, investigates influences on movement and meaning, movement quality and movement fluidity in Breaking within the cultural context. It claims an impact by cultural roots, music, and context. The lecture demonstration stresses the element of *music*. Research results are based on literature research, interviews with internationally known dancers, and participating and non-participating field observation of practice and competition in Breaking.

*Keywords: breaking, music, movement and meaning, diacritical concept, theory of practice*

### 4. The Musicality of Gloving

M Gillian Carrabré, Western University

Gloving is a form of musical expression associated with electronic music events also known as raves. The tools designed specifically for this type of flow art are white gloves outfitted with programmable LED lights in the fingertips. Glovers use their hands to interpret musical works with colour and motion. For ravers in Ontario, this is a part of their identity, earning them what Sarah Thornton refers to as “subcultural capital.” I will present a case study of a small sample group from the Toronto Gloving Community (TGC) in an effort to shed light on this new form of musicality. Glovers consider themselves guides through the musical experience, communicating their interpretations to other fans during a DJ’s set. Gloving performances, which are improvisatory in nature, showcase a tangible form of reception. Consideration will be given to how glovers negotiate the concept of musicality. Additionally, attention will be given to colour palette choices in the lights. Colours are of particular importance to a performance and will be altered to suit particular genres or musical moods, which I argue is a way of articulating synaesthesia. I will also assess how the notion of guiding other ravers’ reception of the music mediates a glovers own musical experience. Various emerging terminologies for particular expressive techniques (liquid, tutting, whips, remoting) will also be discussed. This work is preparatory for a larger study to be completed throughout 2017-18. Methodology has been adapted from a few more recent participant observation study releases (Bhardwa, 2013; O’Grady, 2012; Robinson, 2013) in the field of Electronic Dance Music Culture (EDMC) research. Through working closely with glovers, I will explore the ways in which contemporary Canadian raves are challenging existing boundaries of musicianship.

*Keywords: gloving, musicality, synaesthesia, active audience, EDMC*

## Session/Séance 3g: MusCan Panel 1 4x4 (4tets)

### 1. Invertible Counterpoint and Witty Conversation in Haydn’s String Quartet in C, Op.33 No.3

James MacKay, Loyola University New Orleans

When Joseph Haydn’s Opus 33 quartets were published in 1782, his first essays in the form to appear in nearly a decade, the composer claimed that they were written in “a new and different way.” This study focuses on Haydn’s Opus 33, no. 3, nicknamed ‘The Bird’: I demonstrate how Haydn’s playful, whimsical use of contrapuntal devices (in particular, invertible counterpoint, which involves varying by registral reversal a pair of melodies to create a new harmony) differed from his learned use of the technique in the Opus 20 Sun Quartets. Haydn concluded three of the

Sun Quartets with fugal finales, varying multiple subjects by invertible counterpoint, stretto and melodic inversion, but generally avoided such display in 'The Bird,' instead adopting a jocular use of counterpoint while varying brief imitative passages within an otherwise predominantly homophonic texture. This study, building on the contrapuntal concepts of Schoenberg, Patricia Carpenter and Peter Schubert, will illustrate how Haydn uses invertible counterpoint sparingly and strategically in the outer movements of 'The Bird' to contribute to a sense of musical development, to evoke a conversational effect, to build rhythmic tension, and to create textural density and intensity. These movements display Haydn's conversational use of counterpoint, illustrating his efforts to incorporate textural elements of Baroque contrapuntal technique into a truly Classical musical language.

## 2. The Agency of the Cello in Mozart's String Quartet in B-flat major, K.589

Stephanie Mayville, McGill University

This paper unravels the conundrum of the prominent, yet inconsistently treated cello in Mozart's String Quartet in B-flat major, K.589. The piece was written for Friedrich Wilhelm II, King of Prussia and an avid cellist (Parker, 1993); it follows that Mozart would compose an interesting cello part that serves a purpose beyond presenting the bassline. This paper investigates the degree to which Mozart took the player's ability into consideration while composing and how this affects the ease of execution of the part, a parameter often overlooked in scholarship. Using Caplin's theory of Classical form (1998) and Klorman's theory of agency (2016), this paper analyzes the quartet's small and large scale structures and examines how the cello's agency acts upon them and the parts of the other instruments. The paper sheds light on the configuration of passages of rests and of notes, as well as the alternation of registers in the part according to Le Guin's method of kinesthesia in music (2006). The playability of the cello part influences and dictates how the *Allegro* movement in particular unfolds and has implications on the functional role and register of the upper instruments. Examination of the manuscript paper and Mozart's dire financial situation at the time of composition explains why the cello is only prominent in the first two movements of the work, resuming its traditional role as the bassline in the second half (Tyson, 1975).

## Session/Séance 3h: MusCan Panel 2 Breath and Beneficial Practice

### 1. Music as Mindfulness: Re-Imagining Practice

Karen Bulmer, Memorial University of Newfoundland

Mindfulness can be understood as the ability to rest awareness on moment-to-moment experience with an attitude of openness and non-judgment. It is most often cultivated through practice of formal meditation. Studies have shown that mindfulness meditation supports the development of a variety of skills of particular importance to musicians including attention (Lutz et al, 2008) and self-regulation (Tang et al, 2007) and that it may also help reduce music performance anxiety (Ling et al, 2008). Additionally, several musician-meditators have written compellingly about the powerful impact of meditation practice on music learning and performance (Bruser, 2013; Werner, 1996; Bogatin 2014). Does this mean that all musicians should add meditation to their practice regimes? Or are there other ways in which musicians can develop and reap the benefits of mindfulness? An argument can be made that mindfulness makes its most powerful impact on musicians when it is embedded in the process of music-making itself – that is, when music-making is re-imaged as mindfulness practice. I draw on insights from recent research, Buddhist psychology, and my own experience teaching mindfulness to musicians to explore various ways in which mindfulness can be cultivated *through* music practice and what the practical and psychological benefits of doing so might be.

### 2. Exploring the Impact of Group Singing on Adults with Breathing Difficulties

C. Jane Gosine / Kalen Thomson / Jamie Farrell / Susan Avery, Memorial University of Newfoundland

Recent studies have shown that engaging in creative activities, such as singing, can lead to an improved sense of wellbeing for people living with chronic health conditions (Fancourt, 2016; McNaughton, 2016; Goodridge, 2013; Clift, 2012, 2015; Lord, 2012, 2010; Gick, 2011; Bonilha, 2009). This study examines the perceived health benefits of regular organized group singing on individuals with breathing difficulties. The group was specifically designed to provide a musical and supportive environment for those with breathing difficulties in order to encourage full participation in choir activities despite possible limitations imposed by members' medical conditions. Informed by approaches used in respiratory therapy, physiotherapy, speech pathology, music therapy and choral training, the focus is on developing better breath awareness and control; vocal confidence, range, projection and agility; increased upper body movement; and relaxation techniques. Vocal exercises have been developed to match the specific needs of the group, and repertoire is chosen that matches the musical preferences and desired therapeutic outcomes. Since there is currently no support group for people with lung disease in Newfoundland and Labrador, the choir also serves as a support group, providing information on topics of interest to those living with various chronic medical conditions that affect breathing. The findings will serve as a guide to providing multi-disciplinary care for individuals with chronic disease, and engaging members of the community in an arts-based health intervention.



## Session/Séance 4a: CAML

### 1. Archival Dance Collections

Kyla Jemison, University of Toronto

Looking at archival dance collections, this presentation will examine representations of aboriginal culture in music and dance in Canada in the 1930s and 1940s. The Boris Volkoff collection includes photographs and documentation about his ballets *Mon-Ka-Ta*, *Mala*, and *Red Ear of Corn*, featuring music from Ernest MacMillan, Marius Barbeau, and John Weinzweig respectively; material in the Pauline Sullivan collection provides more resources about *Mon-Ka-Ta* and *Mala*, ballets Volkoff created to represent Canada at the 1936 Berlin Olympics. The Cynthia Barrett collection includes correspondence and manuscripts from the ethnomusicologists and ethnographers she worked with to create her *Eskimo Dances* (1946). These archival collections, held at the Toronto Reference Library and Dance Collection Danse, demonstrate the close relationship between music and dance and provide valuable information about the ways in which (white) Canadians in the 1930s and 1940s looked to aboriginal culture to create specifically Canadian performances.

### 2. Preserving the Music O' Canada: Acquisition and Digital Preservation of Our Recorded Heritage

Houman Behzadi / Steve Marks, University of Toronto

This presentation provides an overview of a partnership between the University of Toronto Libraries (UTL) and Naxos of America, through which UTL will acquire and preserve digital backfiles of five Canadian classical music labels. The project is a response to the existing gap in preserving our recorded heritage. It is a pioneering move in that no other institution in Canada or the USA has successfully devised a scalable model of acquiring the digital files of copyrighted music recordings. Following a brief account of the work undertaken by other music librarians in the USA, Behzadi will describe the components of the acquisition model and highlight the importance of collaborations with an aggregator with third-party licensing expertise. Marks will then speak about the process of archiving the files in the UTL preservation system and its relationship with the larger UTL digital preservation strategy.

### 3. In Other News: The Significance of Canadian Media Sources in an Analysis of Local Music Collection Literature

Veronica Kmiech, University of Saskatchewan

Canada's 150<sup>th</sup> birthday is a fitting time to contemplate the significance of local music in building culture and identity across the country. Music libraries have an important role in preserving and providing access to local music for scholarly and general audiences. This research is part of the "Local Music Collections" project (led by Carolyn Doi, University of Saskatchewan). In this work, we conducted a qualitative systematic review and thematic analysis of the literature on local music collections. The presentation will describe the literature review process, focusing on the Canadian evidence, a significant portion of which comes from sources in the media. Analysis of this evidence reveals a snapshot of current, innovative processes for digital collections of local music and shows the potential for these collections to inspire the public and create community.

## Session/Séance 4b: CSTM Panel 1 Instruments as Innovators

### 1. Andrew Tracey's Steelband and the New South Africa

Hallie Blejewski, Wesleyan University

While in London with the musical *Wait a Minim!*, Andrew Tracey became enamored of steel pan. He purchased several instruments, starting a steelband upon his return to South Africa in 1970. Today, there are over 100 steelbands in South Africa, and Tracey's influence extends internationally: Steve Lawrie, once the most prolific pan tuner in South Africa, became the lead tuner at Panyard in Akron, Ohio. While Tracey and Lawrie were falling in love with pan, the rest of the world was shunning South Africa. Making pans, or "tuning," is traditionally learned by observation. Unable to travel to Trinidad, Lawrie spent the 1980s making instruments through trial and error, using Tracey's instruments as guides. It wasn't until the end of apartheid that Lawrie visited Trinidad. This paper explores how pan was eventually embraced in the "new" South Africa as a representation of the harmonious coexistence of European and African musics.

### 2. The Contemporary Santur Playing of Iranian Musician Ardavan Kamkar

Mehdi Rezaei, University of Alberta

In the 1980s, Ardavan Kamkar, an exceptionally talented *santur* player and composer, changed the style of *santur* performance at a very young age. Over the 20th century, the *santur* had become one of the main instruments of Persian classical music due to its ability to allow musicians to create variety of styles in performing it. Kamkar has used material outside of the *radif* (the classical Persian music repertoire), including folk songs of his native Kurdish heritage and western compositional techniques. These elements have made Kamkar's innovations controversial and unorthodox amongst other musicians but popular among the younger generation of musicians. In this article I will explore and analyze Kamkar's music using his published and unpublished works and my interactions with him as his

student. I argue that the multi-layered identity of his compositions and innovations are the result of his extraordinary period when he grew up in post-revolutionary Iran. His hybrid compositions address the challenges of his generation from tradition, modernity, ethnicity, globalization and war to social and political barriers.

#### **Session/Séance 4c: CSTM Panel 2 Unruly Voices from the Performance Archives**

##### **1. The Fassi Connection: Enduring Echoes of al-Andalus in Post-Independence Moroccan Cultural Policy**

Hicham Chami, Columbia University

The transition of Moroccan society following French colonial rule invites an examination into the fate of indigenous Moroccan culture. Counter to French cultural policy during the Protectorate years (1912-1956), which preserved “pre-colonial customs and traditions” (Sater 2010) to bolster its own agenda, “specific local traditions” were later sidelined in order to “establish a rather monolithic, clear-cut, and reassuring image of the newly born State of Morocco” (Baldassare 2004). I contend that the “anointing” of Andalusian music as the premier Moroccan musical genre maintains the iron-clad persistence of the linkage between al-Andalus and Fes and reifies the elite Fassi power structure. I discuss how Pierre Bourdieu’s two-tiered model of arts perception (Bourdieu 1993) elucidates this inquiry into post-colonial cultural policy. The central question: How did Moroccan cultural policy after 1956 both promote nationalism and mirror “the politics of exclusion and inclusion” (Sater 2010)?

##### **2. The Contemporary Historical: Reading UN Archives for Performance in Annexed East Timor**

Julia Byl, University of Alberta

Music scholars working on historical topics have long been constrained by the quality of their archives. And yet the absence of sources like musical notation or treatises can advance alternative strategies for describing past sound-worlds, in all their sonic, performative, and musical richness. Can these enhanced methodologies also help to recuperate a performative past sundered by geography and conflict? In annexed East Timor, a territory occupied by Indonesia, the documentation of musical life seemed trivial compared to human rights offenses. Scholars were denied access to the area by Indonesia, making recent East Timorese musical history as inaccessible as any historical topic. Yet crisis and trauma have never stopped the musical and the performative. In this exploratory paper, I will speak on the recuperation of the performative past from the UN reports on East Timor, seeking to find how the “ethnographic ear” works in the silent world of records.

#### **Session/Séance 4d: IASPM Panel 1 Belonging in Music Videos and Movie Soundtracks**

##### **1. Elmer Bernstein, Norman Gimbel, Meet Disco Duck**

Peter Urquhart, Wilfrid Laurier University

While the direct connections between the music industry and Hollywood predate the conversion to sound at the end of the 1920s (chiefly via sheet music sales), this relationship saw an exceptional flowering in the 1970s, with movie soundtrack albums from *Grease* (Kleiser, 1978) and *Saturday Night Fever* (Badham, 1977), as just two representative examples, utterly dominating the charts. The synergies between music and film were obvious and ascendant in this period, and this paper examines the soundtrack album of the Canadian film *Meatballs* (Reitman, 1979) in this context of synergistic ascendance. Trained as a musician, and on the heels of successfully producing the huge Hollywood hit *Animal House* (Landis, 1978), Ivan Reitman understood and fully exploited the relationship between music sales and making hit films. Along with producer Danny Goldberg, they calculatedly created a soundtrack album that would contain an element of “old Hollywood” (by hiring Academy Award winning composer Elmer Bernstein to compose the score) and acquired songs they felt had a chance of “hitting” in order to increase audience for their summer-camp comedy film. Using both personal interviews with Goldberg and Reitman and industry discourse, this proposed paper examines the *Meatballs* soundtrack album as a popular artifact of the late 1970s and as exemplary of the synergies evident at that time between the music industry and Hollywood.

*Keywords: music industry, Hollywood, pop culture industrial synergies, Bill Murray*

##### **2. Warp’s Music Videos: Affective Communities, Genre, and Gender in Electronic/Dance Music’s Visual Aesthetic**

Mimi Haddon, University of Portsmouth / University of London

This paper focuses on the videos on the “Warp Vision” DVD from 1989 to 2004, as well as archival sources and interviews with Warp’s management and creatives, to provide an overview of the history of Warp’s music videos, and to interrogate the videos’ generic and social identity. The paper is interdisciplinary in approach, combining methods from popular music studies, film studies, and production studies throughout, and is divided into three sections. The first section is concerned with the conditions for the emergence of Warp’s music videos, arguing their emergence has been the result of connections made through informal networks and “affective alliances” (Grossberg 1984). In the second section I discuss the musical and visual aesthetics of Warp’s videos, examining the extent to which Warp can be considered to have a “house style.” I respond to work by both Carol Vernallis (2013) and David Brackett (2005; 2015) to argue that any identifiable “house style” in Warp’s videos is related to issues of genre and

identity. In the final section, I explore questions of genre and identity in more detail, seeking to problematise the appearance of Warp as an electronic/dance music-heavy, male-centric label. I do so by looking more closely at the interplay between the micro- and macro socialities of cultural practice and experience (Born 2011: 376). I therefore look at the production process of Warp's videos at the micro social level, specifically concerning gendered labour and collaborative creativity. My hope is to hold in productive tension Warp's rich and diverse history as a label and place of work, and the more reified impression of Warp as a label associated with a predominantly white male demographic and a particular genre of popular music.

*Keywords: music video, genre, gender, electronic/dance music, Warp*

### 3. Sailing Through the Internet with Lil Yachty

Kristopher R.K. Ohlendorf, Western University

In less than a year, Lil Yachty (born in 1997) went from recording music in his bedroom in Atlanta to acting as a strong generational voice for an emerging youth. This paper explores the role of the Internet in Lil Yachty's rise to cultural prominence. Lil Yachty initially gained attention in online rap communities in late 2015 and his career skyrocketed after *Lil Boat the Mixtape* was released in early 2016. By the end of the year, he had released two mixtapes, was featured on a #5 Billboard Hot 100 hit, and appeared in a Sprite commercial with LeBron James. Lil Yachty proclaims himself the "King of the Teens," and the last song on his mixtape *Summer Songs Part II* features voice recordings of teenage fans confessing the considerable positive impact that his music has had on their lives. In the chorus, Lil Yachty himself croons, "So many people ask me how I do it," to which he admits, "I don't know, I don't know." This paper aims to clear up Lil Yachty's confusion. I look explicitly at how the Internet has influenced Lil Yachty's career. His music has been described as "post-regionalist" in how it inhibits digital spaces more than physical ones. Consequently, Lil Yachty acts as a voice for a highly geographically dispersed yet technologically connected generation. I analyze and discuss the role of the Internet in how it strongly influenced both Lil Yachty's music as well as how his fans relate and understand themselves within it online. This paper concludes by further examining how Lil Yachty acts as a seminal example of the Internet's aesthetic influence on popular music as well as a means to understand how an emerging Internet-bred generation of music fans creates a sense of belonging online.

*Keywords: hip-hop, cloud rap, the internet, online culture, millennials*

## Session/Séance 4e: IASPM Panel 2 Genre, Belonging and Sociality

### 1. "Now You Cyah Have Cahnaaval Wit' Out Chutney Bacchanal": Chutney Soca and the Politics of Un/Belonging

Darrell Baksh, The University of the West Indies

The final refrain of Trinidad and Tobago's national anthem proclaims: "Here every creed and race find an equal place," a valorization of the country's multifaith and multiracial composition. Tropes such as "all ah we is one," "rainbow nation" and "unity in diversity" validate a sense of multicultural pride despite a postcolonial history dominated by black political governance where Indo-Caribbean practices were, and continue to be, marginalized in favour of black cultural expressions – calypso, Carnival, and steelpan – as foremost symbols of a nation in decolonization. While Indo-Caribbean cuisine is celebrated and savoured by the Trinidadians of non-Indian descent who partake in it, Indo-Caribbean music does not enjoy the same privileges. Remembered and reconstructed by descendants of indentured labourers from Bhojpuri-speaking India, chutney – so called because of the 'heat' its timbres generate – remains a subsidiary sound despite its contemporary fusion with soca, Trinidad's black popular party derivative of calypso. I address processes of inclusion and exclusion by examining the politics of musical un/belonging in chutney soca music. Using textual, content and discursive analyses, I show how and why these ideologies have shaped what is in/visible in the popular, mainstream spaces of radio, fêtes (parties), nightclubs, 'de road' (Carnival parade routes) and movie theatres in Trinidad and Toronto, home to a large Indo-Caribbean diasporic population. I consider the accompanying tensions, negotiations, and implications of un/belonging at a time when debates and conflicts over race and nationalism abound in Trinidad, in order to critique and disentangle the complexities of hybrid identity formation. I argue that chutney soca reveals a politics of un-belonging in Trinidad and its Canadian diaspora, in contrast to a Carnival rhetoric that celebrates national belonging, as Indo-Caribbean communities continue to find their "place in this world," one that is never fully black nor fully 'Indian' but always in-between.

*Keywords: belonging, Carnival, chutney soca, Indo-Caribbean, Trinidad*

### 2. "The Music Played the Band": The Jamband Genre and Musical Sociality

Melvin Backstrom, McGill University

All music is social but some music is more social than others. Undoubtedly one of the most explicitly social genres of music is what is commonly referred to as "jam-bands" or "jambands." Largely inspired by the improvisation-heavy, performance-focused psychedelic rock group the Grateful Dead (1965-95), this genre is now incredibly popular with hundreds, if not thousands, of groups performing it on a regular basis. Defining characteristics include stylistic eclecticism (from bluegrass to EDM), the foregrounding of collective improvisation, and constantly

changing set-lists. But along with these that are internal to the musical form are some key external ones, pertaining to musical performance as a thoroughly socialized experience. Rather than conceived in terms of active musicians performing for a listening audience, within the jamband community performances are thought of as symbiotic creations of musicians and audience members, in which their collective energy and connectivity provide the necessary inspiration. Although other genres presume such a relationship to varying degrees nowhere is it more emphasized than among jamband partisans. But is it socialist music? Some people have certainly argued that it is, perhaps most recently Jordy Cummings who, in “Reclaiming the Dead” (in the online journal *Red Wedge*, 9/2016) argues that the Grateful Dead should be understood, and by analogy its jamband descendants, as explicitly socialist musicians. But while there certainly is “an unusual egalitarianism” within the jamband genre there is also a distinctly libertarian suspicion of government action and controls, as well as a highly conservative, in its literal sense, understanding of aesthetic experience. Therefore perhaps, following Marx’s taxonomy of different kinds of socialism in part three of the *Manifesto*, the jamband community is constitutive of some kind of conservative socialism. An exploration of this possibility, and of its implications, will form the basis of my presentation.

### 3. Relating to Surf Music: Foridian Surfers as Esthetic Communities

Anne Smith, Florida Institute of Technology

This paper attempts to demonstrate that the surf lifestyle negotiates with the cultural industry to appoint and take ownership of locally coined surf musics distinct from the global stereotype of the genre. These micro-categories of musics allow singular communities of surfers to express both connection and distinction through their consumption of music. Belonging communities determine themselves through the collective validation of their own surf subcultures’ esthetics. This article focuses on surfing communities in Florida and claims that while looking west toward Hawaii and California for their heritage, Florida surfers have built a singular identity marked by their esthetic choices, as their relation to music shows. Ethnographic observations on the Space Coast of Florida put forward the sociocultural critique of a sub-style of surf music enabling the enactment of a sense of belonging. The study relies on theories of diverse and non-exclusive disciplines including psycho-sociology, philosophy, and ethnomusicology. It establishes links between strategies of identity construction, sociocultural representations, and the esthetics of a certain type of music among surfing communities. The reception of a surf discourse displayed in legitimized surf music is analyzed to decode the conditions of access to the affinity groups and the applications of the surf ideology from a performative point of view. The final conclusion shows that these groups negotiate the criteria of legitimacy and authenticity through the command of their own representations and esthetics reflected in the music they validate. Having mapped out authentic communities of surfers in previous research, I attempt to prove that they can reveal a redefined and legitimized surf music. Through authentic musical expression, surf subcultures can build, modulate, protect, and express spatially and timely marked identities.

*Keywords: surf music, belonging, Florida, esthetics.*

### Session/Séance 4f: IASPM Panel 3 Reimagining Musical Belonging

#### 1. Exclusive Access for the Excluded: Integrated Social Dancing and Popular Music within Toronto’s Black Population at Mid-Century

Seika Boye, University of Toronto

The history of social dance within Toronto’s black population is largely undocumented, resulting in significant gaps in African-Canadian and Canadian historical narratives. Despite shifting municipal, provincial and federal equal rights legislation in 1950s Toronto, leisure culture remained segregated. Alternative venues where African-Canadians gathered for social dancing include the Home Service Association, Universal Negro Improvement Association and University Settlement House. While each of these organizations had unique mandates, they all hosted dances that were attended by both black and non-black populations. These social dances played otherwise inaccessible African-American blues and rock and roll music and resulted in repeated and ongoing interracial community gathering that was not a reflection of dominant mainstream culture. The emerging African-American popular music that provided the soundtrack for the aforementioned dances was not available for purchase in Southern Ontario and largely came across the Canada-US border via African-Canadian railway porters. A handful of black Torontonians who played their personal record collections at dance events provided access to the most recent African-American popular music, which my research argues became central to interracial gathering and identity formation – especially within Toronto’s black youth population – at mid-century. This work emerges at the intersection of dance studies, Black Studies, performance studies, visual culture, and historiography. I look to Canadian contexts pertaining to social dance, legislation, trans-cultural exchange, leisure venues and music to inform close readings of photographs, newspapers and oral histories. I argue against reading African-Canadian documents and histories through dominant African-American historical narratives, proposing that historical and cultural overlaps are best understood in tandem with moments of departure into African-Canadian specificity. Following dance scholar Julie Malnig’s proposal that within social dancing “community [is] created as a result of the dancing”

(1998: 4), the dance events I discuss become a site of revelation about race, class, gender, generation and the African-Canadian population at mid-century.

*Keywords: social dance, African-Canadian, history/historiography, dance studies, youth*

## 2. Situated Composition and Topologies of Audio Production

Samuel Thulin, Lancaster University

In this presentation I will focus on the concept of ‘situated composition,’ using it as a way of examining developments in mobile audio production technologies and practices. Situated composition draws attention to the specific circumstances in which sound production takes place. With mobile devices and apps offering heightened mobility and ease-of-use, ways of working with sound increasingly may be undertaken by users at a range of skill levels and in a wide array of contexts outside of controlled environments designed for audio work. For example, one might use an app like Samplr to record the ongoing sounds of a place and to transform, edit, and compose with those sounds during a public transit commute. Situated composition emphasizes the interconnections between the situation in which composition unfolds and the process of composition, approaching composition as inherently distributed and collaborative in multiple ways. This approach to the situatedness of creative processes is informed by feminist science and technology studies (such as Haraway’s ‘situated knowledges’) and resonates with recent developments in studio studies (Fariás and Wilkie, 2016). Emerging topologies of the ‘studio’ facilitated through mobile apps provide an opportunity for deeper exploration of audio production’s entanglements with place, space, and situation. Drawing primarily on interviews carried out with fourteen musicians, composers, sound artists, and producers who use mobile devices and apps in their sound work, as well as on research conducted through analysis of podcasts and forums, I have identified seven approaches to using mobile interfaces that entail varying relationships between practitioners, sounds, tools and the surroundings in which practices are carried out. A focus for this presentation will be issues of skill, knowledge, and legitimation, and their particular configurations at the interstices of popular music, apps for audio production, and ideas of situatedness.

*Keywords: mobility, apps, audio production, situatedness, place*

## 3. Fire Dance and Fire World in Southern Thailand

Tiffany Pollock, York University

Thailand’s islands, widely popular among diverse types of tourists looking for beautiful beaches, parties and/or luxurious relaxation, are also infamous for a particular performance that sets the beach vibe every evening, on nearly every island: fire dancing, which is almost exclusively performed by Thai and Burmese men, is now an essential aspect of beach nightlife. Most beach bars and hotels employ fire dancers to entertain and socialize with tourists at nightly parties and events. This transnational movement practice found its way to Thailand via early backpackers and has grown into a large scene that is intimately intertwined within the affective economy of the tourism industry. Building off fieldwork with fire dancers on Koh Samui, I consider how cross-cultural encounters brought through tourism, an industry fraught with issues and inequalities, can also foster creativity and community. The growth of fire dancing in Thailand showcases the participatory nature and creative potential of exchange within touristic borderzones (Bruner 2005). This paper will highlight how performers use fire dance not only as a mechanism to gain economic and social capital, but as a platform to build community, alliances and intimate economies (Wilson 2004). The creation and functioning of these “fire worlds” are set against, and in tension with, the backdrop of the tourism industry in Southern Thailand.

*Keywords: dance, tourism, community, economies, affect*

## Session/Séance 4g: MusCan Panel 1 Harmonic Function

### 1. Harmonic Function in Rock: A Scale-Degree Approach

Mark Richards, Florida State University

Theorists have tended to view harmonic function in rock as so radically different from that of the common practice that it necessitates a theory founded on completely different terms, as in Quinn and White 2015, Nobile 2014, and Doll 2007. This paper counters that a scale-degree approach to function adapted from Harrison 1994 illustrates how the traditional functions of Tonic, Subdominant, and Dominant operate in rock, even in progressions that are atypical of the common practice. Since many of these progressions involve the submediant and mediant chords, this paper will focus on them, identifying four means by which they express function: agent discharge, the rule of fifths, activation, and association. This scale-degree approach demonstrates that, no matter how different rock’s syntax may seem from that of the common practice, understanding harmonic function in rock necessitates only a recalibration of an established set of tools rather than an altogether novel one.

### 2. Harmonic Polysemy Through Linear Displacement in Late 19<sup>th</sup>-Century Chromatic Tonality

Kyle Hutchinson, University of Toronto

While root and quality – traditionally-valued elements for identifying harmonic function – are valuable in approaching what McCreless (1982) terms “classical tonality,” fixating exclusively on these two dimensions impedes

the analysis of late nineteenth-century chromatic tonality. Root and quality are often prioritized at the expense of other elements, such as behaviour and context, which play pivotal roles in determining harmonic function in chromatic tonality. This paper argues that an as-yet unrecognized harmonic polysemy is operative in chromatic tonality, resulting when harmonic dimensions conflict under the precedents of classical tonality. The linguistic term polysemy describes words with multiple possible meanings, such as ‘bank.’ I adopt the term harmonic polysemy to describe the property whereby chords have the potential to function in multiple ways within the same context, defined here as a key ( $V^7/b$  II and the Ger<sup>6</sup>, for example). I contend that understanding chromatic tonality as an extension of classical precedents necessitates acknowledging the polysemic potential of conventional chords based on their contextual behaviour, not their vertical structures, and theorizing harmonic extensions to account for such idiosyncrasies. My examples, drawn from late nineteenth and early twentieth-century repertoire, elucidate instances of harmonic polysemy derived through the displacement of linear phenomena: unresolved 6–5 suspensions, unresolved 6/4 dissonances, and the displacement of chromatic passing tones to sound simultaneously with the chord form the diatonic precedents from which I derive harmonic extensions. I conclude that despite the more recent focus on non-tonal approaches to chromaticism, harmonic syntax remains a largely unexplored and under-developed area of chromatic tonality.

### 3. L’Autre dominante: La Sous-dominante comme fiction scientifique dans la théorie musical avant et après Riemann

Mary Blake Bonn, Western University

Un canard reflété dans un lac est à la fois symétrique et asymétrique. Même s’ils ont l’air d’être identiques, le canard et sa réflexion sont inégaux parce que celle-ci dépend sur celui-là. Un analogue musical de cette relation est celle qui existe entre la dominante et la sous-dominante. Dans les théories d’harmonie, nous considérons souvent la sousdominante comme étant égale à la dominante. L’idéal du rapport symétrique entre ces deux accords est particulièrement important dans l’œuvre de Hugo Riemann. En suivant Alexander Rehding (2003), je considère la sous-dominante de Riemann comme fiction scientifique : un béquille logique qui est utile, mais qui n’est pas vrai. Je suis les racines de la sous-dominante de Riemann, et ses ramifications pour les théories musicale qui suivront, en me servant de l’idée de la fiction scientifique. Je commence avec Jean-Philippe Rameau, Moritz Hauptmann et Arthur von Oettingen, passant après à Riemann lui-même. J’explore ensuite le rôle de la sousdominante et la pensée Riemannienne dans les théories plus récentes de Daniel Harrison et David Lewin. La fiction des dominantes symétriques nous invite d’entrer dans une réalité où les objets et leurs réflexions—les canards et les sous-canards—se réfèrent de façon réciproque. Des grands développements dans la théorie harmonique ont eu lieu dans cette réalité. Mon discours aborde donc la fiction scientifique d’un espace tonal symétrique et les opportunités que cette fiction a créées pour la théorie musicale du vingtième siècle et d’aujourd’hui.

## Session/Séance 4h: MusCan Panel 2 Hammered (II): Piano, Modernist, Canadian

### 1. Mini-Concert: Selections from *15 for Piano* (2012) by Howard Bashaw

Roger Admiral, University of Alberta

*Wheels within wheels*. Although stylistically diverse to a startling degree, the work’s fifteen movements nevertheless unfold in an overarching concert narrative, one both propelled and unified by a strategic ebb-and-flow of textural contrast and temporal momentum. Containing four, five and six movements respectively, the three sub-groups of movements (labelled ‘Parts’) are roughly parallel in design, and each unfolds the same basic narrative of contrasting movements as the combined, overall fifteen. Each Part begins with a flashy, toccata-like *moto-perpetuo* movement, and each ends with a developed, programmatic narrative inspired by ancient mythology. Six *Gallery Short* movements are distributed across the three groups and are based on brief, programmatic, snapshot-like images, either real or imagined. Other movements can be described according to the specific use of the keyboard (various combinations of black and white keys), or by the fixed number of associated voices (movements that use exclusively one, two, three or four voices throughout). In a manner similar to successive scenes in the playwright’s driving script, the three Parts generate broad, progressive stages of increasing intensity and drama that lead to an inevitable, final climax. *15 for Piano* was co-commissioned through the Canada Council for the Arts by Roger Admiral, Winston Choi, Douglas Finch, Corey Hamm and Kyoko Hashimoto.

### 2. Electronic Technologies and Glenn Gould’s Virtuosity

Paul Sanden, University of Lethbridge

This paper examines Glenn Gould’s efforts, primarily through recordings and broadcasts, to frame his own musical identity and public persona – becoming, in effect, the first modern-day virtuoso to structure a career around the extensive (and exclusive) use of recording and broadcast technologies. After exploring Gould’s particular status as a virtuoso musician, and the methods he employed in the practice of that identity, I investigate Gould’s place within a broader context of musical virtuosity – first, by considering continuities between 19th-century concepts of virtuosity and Gould’s case; and second, by considering how Gould represents new formulations of musical virtuosity –

particularly those dependent on his use of electronic technologies – that have continued to flourish in the 21st century. Musical virtuosity, in short, is a changing terrain, dependent for its definition upon the culture and time in which it is encountered (Bernstein 1998; Deaville 1997, 1998, 2003). My work builds on this concept by investigating how concepts of virtuosity formed in an age of ubiquitous electronic technologies are formed not only in response to a longstanding tradition of virtuosity, but also in response to the sound technologies that characterize current musical practices: recording, broadcasting, and other digital media. Particularly significant in Gould's case are the extent to which his musical performances were “manufactured” in the recording studio, and the extent to which he employed mass media, especially CBC radio and television broadcasts, to shape his public image.

### 3. Examining Keith Hamel's *Touch* for Piano and Interactive Electronics (2012) as a Performance by Megumi Masaki

Friedemann Sallis / Jeffrey Boyd / Martin Ritter, University of Calgary

This paper examines a performance by Megumi Masaki (Brandon U) of *Touch* for piano and interactive electronics (2012) by Keith Hamel (UBC). As with most live electronic music, numerous aspects of this composition escape conventional notation: for example the micro-tonal and spatial manipulation of sound, as well as the musical outcomes of motion capture tracking of the pianist's hands during performance. Though they are useful for an analysis of the piano part, the score-based analytical methods of traditional music theory (pitch-class set analysis, neo-Riemannian theory, etc.) are insufficient for a study of the composition as a whole. In order to come to terms with this remarkably successful work that cannot be consigned to staff paper, we have undertaken a study of the creative processes of both the composer and the performer. This information will guide our interpretation of an ambisonic recording of the three-dimensional sound field generated by a performance of the work. Grounded in a thorough study of the composer's working documents, this study hopes to shed light on the audio data of the performance through an analysis of the sound field. Our analytical method will use the techniques of computer vision to decompose the sound field according to the salient musical features of the work. The paper will present the multiple methodologies we are using in this study, as well as our preliminary findings.

### Session/Séance 4i: MusCan Panel 3 Voix-Geste

#### 1. Quand la voix n'a plus besoin de mots: Dépasser la texte par la dramaturgie vocale

Katia Le Rolle, Université de Montréal

La voix, véhicule du langage et instrument du chanteur, permet de communiquer avec ou sans le support des mots, grâce à ses capacités expressives. La présente communication a pour objectif de montrer les corrélations qu'il existe entre les divers aspects expressifs de la voix, et ses diverses méthodes d'analyse et d'investigation (phonostylistique, personnages vocaux, imaginaire vocal), à travers le concept de dramaturgie vocale. Il s'agit ainsi de mettre en exergue ce que la voix permet d'ajouter comme significations, images et univers, à l'histoire racontée le temps de la chanson. En me basant sur des exemples tirés du répertoire du métal symphonique, je montrerai alors comment les diverses possibilités vocales sont utilisées pour dépasser le texte chanté, puisque la voix est effectivement capable de signifier bien plus que le texte, d'être bien plus qu'un support des mots.

#### 2. La signification expressive du corps de Tanya Tagaq dans ses improvisations musicales scéniques

Sophie Stévanec, Université Laval

La musique est plus qu'un ordonnancement de données à caractère sonore (Middleton 1993, Desroches et al.2014), elle est aussi geste vocal ou instrumental, communication entre musiciens et le public, et, dans bien des cas, avec le chercheur (Baby 1992: 16-17; Le Marec/Faury 2012). De même, la communication n'est pas que verbale : elle comprend également des gestes physiques ou les inflexions vocales (McNeill 1992/2005). Dans les performances improvisées de Tanya Tagaq, plusieurs éléments sont frappants concernant l'utilisation du corps. L'hypothèse est que les mouvements du bras, des mains, du corps de Tagaq sur scène possèdent, tout comme les sons qu'elle produit, une dimension symbolique pertinente pour la performance et se coordonnent dans une même expression. Tagaq connaît la tradition du *katajjaq*, qui n'est pas qu'une pratique ludique féminine: c'est aussi un chant agissant symboliquement sur l'esprit des animaux ou l'imitation de bruits environnants. L'objectif est d'explorer ce qui se dégage d'une improvisation musicale de Tagaq sur le plan des rapports voix/geste. Peut-on identifier une typologie de correspondances voix/gestes lors d'une performance de Tagaq? Pour explorer son geste musical en rapport avec la production du son, les données sont générées par la captation des mouvements et de la voix lors de performances scéniques (LARC et Palais Montcalm, janvier-février 2016), à partir d'un système de motion capture (VICON), d'un microphone de gorge et d'un traitement informatique. Étant donné sa signification expressive pour l'auditoire, nous pourrions saisir ce que signifie ou exprime le mouvement corporel en lien avec les émissions vocales de l'artiste.

### 3. Comprendre la cohésion entre le genre punk hardcore et la sous-culture straight edge par l'étude des usages de la voix dans la musique: l'exemple de la scène musicale punk hardcore montréalaise

Stéphanie De Rome, Université de Montréal

Le genre musical punk hardcore, émergeant dans les années 1980, se caractérise par un déploiement de tous ses paramètres, en comparaison avec le genre punk original qui était son précurseur (Haenfler 2004). La scène punk hardcore, associée au mouvement straight edge, est à la fois un genre musical et une sous-culture qui sont indissociables. Ce sont les valeurs et le système idéologique très rigides liés à cette sous-culture qui en font sa particularité (Smith 2011; Stewart 2012). Ces derniers entrent en contradiction avec la musique punk hardcore elle-même, et sa façon de repousser toutes les limites d'un point de vue musical et esthétique. Cette communication, en prenant l'exemple de la scène punk hardcore montréalaise, proposera des pistes de réflexion pour expliquer cette contradiction présente au sein du punk hardcore, qui est très peu étudiée au sein de la littérature actuelle, particulièrement en ce qui a trait au cas du punk hardcore montréalais. L'étude des usages de la voix dans le genre punk hardcore permet une meilleure compréhension de ce paradoxe, ceux-ci contribuant grandement au déploiement de l'expressivité du genre, influençant sa réception et permettant la transmission des valeurs associées à la culture straight edge parmi les auditeurs. On constate que c'est finalement la production, l'utilisation de la voix et son influence sur la réception par les auditeurs qui crée une cohésion entre les paramètres musicaux hyper déployés du genre punk hardcore et les valeurs très rigides de la culture straight edge qui, à première vue, semblent être en contradiction.

### Session/Séance 4j: CSTM Workshop, Hold the Fort: The Importance of Song in the Labour Movement of 1900-1950

Leo Feinstein, Independent Scholar

We will explore the use of song in bringing a sense of comradeship to the labour movement, and discuss the staying power of songs like "Hold the Fort," written ca. 1890. To make it easy for workers to remember, existing tunes were often borrowed. The strident "We Shall Not be Moved" gets its tune from the hymn "I Shall Not be Moved." A favorite of the American worker, "Solidarity Forever," borrows the tune of "The Battle Hymn of the Republic." Some labour songs from Cape Breton Island will be explored, including two archival CDs of coal and steel mining songs from the 1920s and 1930s and recordings made by Men of the Deep, a choir of working and retired coal miners. Finally, we will look at some songbooks that were available during this period, including the First and Second People's Songbooks, and the IWW Songbook.

### Session/Séance 5a: CAML

#### 1. Helmut Kallmann's Calling: A Renewed Vision for 21st-Century Musicology and Librarianship

Maria (Vincenza) Calderisi, Library and Archives Canada, retired and James K. Wright, Carleton University

There can be no more important task for Canadian musicology than to foster a thorough understanding of the music that has played a significant role in both shaping and reflecting Canada's cultural history. And there can be no better moment than Canada's sesquicentennial to celebrate and reflect on the legacy of CAML co-founder Helmut Kallmann, arguably the most important and influential music librarian in Canadian history. Kallmann championed Canadian music in all of its manifestations, embracing Canadian folk, indigenous, popular and art musics in his library work, collections development, scholarship, and advocacy. His visionary project, national in scope, would constitute his life's work. How can we update and learn from Kallmann's extraordinary vision and legacy as we enter the twenty-first century? As we face new challenges in understanding the notion of culture and nationhood in the new millennium, this paper poses a fundamental question: "WWKD" ("What would Kallmann do?").

#### 2. A Place in this Faculty: Building Community Through Teaching and Mentorship

Jan Guise / Katherine Penner, University of Manitoba

The presenters will describe a collaborative project that uses the ACRL Framework for Information Literacy and its application to a music history curriculum. The project enhances the Eckhardt-Gramatté Music Library's role as a partner in the Desautels Faculty of Music. The partnership creates a sense of community among librarians, music faculty and students and establishes the Library as a truly embedded place within the faculty. The presenters will also discuss the eight-year mentoring relationship that began this project. Mentorship has strengthened their sense of belonging, to the profession and to the institution. Through regular job shadowing, networking opportunities, and professional collaboration, mentoring fosters knowledge transfer and could enable succession planning during Jan's transition to the University of Toronto. The University of Manitoba now has a viable option for temporarily filling the role with a skilled individual until the position is posted and a permanent replacement is hired.

#### 3. Hot Topic Discussion: The Future of Music Librarianship in Canada

CAML Board

The 20<sup>th</sup> century brought significant changes to the way music is created, transmitted, studied, taught, and archived. Members of the CAML Board discuss the challenges and opportunities that these and other recent changes have created for music librarians.



## **Session/Séance 5b: CSTM Panel 1 Agential Performance and Contentious Belonging in First Nations Activism**

### **1. To Know and To Be Known: Questioning the Musical Relationship between Inuit and their Canada**

Jeffrey van den Scott, Memorial University of Newfoundland

Studying Canadian music which presents the North as an idealistic space alongside ethnographic study of an Inuit community reveals a complex relationship expressing the desire to know one another. For Inuit, there is a need to be heard and understood from their own perspective. For musicians of the Canadian North, southern popular music connects them to the South. Inuktitut songwriting – be it country, pop/rock, or dance music – suggests not only the need to be heard, but also for their culture to be respected and valued within the nation's multicultural rhetoric. Despite these efforts this music is rarely heard in the South, creating a disconnect between populations showing an increasing need to know and to be known. This paper focuses on Inuit-made popular music which seeks to speak not only to the Inuit audience, but also to the South, exerting a sense of belonging for Inuit within Canada.

### **2. 'Strong Women,' Feminisms and First Nations Women**

Anna Hoefnagels, Carleton University

Since the 1960s First Nations women in Canada have assumed increasingly public roles as political activists, and many Indigenous women are creating music with activist agendas. Recent political activism in Canada (e.g. Idle No More, demands for an inquiry into Murdered and Missing Indigenous Women) featured women, music, and musical instruments at the vanguard of public demonstrations. Although these social movements and musical creations are characterized by strong female leadership, with agendas that address issues affecting Indigenous women, 'feminist' is not a label commonly associated with them. This presentation engages with the literature that addresses female musicians and leaders to illustrate the myriad ways that these individuals are referenced, to argue that 'strong women' do not necessarily identify with a 'feminist' label, and to argue that culturally-appropriate language, which is not necessarily 'trendy' in the academic world, must be respected.

### **3. Resonances within the Aboriginal Popular Music Scene in Quebec: Identity and Belonging, Relationships, Indigenization and Dwelling**

Véronique Audet, Memorial University of Newfoundland / Université du Québec à Chicoutimi

For Algonquian Aboriginal peoples in Quebec, music plays a fundamental role. Through music, they assert and construct identities and relationships to the world, in order to live well and to empower the self and the group in their environment. In the contemporary Aboriginal popular music scene in Quebec, indigenized music and associated events and media, albeit in other forms, continue to engage the relational and vital sense of ancestral shamanist musical traditions. The concepts of resonance and ontology of dwelling, or relational ontology (Ingold, Wikan, Bird-David, Descola), enable the analysis of those musics and that scene in terms of relations and belonging dear to Aboriginal peoples. Resonance refers to the sonic and vibratory dimension that permits communication and echoes of sensitive effects through music playing and hearing-feeling: resonance is then a relation established and shared through vibrations, that generates corporal, minded, emotional and spiritual feeling and sense.

### **4. Singing on a National Scale: Hearing Indigenous Women's Voices Through Contemporary Throat Singing**

Liz Przybylski, University of California, Riverside

What can we learn about belonging within a Canadian multicultural nation when throat singing, made primarily by Inuit women, has become prominent in the national imaginary at the same time that Inuit women, and Indigenous women more generally, are at increased risk of physical and sexual violence? I illustrate the means by which musicians are using contemporary iterations of throat singing to focus attention on Missing and Murdered Indigenous Women, highlighting Tanya Tagaq's social media activism and compelling performances. Unlike previous outsider uses of throat singing as a kind of arctic aural tapestry, these agential performances show how Indigenous women are leading national conversations that reveal the causes of and offer solutions for violence. In this moment, a dramatic shift is imminent as Canadians from all walks of life are starting to listen.

## **Session/Séance 5c: CSTM Panel 2 Roundtable: Alliance Studies – Practical Applications in Musicologies**

### **1. Creating Community Alliances – The Suzuki Method**

Sophie Bisson, York University

In 1945, Japanese violinist Shinichi Suzuki began a small talent education movement now internationally known as the Suzuki Method. Suzuki believed that musical ability, like language acquisition, was developed rather than inherited (1983, 8), and that parental involvement is crucial in the development of these abilities. As a consequence of high parental involvement and the desire to subscribe to the Suzuki philosophy of teaching, alliances are formed amongst teachers, families and communities of particular Suzuki schools as well as with the larger Suzuki community. I study and contextualise these alliances and propose to expand the field of Alliance Studies to include community alliances.

## 2. Citation and Collaboration: Alliance and Technology

Doug Wilde, York University

The identity of most contemporary (North American, European, “Western”) composers, regardless of genre, is defined in some way by alliances formed through the use of modern technology. The internet, digital sampling, and digital recording, all facilitate alliances that would have been unimaginable a few decades ago. My experience with digital technology, especially as a composer/producer, will allow me to offer some thoughts, and perhaps a unique perspective, on alliances formed through citation and collaboration.

## 3. Language and Dialect – Canadian Choirs and Contemporary Compositions

Natasha Walsh, York University

I expand on Beverley Diamond’s ‘Language and Dialect’ category of her Alliance Studies model. The choral directors and composers Leo Marchildon of Charlottetown, Prince Edward Island and Michel Guimont of Ottawa, Ontario highlight different regions. I demonstrate their efforts to forge alliances, and discuss groups that may be excluded by them. This paper is centred around the annual Christmas Midnight Mass of Notre-Dame Cathedral Basilica, featuring Guimont’s Schola Cantorum Choir, and Marchildon’s recent composition *Canada, Our Dear Home*, performed at the 50<sup>th</sup> Flag Day Anniversary celebration in Charlottetown.

## 4. Access and Ownership: From Distinctiveness to Mainstreamness

Levon Ichkhanian, York University

The tipping point between distinctiveness to mainstreamness could be both beneficial and disadvantageous in world music. Finding the right balance between the opposing factions of access and ownership, citation and collaboration, language and dialect and genre and technology, is needed to contract patron discourse in order to secure and maintain audience sustainability. When successful, the music itself can become a recognized genre in its own right, but at what sacrifice to its original intent? I will share through my experiences as a performer and composer, the positive and negative impacts of balancing the alliances outlined in Beverly Diamond’s Alliance Studies Model through world music in contemporary society, specifically as they relate to Armenian music.

## Session/Séance 5d: IASPM Panel 1Diasporic Identities and Belonging in Canada

### 1. “A Fag Like Me”: Sounding Audiotopia in the Face of Xenophobia

Craig Jennex, McMaster University

In “More Than Aware,” a single from his 2013 album *Turban Sex*, Kanwar Anit Singh (aka Sikh Knowledge) offers a critique of the progressive, queer liberal narrative that has gripped the Canadian imaginary. Through his complex, potentially audiotopic musical performances, Singh links ostensibly disparate languages, sexual desires, religious experiences and musical genres to challenge this pervasive homonormative narrative. Ours is a moment in which gayness, particularly when it collides with whiteness, ostensibly proper gender performance, wealth, and normative behaviours, aligns closely with the projects of the State. This phenomena was particularly apparent in Singh’s home province of Quebec during the legislative discussion around Bill 60 – the proposed “Charter of Values” – in which certain religious garments (and the individuals wearing them) were presented as a threat to the safety of LGBTQ citizens. This event is symptomatic of what Judith Butler argues in *Frames of War*, that representations of “terrorist masculinity” are at their most salient when juxtaposed with the acceptable, productive gay and lesbian Westerners who embody progressive ideals. And, as Jasbir Puar argues, the turban (especially after 9/11) is “accruing the marks of a terrorist masculinity” as the turbaned man “now inhabits the space and history of monstrosity, of that which can never become civilized” (175). While these politics are ascribed to Singh’s body, through his spectacular performance of self this conventional framing collapses. Singh effects this collapse in his music, which critiques the simplistic narratives of progress that deem him both pre-modern (by virtue of his religion) and properly modern (through his gayness). “More Than Aware” features layers of political commentary: English and Punjabi, Sufi devotional music and early hip-hop influenced emceeing, and contrasting grooves that feature slippery, intentionally confused, rhythmic signification and musical temporalities. Shifting between English and Punjabi, as well as a short break that emphasizes ska-influenced, pan-West-Indian patois vocality and slang, Singh makes audible the complexity and consistent failure of static notions of identification and refutes the queer liberal ideals that pervade Canadian culture. *Keywords: queer music cultures, audiotopia, Canadian xenophobia, diasporic culture, homonormativity*

### 2. The Nu-Tarab Soundscape: Diasporic Arab Identities and Performative Spaces in Canada

Jillian Fulton, York University

This research concerns the changing identity politics of Arab-Canadian diaspora communities in Toronto within the context of nu-tarab, a performative space and community. Situating my project within theories of “performative space” (Skinner 2014) and “worlds of sense” (Classen 1993), I will ascertain how music – as the meeting point between people and space – has the ability to establish and recreate individual and collective identities (Cohen 1995) and how it can either generate a sense of belonging or a lack thereof. My research will explore the extent to which nu-tarab music and culture mirrors contemporary North American underground dance music culture. I examine the

way that intense emotional connection to this music serves to recall and reinforce collective Arab identities that bind past and future (Danielson 1997, Shannon 2003) through the following questions: How does the music's new media and counter-cultural context affect the meaning of the performance and its resulting tarab experience for participants? How and why do these affectual experiences shape the collective identities and narratives of Arab people today? Through an analysis of these experiences, I investigate the implications of nu-tarab culture's effect on current socio-political, religious, and cultural landscapes and domains with a view to understanding how such performances shape identity-formation away from "Home".

*Keywords: identity, Arab diasporas, underground dance music scenes, sensory anthropology, performance*

### 3. The World Has Gong Crazy! Filipino-Canadian Gong Fusion and Identity-Building

Juro Kim Feliz, McGill University

This paper will explore an emerging scene of Filipino-Canadian artists in Toronto amidst the increasing immigrant Filipino populations in Canadian cities. As cultural spaces have migrated along with peoples, the *kulintang*, as an indigenous gong ensemble in the Southern Philippines, managed to cross borders as well. Canada's values on multiculturalism and diversity cultivated the conditions for diasporic communities to construct complex imaginaries of citizenship for themselves, streaming from an intricate web of identities that can be contextualized by Benedict Anderson's concept of "imagined communities" (2006) and Aoileann Ní Mhurchú's rethinking of "citizenship" (2014). Which identities do Filipino-Canadian artists uphold? How does Canada and being Canadian play a role in their aesthetic and political stances? How do they invoke belongingness within diverse spaces? As the *kulintang* gongs in Toronto slowly gain visibility not only through its fusion with hip-hop beats but even with its inclusion in sound design for video games, examining the role of the *kulintang* and the cultures of hip-hop and spoken word in intergenerational interactions among Filipino-Canadian artists potentially unveils an existing musical platform where both Canada and the "homeland" is reconstructed, experienced and even objectified within Canadian spaces. A study of the relationship between the artist and the cultural object also comes in play as the compositional process involved in producing music tracks utilizes the *kulintang* not only as colour, melodic and textural material, but also as an embedded signature of identity, whether operating on reviving a "past" identity or glorifying a "present" one.

*Keywords: gongs, Filipino-Canadian, belonging, diaspora, identity*

## Session/Séance 5e: IASPM Panel 2 Ethnographies of Exceptional Dancers and Musicians

### 1. Tahtil Shibbek: Shooting from the Hip. Reconfiguring the Musical Situatedness of Belly Dance Outside Egypt

Siouxie Cooper, Independent Scholar

Egypt is a musical nation, the common learning style is oral/aural for example the Quoran is memorised through singing it; music has a prominent cultural significance in Egypt. Music is a performance frame for Belly Dance, and more recently a revision of the cultural situatedness of that music is heralding a move away from the Orientalist pastiche representation of the popular dance towards a contemporary female performance art. By contrast in Europe and North America visual/verbal learning style is dominant with Belly Dance's visual characteristics taking precedence over musical interpretation in the Belly Dancing body. In this paper I demonstrate a cultural turn on the European and American Belly Dancefloor in which dancers are embodying a new musical and cultural understanding of the sonic, rhythmic and lyrical content of the music of Egypt. Belly Dance is a popular dance culture rooted in Egypt but one that has travelled and been exported extensively around the world. Belly Dance as a community of shared popular dance practice (Lave and Wenger: 2001) in the UK and in North America provides a variety of hybrid music to dance to, rooted in the Egyptian musical canon but also divergent from it. One significant consequence is that Belly Dance in Egypt is highly improvisational and performative whereas outside Egypt it has become choreographed and embedded in a fantasy notion of the Orient. The cultural turn towards a new understanding of the musical frame of Belly Dance has brought about a more improvisational style of dance along with other performative devices such as the dancer's relationship to the audience. Tahtil Shibbek is a prime example of the meaning found when dancing to the words of the song, which in turn brings to the fore a new level of humour, audience interaction and the embodiment of the bawdy high female camp presence on stage. I argue that the "narrative of authenticity" (Cooper: 2012) related to the musical situatedness of the dancer on the Belly Dancing floor is paramount. I will demonstrate with the use of YouTube recordings the cultural turn found in current Belly Dance practice outside of Egypt. I will also physically present the differences and demonstrate with a recording of the music how the sonic and lyrical structures and the rhythmic underpinning of the music operate in a Belly Dance performance.

### 2. Bodies in Competitive Dance: A Site for Social, Economic, and Cultural Consumption

Nicole Marrello, York University

Current television shows *So You Think You Can Dance* and *Dance Moms* have brought increased public awareness to the popular dance form that is competitive dance. In actuality, this dance event is rich in history and has been practiced within Ontario for close to seventy-years. According to Barbara Herrnstein Smith the location of meaning

within an art form not only makes it possible to consider how the practice functions, but within what conditions, and for whom. Nevertheless competitive dance has been largely investigated from a position grounded in moral panic, with focus turned towards improper technique, suggestive body movements, and inappropriate costuming. Conversely competitive dance has the opportunity to be read as a product within popular culture, thus providing the possibility for deeper understanding in areas surrounding youth and consumption. Using the theories of Simon Frith, Sherril Dodds and Lisa McCormick this talk will uncover the social and economic relationships that exist between the participants of competitive dance. This dance event *created* and *produced* by adults, *executed* by children and *purchased* by their parents forms a unique production cycle unlike other children's competitive endeavors. Through in-depth fieldwork it was uncovered that dance and music once shared a competitive history under the sponsorship of the Kiwanis and Peel Musical Festivals. Therefore, this talk will also consider the ways in which competitive dance has been promoted, creating a separation from the "competition festival" format. Finally, by locating meaning and value within the participants of competitive dance, concepts of social, economic, and cultural capital will be explored, uncovering the impact they have upon the consumption of competition.

*Keywords: dance, competition, media, youth, consumption*

### 3. Negotiating the First Dance Ritual at American Weddings: How do Non-Traditional Dancers Interact with a "Traditional" Dancer?

Kathryn Rochelle, Independent Scholar

Within conventional American weddings we can observe a microcosm of the cultural codes and social pressures which exist in society at large. Just as wedding rituals change to reflect society, the wedding industrial complex adjusts to meet the needs created by the newly altered ritual. The industry exists in a state of flux and at times contradiction, resulting in modern weddings which incorporate an admixture of both real and invented traditions. As such, a bridal couple's first dance is by no means a continuous or stable element of wedding ritual. This paper questions the conventional or "traditional" first dance and explores how this dance interacts with social change and the commodification of American weddings. Several groups or subcultures which had previously been excluded from the traditional white wedding have received greater access and acceptance in the late twentieth century, including same-sex and intercultural couples who utilize the first dance in one of two ways. One, the dance may be a marker of cultural legitimization through symbolic assimilation of mainstream ritual. Or two, the dance might appropriate and redefine dominant conventions of love and marriage. Thus, the bridal couple's first dance is a flexible ritual which requires only superficial, external consent of participants which simultaneously preserves their autonomy by changing and adjusting elements of the ritual itself. This research utilizes anthropological methodologies and draws upon the author's ethnographic experience as a professional wedding dance instructor over a period of four years.

*Keywords: wedding dance, ritual, same-sex couples, intercultural couples, tradition*

### 4. ¡Toronto tiene su cosa!: Salsa Musicians in Toronto

Sean Bellaviti, Ryerson University

*¡Toronto tiene su cosa!* ("Toronto has its thing") is how one Chicago-based journalist has described the salsa scene in Canada's most populous city (*Vívelo Hoy*, May 5, 2013). This shout out, though just a whisper in the great din of US music journalism, nonetheless seemed to confirm what many locals players had already suspected. From the 1990s to the late 2000s, Toronto's salsa musicians progressed from performing mainly in cover bands to forming accomplished ensembles with original repertoires and identifiable styles. Some reasons for this transition appear intensely local and indeed tenuous, such as the fact that a substantial number of performances occur in one venue: Toronto's *Lula Lounge*. Others are tied to events taking place much further afield, including the steady influx of Cuban musicians since the mid-1990s. The scene's cultural geography has also posed significant barriers to its development. As a genre salsa maintains very strong associations to specific cities throughout the USA, the Caribbean and South America, and for this reason Toronto musicians are often overlooked by international recording labels. Moreover, within Canada, salsa is a niche (micro)music (Slobin 2000) that for varying economic and sociological reasons tends to limit the pool of competent musicians to only the country's largest cities. The scene's steady transition into a more established and increasingly transnational performance centre has had a significant social impact, heightening competition and the importance of strong musical networks or "nexuses" (Packman 2007, 2009 and 2011). I examine the political economy of Toronto's salsa scene, focusing on the social and economic challenges facing local musicians and its impact on performance competences (Brinner 1995). I also extend Lise Waxer's pioneering ethnography (1991), identifying important changes and continuities in the way salsa is performed Toronto.

## Session/Séance 5f: IASPM Panel 3 Hip-Hop Infrastructures, Identity and Social Change

### 1. Hip-Hop Infrastructures

Alexandra Boutros, McGill University

Canadian hip-hop culture is hardly unified, constituted by overlapping historicities and identities of multiple indigenous communities; African and Caribbean diasporas; "francophonies"; and distinct geographic and urban

environments. And yet, the plurality of Canadian hip-hop is often subjected to a unifying set of infrastructures that shape hip-hop's reception and success both within the Canadian context and outside it. This paper maps how iterations of Canadian hip-hop circumscribe and liberate particular affective and practical transnational and transcultural affiliations even while carving out spaces of belonging inside the Canadian pop culture imaginary. I explore how policies (from 'Canadian content', to noise ordinances), performance infrastructures (from the availability of venues for independent artists to hip-hop's relationship to the Juno Awards), and conditions of production and distribution (from DIY production to piracy) shape the visibility (or invisibility) of Canadian hip-hop in multiple public spheres. By looking at the cultural production of Canadian hip-hop, I hope to open up a discussion about how assumptions about race and ethnicity, belonging, and nationhood, are encoded into the structures that make hip-hop public. This paper explores how Canadian hip-hoppers navigate both popular discourses about the genre and transnational flows of popular music production. Redressing a failure to plot Canadian hip-hop production as part of a larger cartography of the black diaspora (Gilroy 1993; Palmié 2008), this paper will examine how grassroots Canadian hip-hop reaffirms the local as both a site of production and cultural belonging, albeit a sometimes contested one.

*Keywords: hip-hop, Canada, black diaspora, cultural production, infrastructure*

## 2. #blacklivesmatter: Social Change Through Krump

Deanne Kearney, York University

On June 15th, 2016, *The New York Times* interviewed a local Toronto Krump dancer, Amadeus "Primal" Marquez, about the experiences of young black men in Canada being profiled by police. Primal, along with other Toronto dancers, during the emergence of the Black Lives Matter movement, performed locally and on video to represent their own experiences of racial profiling. For this project, I interviewed krumpers, including Primal, to think through the relationship of dance, music and violence. In this talk, I argue that popular music scholarship has neglected the meaningful role of dance in representations of violence in music videos and live performances. Likewise, analyses of dance performances have neglected to think through the relationship between popular music and dance in the aesthetics of dance performances. In this case, Primal and his collaborators notably danced to Kendrick Lamar and JCole in their online video about racial profiling. I address the different typologies of violence from symbolic violence (Bourdieu) to social movements related to police brutality through an investigation of Primal, Rhino, and OG's video Black Fruit.

## 3. "She a Yardie": Translocalism and Jamaican/Canadian Identity in the Music of Michie Mee

Niel Scobie, Western University

For many members of black diasporic communities in Canada, music has played a vital role in remembering – and maintaining a sense of connectedness to – one's cultural heritage while simultaneously providing opportunities to construct and perform hybridized identities. A case in point is Jamaican-born Michie Mee, a prominent figure in Canadian hip-hop for several reasons. She is a successful female MC in a highly male-dominated performance sphere. Furthermore, she was the first Canadian rapper to gain acknowledgement and support from established hip-hop acts such as Boogie Down Productions. However, what makes Michie Mee especially unique is her articulation of a recognizable hybrid identity that projects both Canadian and Jamaican sensibilities. Throughout her career, she has promoted a Jamaican/Canadian identity within a range of lyrical, visual, and sonic signifiers, thereby affirming what Murray Forman identified as the "highly detailed and consciously defined spatial awareness" that is so central to hip-hop culture. By examining select recordings and videos, I analyse the ways in which Michie Mee, like many Canadian hip-hop artists, articulates a sense of translocality, performing a particular kind of double consciousness that has set the work of many Canadian hip-hop artists apart from their American counterparts historically.

*Keywords: translocalism, hybridity, identity, hip-hop, Jamaica*

## 4. Picturing Wild Style: Photography from the Bronx Block to the Gallery Wall

Vanessa Fleet, York University

How are the actions and performances of urban street art and hip-hop music communities captured and re-presented in the discursive spaces of the photographic archive and exhibition? What are the social, political, and aesthetic factors that affect how intangible forms of street art are documented, made permanent, curated, and disseminated? What broader implications and consequences does visual documentation carry for street performance? Focusing on Martha Cooper's photographs of urban youth communities and hip-hop subcultures in New York in the post-civil-rights era of the 1970s and early 80s, this paper examines the interplay between action and observation, and the impact of lens-based media in disseminating street art forms. An American photojournalist born in Baltimore, Maryland in the 1940s, Cooper began documenting the esoteric yet quotidian art practices, lives, and performances of young graffiti writers, artists, and street dancers in New York's African American and Latino neighbourhoods in the 1970s. B-boying and graffiti writing presented subversive triumphs of wit that acted counter to the social and economic circumstances that excluded young artists from the dominant narrative of white middle-class America.

Rather, the circulating image economy brought such subjects into relation with new spectators, expanding the field in which practitioners of hip-hop's subcultures operated. Critics and community members alike have linked the increased visibility and inclusion of hip-hop's art forms and its rise in mainstream culture with the commercial exploitation of its talented young practitioners and a negation of the movement's original countercultural imperative. Drawing connections between the visual imperatives of artists such as Gil Scot-Heron and Beyoncé Knowles, the paper concludes by questioning the politics and parameters of hip-hop's visual expansion, and the curatorial embrace of hip-hop aesthetics in museum and gallery culture and the sphere of 'high' art.

*Keywords: photography, hip-hop, art exhibitions, collections, graffiti*

## Session/Séance 5g: MusCan Panel 1 Getting Theatrical

### 1. Love's New Weapons: Intersections of Culture, War, and Music Theatre in Early Eighteenth-Century Spain

Virginia Acuña, University of Victoria

An unprecedented shift in the portrayal of Cupid took place in the Spanish mythological zarzuela during the years surrounding the War of the Spanish Succession (1701–14). For the first time ever Cupid was depicted not as a god of chaste or erotic love but as a god at war with other deities. In every battle lost, Cupid lamented his defeat and struggled to regain his power. This paper begins by exploring the cultural understanding of Cupid in early eighteenth-century Spain as articulated by Spanish mythographers of the era (Pérez de Moya, Baltasar de Victoria, and Juan Bautista Aguilar) and described in the earliest representations of Cupid in Spanish theatre. It then explores the intersection of culture, war, and music theatre in one case study – the zarzuela *Las nuevas armas de amor* (*Love's New Weapons*, 1711) – while suggesting that in this work the figure of Cupid functioned as an allegorical representation of the Spanish king, and that the deity's struggles for power mirrored the monarch's plight during a time of great political instability. The analysis of this repertory – largely unexplored in both Spanish and Anglo-American musicology – illuminates Spanish musico-theatrical traditions during a little understood period in the history of Spain. More broadly, it contributes to our understanding of eighteenth-century theatrical history.

### 2. Idéalisme et réalisme dans *Don Quixote* de Roberto Gerhard

Judy-Ann Desrosiers, Université de Montréal

La production musicale du XX<sup>e</sup> siècle compte plusieurs adaptations du *Don Quichotte* (1605) de Miguel de Cervantès. Les interprétations varient, de la lecture comique à la réflexion philosophique. Dans cette dernière veine, le ballet *Don Quixote* du compositeur catalan Roberto Gerhard (1896-1970) propose une version en apparence traditionnelle du récit cervantin, mais qui, dans le contexte de l'après-guerre civile espagnole, se révèle riche en allusions politiques. Les études consacrées au *Don Quixote* de Gerhard discutent la symbolique de ce personnage (Sánchez de Andrés 2013) sans s'attarder aux liens entre l'œuvre littéraire et la partition musicale. Dans cette communication, nous évaluerons la portée politique de *Don Quixote* en examinant la construction de l'œuvre musicale à la lumière de l'œuvre littéraire de Cervantès. Deux chapitres du premier tome du roman sont retenus par Gerhard dans le scénario du ballet : le chapitre 11, où Don Quichotte exprime son idéal de la chevalerie, et le chapitre 22, où il libère des condamnés aux galères dans une vaine tentative de réaliser ses idéaux. Ces deux épisodes du roman s'enchaînent dans l'œuvre de Gerhard (« The Golden Age » et « Paso doble de los galeotes ») et constituent deux passages contrastés par lesquels Gerhard rend évidente une opposition binaire entre réalisme et idéalisme, rendue audible par des jeux d'orchestration, opposant les vents et les cordes. En comparant l'œuvre littéraire et la partition de Gerhard, nous montrerons qu'il développe un discours politique qui fait écho à la défaite des républicains en Catalogne.

### 3. Intelligent, Mystical and French: Maurice Bouchor's Little Wooden Actors at the Petit-Théâtre de la Marionette

Catrina Flint, Vanier College

Best known today for his poems set to music by various composers of the French *mélodie*, between 1888 and 1894, Maurice Bouchor produced works for marionette theatre, ranging from adaptations of Greek classics and Shakespeare to original pieces on mystical themes – all set to music by Ernest Chausson or Paul Vidal, and sometimes Casimir Baille. The scant scholarly literature devoted to this repertoire tends to underscore its relationship to symbolism (Branger 2000, Gosselin 2000, Lucet 2003). Indeed, this is borne out to some extent in the reception of his works, in period reviews by Jacques du Tillet, Jean Frolo, Georges Pellissier and others. Symbolism aside, in this paper, I argue that Bouchor's works also appealed to French audiences for reasons of national pride and due to renewed interests in religion and regional culture. Period writings by Ernest Renan, Henry Fouquier and others position Bouchor's works in the context of a long line of "lettered" puppets – to borrow Paul Ginisty's phrase – found in works by Georges Sand, Louis Darthenay and Louis Lemercier de Neuville. But Bouchor's plays were also deeply connected to folk traditions: already in 1888, Anatole France recognized in Bouchor a, "poétique folie du folklore," who made use of a specific type of *marionnette à claviers* modelled on those used in religious *crèches*

from Provence. Finally, some of the music for Bouchor's works was either borrowed from or came to stand in for the folk repertoire that was being enthusiastically collected and published during this same period of time.

#### 4. The Press Reception of *Pelléas et Mélisande* and Competing Aesthetic Trends in French Avant-Garde Opera Aesthetics

François de Médicis, Université de Montréal

Controversial press reviews of the 1902 premiere of Debussy's *Pelléas et Mélisande* are often interpreted in the scholarly literature as a sign of disarray toward the radical novelty of the work (Douche, Branger and Herlin 2012). Reception studies have also tackled various political and nationalist issues (Pasler 1987, Kelly 2008, 2012). But these assessments have failed to take into account the political controversies over the aesthetics of the avant-garde which grew up around operatic works that were premiered in the five years leading up to *Pelléas*. In this paper, I first survey competing aesthetic trends that significantly contributed to the climate in which *Pelléas* was received: Bruneau and Charpentier's avant-gardist Naturalism, d'Indy's French Wagnerism, and the emergence of a third, independent path, characterized by a dreamlike atmosphere, first exemplified by Erlanger's *Kermaria* (1897), and later by Debussy's *Pelléas* (1902). While important historical studies have shed light on tensions between d'Indy and Bruneau, the position of Erlanger has been largely overlooked (Huebner 1999, Giroud 2010). In the second part of the paper, I show how these aesthetic stakes bring into sharp focus the coded rhetoric used in three 1902 articles in which Debussy defends his opera. The post-Wagnerian style and aesthetics of *Pelléas* are plain, but the composer's doggedness in advertising them is a way to position himself within the avant-garde landscape. Moreover, we understand why he insists that his symbolist plot, "despite its atmosphere of dreams, contains much more humanity than those so-called documents of real life."

#### Session/Séance 5h: MusCan Panel 2 Chinese-Canadian Musical Belonging

##### 1. How Harmonious is Chan Ka-Nin's *Harmonious Interest*?

Eric Hung, Rider University

In 2013, Toronto-based composer Chan Ka Nin and playwright Mark Brownell wrote a "Symphonic Theatre" work entitled *Harmonious Interest*. Scored for two actor-singers, dancer, solo percussionist, solo *hulusi* (a Chinese reed instrument) and orchestra, this work commemorated the 155<sup>th</sup> anniversary of Victoria's Chinatown. The work tells the story of Wong Sam Mo, a fictional Chinese worker who arrived in Victoria in 1884. Soon after his arrival, he met Wong Ying, a letter-writer who helped him adjust to life in Canada. Chan and Brownell do not shy away from portraying the difficulties of being Chinese Canadians in the late nineteenth century. The music often highlights the clash of cultures, and the plot of the work alludes to difficult work conditions, homesickness, and the head tax that the government imposed on people of Chinese descent in 1886. In the last scene, which is set in contemporary Victoria, a descendent of Wong Sam Mo honors his Great Great Grandfather, and celebrates the development of multiculturalism in Canada. Named after the arch that stands at the entrance of Victoria's Chinatown, *Harmonious Interest* serves two "practical" purposes. First, it was part of the Victoria Symphony's efforts to reach out to the Chinese community. Second, the work served to educate both Chinese and non-Chinese audiences about the history of Chinese Canadians. As a work commissioned to help celebrate Chinatown, the plot of *Harmonious Interest* concluded, perhaps not surprisingly, with a rather positive note. The music, however, tells a more complicated story.

##### 2. "Make It More Chinese": Reconstructing Cultural Identity in Diaspora Through Music and Martial Arts

Colin Patrick McGuire, University College Cork

For over fifty years, Toronto's Hong Luck Kung Fu Club has been (re)producing Chinese identity in one of the world's most multicultural metropolises. At the core of the group's curriculum are martial arts that include not only self-defence skills, but also percussion music for accompanying performances of choreographed fighting moves and lion dance. Intense training in these interdisciplinary practices is a powerful tool for transmitting embodied meanings, values, and beliefs. At the same time, practitioners use martial arts, lion dance, and percussion to negotiate identity in diverse ways. I position kung fu as a type of strategic discourse that is as much creative and performative as it is combative. Hong Luck elders have explicitly stated their broad mandate is to preserve and promote traditional Chinese martial arts in Canada, but they have simultaneously remained committed to the specificity of their lineages from the Taishan County region of southern China's Guangdong Province and their history as a community of practice in Toronto. Furthermore, the club has long acted as a bridge to non-Chinese Canadians by teaching openly to all ethnicities and giving public performances. Fieldwork for this project was conducted during eight years of participant-observation and performance ethnography, and the discussion is theoretically rooted in cognitive semantics and phenomenology. This paper argues that Chinese kung fu, lion dance, and percussion play an important role in (re)constructing the identity of practitioners, patrons, and audiences in the Greater Toronto Area, but do so in flexible and emergent ways.

### 3. Singing the Quotidian Chineseness: Songs in a Chinese Geriatric Centre in Multicultural Toronto

Yun Emily Wang, University of Toronto

In this paper I explore how music may provide texture and routinize quotidian everyday life in ways that productively contrast performative engagements with identity politics in the Chinese diaspora. Based on extended ethnographic research in a Chinese nursing home in suburban Toronto, I first situate the nursing home's explicit mandate to provide "culturally appropriate care" in discourses on Canadian multiculturalism and in the history of Chinese immigration to Canada. I then trace how this mandate is manifest in practice through a fixed repertoire of roughly twenty Cantopop "nostalgic oldies" from Hong Kong in the 1970s and 1980s. These songs circulate in the broader diasporic Chinese media public, and in the nursing home, the administrators rely on the songs' symbolic referentiality to negotiate and articulate their conflicting notions of "culture," of Chineseness, and of aging in the transnational context. In contrast, the aged elderly residents find non-referential meaning in the sonic materiality of this fixed repertoire, which allows them to enact sociality within the nursing home, engender contact with the diasporic network, and aestheticizes their experiences of the daily life despite having relatively little control. Framing my analyses of the elderly residents in Henri Lefebvre's *rhythmanalysis* (1992), which theorizes repetition as the interface between space and time, I argue that to the extent this fixed repertoire of "nostalgic oldies" can strategically signify difference and cohere ethnic or cultural identities, in the constant repetition it also becomes an important avenue through which people make sense of the spaces they inhabit.

### 4. The Millennium Chinese Orchestra: Playing Tensions of the Old and New

Heidi Chan, York University

The Millennium Orchestra, a community Chinese orchestra formed in 2008 and based in Mississauga, Ontario, is comprised primarily of immigrant retirees from Hong Kong, China, and Taiwan. Most of its members began playing and learning their instrument after retirement. The backgrounds of its members range from former professors and nuclear physicists to housewives and post office workers. Since its inception, the Millennium Orchestra has performed in numerous community events and annual concerts across the Greater Toronto Area. In May 2016, the orchestra embarked on its first tour to Calgary, performing for various senior homes and collaborating with a local church choir, and it will be travelling to Vancouver for its second tour in the summer of 2017. In this paper, I explore the socio-cultural and musical dimensions that make up the story of the Millennium Orchestra, and in particular the vision of its artistic director and founder, Bill Ko. I argue that the orchestra has flourished through two major factors: a strategic combination of both participatory and presentational music-making practices (Turino 2008), and a careful selection and arrangement of musical repertoire (traditional Chinese music and Cantonese pop songs) tailored specifically for the musical sensibilities of its members and intended audience. I frame this narrative in a discussion of the interplay between notions of new and old (new skills/experiences/relationships/arrangements vs. old lives/bodies/memories/songs), and the enactment of their dynamic tension that form the unique music-making site that is the Millennium Orchestra.

## Session/Séance 5i: MusCan Panel 3 Minimalisms

### 1. Sharing with the World: Clarifying the Connections Between Betty Freeman and Steve Reich

Twila Bakker, Independent Scholar

Betty Freeman (1921–2009) was well known for her role as a patron of American art and music in the 20<sup>th</sup> century. According to her own reckoning between 1964 and 2005 she provided 425 grants, commissions (sole and partial), and general financial assistance to 82 composers, performers, recording projects, copyists and other "music people". She gave 36 grants to Steve Reich (1936– ), making him the most frequently funded of any of her music people. Such a relationship was unusual for both parties. Freeman's approach to commissioning was diverse, widespread and was not frequently duplicated. Reich too, as he became more established as a composer – as is reflected in his score commissions – tended to draw monetary support from different people and organizations rather than returning to one funding source repeatedly. Utilising documents from Freeman's personal papers housed in the Special Collections and Archives of the University of California San Diego, I seek to uncover the intricacies of Reich and Freeman's working relationship. How was this relationship established? What was it about Reich's music or persona that drew Freeman's support? How was Freeman's support manifest, was it simply monetary or did it have additional musical or promotional aspects as well? Beginning with Freeman's outlook on patronage and moving through the variety of her financial support to the social network she established, this investigation will clarify how Freeman was a significant, yet relatively unknown, influence on Reich's career for the last quarter of the twentieth-century.

### 2. Minimalism in the "Wild Zone"? Compromise and Counter-Hegemony in Ann Southam's *Rivers*

Sarah Feltham, Independent Scholar

In the decades after 1945, many Canadian composers embraced a project of cultural-nationalist modernization and 'decolonization,' and sought to participate in international modernist or postmodernist movements. At the same time, however, these composers frequently expressed ambivalence about modernist (American and European) notions of



canonicity, progress, and prestige. English Canadian composers in this context would produce music that is stylistically, technically, and ideologically flexible – a kind of double-voiced discourse that imports or utters the sounds of the modernist metropolis, but inflects, unsettles, and strikes compromises with the ideologies and power structures that accompany those sounds. This paper situates the minimalist works of Canadian composer Ann Southam in this context. Drawing on critical discussions of music and visual art, I establish a basis for understanding minimalism as a distinctively American and implicitly masculine practice. With particular focus on *Rivers* (1979-81), I then explore the ways in which Southam ‘clears space’ in minimalist practice for feminist or Canadian nationalist expression. I argue that Southam’s emphasis on the tactility and repetition of her minimalist keyboard compositions as a metaphor for “women’s work” contrasts the mechanical or industrial aesthetic of American minimalist visual art discussed by Karl Beveridge and Anna Chave, while her peripheral cultural position, perhaps paradoxically, gives her the freedom to dissolve a presumptive boundary between modern and postmodern by merging serial and minimal techniques.

### **Session/Séance 5j: MusCan Lecture-Recital, Modes of Spontaneity in Non-Idiomatic Improvised Music**

James McGowan, Carleton University and William Richards, Grant MacEwan University

Improvisation in music has existed throughout time, but the last fifty years have seen the rise of a specific musical tradition, which many call “non-idiomatic improvised music.” Some can trace this new genre back to the free-jazz explorations of Cecil Taylor, Ornette Coleman, Sam Rivers, Lester Bowie, and Sun Ra, while the music of John Cage, Lucas Foss, Karlheinz Stockhausen, Pauline Oliveros and William O. Smith provide an historical tradition in art music. In addition, many global music traditions feature numerous improvisational practices; improvised music today typically includes a plethora of such influences in rhythmic, timbral, textural, and other musical domains. What improvisation means in any given context is how performer and listener – or active and passive participants – respond to the flow in the spontaneity of the moment. By way of framing explanations and three musical “pieces,” this lecture-recital outlines some of the different approaches or modes that improvised music can take as performed by two experienced improvising pianists playing two pianos. The use of non-traditional, graphic-notation scores is a type of approach that generates cues to be interpreted differently but collaboratively by each performer involved. Another approach is that based upon some pre-determined, verbally agreed upon process (e.g., a melody, a sound image, a specific tonal or stylistic coordination or juxtaposition). Finally, this tradition is also evident when a group of musicians create collaboratively without any pre-determined plan.

### **Session/Séance 5k: CSTM Film Series 2, *Doug MacPhee and Cape Breton’s Celtic Piano Style* (2016)**

Chris McDonald / Richard McKinnon, Cape Breton University

*Written and Directed by* Chris McDonald and Richard MacKinnon

*Produced by* Chris McDonald, Richard MacKinnon and Darcy Campbell

Scholars, musicians, and writers from a number of backgrounds have tried to describe what gives Cape Breton’s fiddle style its distinct flavour. There is no doubt that the fiddlers’ rhythms, timing, ornamentation, attack on the bow, and other violinistic details are key to that sound. But there are many who have commented also on the piano accompaniment style of Cape Breton as something that has contributed to the character of the fiddle and dance music of the island. This film draws together interviews with some leading Cape Breton pianists and fiddlers to explain the style’s origins, characteristics and influence on the traditional scene in the Maritimes. Doug MacPhee of New Waterford is profiled as a pianist who developed an elaborate solo style, performing the fiddle melodies in the right hand while performing full accompaniments with his left. During the film, MacPhee shares his deep knowledge of the tradition and its history.

### **Session/Séance 5l: MusCan Mini-Concert Vocal Works by Oskar Morawetz and John Beckwith**

Jane Leibel, soprano / Maureen Volk, piano (Memorial University of Newfoundland)

This mini-concert features songs by two distinguished Canadian composers, Oskar Morawetz and John Beckwith. Oskar Morawetz’s *Sonnets from the Portuguese* is a set of four songs with texts by Elisabeth Barrett Browning, whose husband sometimes referred to her as his “little Portuguese.” Written in 1955, these musical settings reflect Elisabeth Barrett Browning’s feelings of unworthiness in her love for Robert Browning. John Beckwith’s *Stacey*, written in 1997, is a sung monologue – a one-character mini-opera – based on passages from Margaret Laurence’s 1969 novel *The Fire-Dwellers*. Stacey McAindra, the central character, is a middle-class wife and mother in the 1960s. The honesty and earthiness of Margaret Laurence’s heroine, Stacey, is vividly captured by Beckwith’s range of musical expression.

## Keynote Plenary 2 / Séance plénière principale 2

### Mutual Acceleration: Why the Modern City Changed Music, and How the Music Industry Became an Agent of Urban Change

Kwende 'Memetic' Kefentse

As the world wrestles to develop new modes of pluralism and prosperity, particularly in our cities, how do the places we build and the culture we create / consume help, or hinder that effort? In this presentation Kwende connects the worlds of historical urbanism, cultural studies, and modern public policy to bring theory together with practice. By cross-pollinating works from scholars like Walter Benjamin, Bill Hillier, Tim Lawrence and others with his own experience as a cultural practitioner (DJ, Musician, Label Owner) and policy maker, the presentation demonstrates how the conversations around placemaking and culture – specifically music – in our modern cities is helping to drive the pluralism and prosperity that we are all developing together.

*Keywords: urbanism, pluralism, space syntax, club culture, hip-hop, disco, music cities*

Comment les lieux que nous construisons et la culture que nous créons ou consommons aident-ils ou entravent-ils nos efforts en vue de créer de nouveaux modes de pluralisme et de prospérité, surtout dans nos villes? Dans cette présentation, Kwende jette des ponts entre les mondes de l'urbanisme historique, des études culturelles et de la politique publique moderne pour unir la théorie et la pratique. Par une pollinisation croisée entre les œuvres de chercheurs comme Walter Benjamin, Bill Hillier et Tim Lawrence, entre autres, et sa propre expérience comme intervenant culturel (animateur, musicien, propriétaire d'une maison de disque) et décideur, il montre dans sa présentation comment les conversations au sujet de l'aménagement de lieux et la culture – particulièrement la musique – dans nos villes modernes aident à alimenter le pluralisme et la prospérité auxquels nous contribuons tous ensemble à développer.

*Mots clés: urbanisme, pluralisme, syntaxe de l'espace, culture des clubs, hip-hop, disco, villes musicales*

## Session/Séance 6a: CAML

### 1. EMI Music Canada Archives: Challenges and Opportunities

Regina Landwehr, University of Calgary

In 2014, the University of Calgary received the massive and complete EMI Music Canada fonds, dating from the 1950s to 2012. It contains audio and video recordings from studio sessions to final mixes for distribution, album cover artwork, music awards, artist photographs, and administrative records from its core departments. EMI Music Canada and its incorporated label Capitol Records had a significant impact on Canadian popular music culture in the second half of the twentieth century, developing acts in a range of genres, including Tom Cochrane, Stompin' Tom Connors, Anne Murray, Glass Tiger, Kim Mitchell, Helix, the Rankin Family, Susan Aglukark, The Tea Party, and Nickelback. The presentation will provide an overview of its contents, and address challenges and opportunities in terms of copyright, ongoing business use, privacy protection, copyright issues and preservation efforts involving the magnetic media, as well as outreach activities with community partners.

### 2. Wikidata, Music and Community: Leveraging Local Music Festival Data

Stacy Allison-Cassin, York University and Dan Scott, Laurentian University

Wikidata is a sister project to Wikipedia that provides a knowledge base and the rough equivalent of authority control for assertions about entities in Wikipedia. Beyond this, Wikidata creates powerful structured data which can reveal relationships in research tools such as Google searches, and can enhance library bibliographic data with rich contextual information. This talk will take data from two Ontario festivals, as well as examples from other GLAM (gallery, library, archive, museum) initiatives, to demonstrate the ways Wikidata can be used to leverage existing data that we in libraries create to expand access to information related to local music communities.

## Session/Séance 6b: CSTM Panel 1 Mediated Belonging in Musical Cultures

### 1. Attachment and Inspiration in Open Source Music Communities

Jacob Danson Faraday, Memorial University of Newfoundland

Open source technologies are an increasingly important feature of contemporary computerized living. I examine the user communities of open source composition software (OSCS), such as PureData, SuperCollider, and ChucK, which encourage supportive user contributions, irrespective of their musical preferences, through the exchange of information, ideas, problem solving techniques, and design features. By situating themselves within these user communities, isolated computer musicians develop close associations, a sense of belonging, and even responsibility, which inspire further musical and technological advancements. Because OSCS is free to use, configure, and distribute, musicians often adopt it as part of a larger political agenda that challenges established forms of ownership. However, some OSCS can actually reinforce institutional power relations. In these cases, distribution, use, and community contributions rely heavily on a private, institutional setting, which will naturally limit the number of affiliated users.

## 2. *Soirée canadienne*: Modernity, Kitsch, and Folklore on Television in Quebec, 1960-1983

Laura Risk, McGill University

From 1960 to 1983, the television show *Soirée canadienne* showcased amateur folk singers, dancers, and instrumental musicians from across the province of Quebec. The program was the meeting place of two visions of rural Quebec: an intensely local and practical vision of a modernizing countryside, and a broad and historically rooted vision of rural folk and lifeways as carriers of national identity. I argue that *Soirée canadienne* bent both of these visions in the service of popular entertainment and, in the process, narrowed the musical definition of folk, or traditional, music. I also use *Soirée canadienne* as a means of interrogating the longtime association between folklore and kitsch in Quebec. I argue that the notion of folklore carries with it a presumption of authenticity, and the question of whether or not a folklore performance is kitsch hinges on the viewer's determination of the locus of that authenticity.

## 3. The Heavenly Voice of a Nation: Iranians' Nostalgia of Shajarian's Ramadan Chant as the Embodiment of National Identity

Nasim Ahmadian, University of Alberta

Since the Islamic revolution of Iran in 1979 and the political changes on national radio/television, the Islamic rituals of Ramadan have been integrated with Rabbanaa, an Islamic chant comprised of Rumi's poetry and Qur'anic texts performed by maestro Mohammad-Reza Shajarian. Embraced by Iranians for thirty years, Rabbanaa was banned on media in 2010 due to Shajarian's criticism against the government. Religious or not, Iranians shared the recording electronically with nostalgia and objection. This paper studies the roots of this religious-musical phenomenon and its diversion into emotional, political, and symbolic directions, by looking at newspaper articles, interviews of and about Shajarian, and public comments. Based on Thomas Turino's applications of Peircean semiotics, I suggest that although it began within a religious context, characterized by Shajarian's individuality and political views, Iranians' nostalgic emotions over Rabbanaa after thirty years of national broadcasting is linked to a musical index that creates an imagined national identity.

## Session/Séance 6c: CSTM Panel 2 Exploring Musical Identity Through the Study of Gesture and Corporeality

### 1. Similarities and Specificities in Percussion Performance: A Comparison of African and Western Percussionists Using 2D, 3D Motion Capture and Eye-Tracking Methods

Fabrice Marandola, McGill University

Based on a comparative study of xylophonists and drummers from Cameroon (Bedzan Pygmies, Tikar and Eton) on one side, and from Canada and France on the other side, my paper examines 1) to which extent African and Western percussionists share similar performing techniques, 2) how the morphology of the instrument, the musical language, and the cultural context play a role in shaping those techniques, and 3) how every performer develops a singular voice within the boundaries of his/her cultural practice. The methodology involved several sets of data (2D, 3D motion-capture, eye-tracking) collected in laboratory conditions and in the field (Cameroon: 8 music ensembles in 2 distinct areas). The combination of quantitative and qualitative approaches helped to identify similarities and dissimilarities of stroke- and gaze- patterns within and across different geo-cultural areas, and what strategies performers adopt to distinguish themselves from their peers within the boundaries of their own cultural groups.

### 2. Defining Cultural Boundaries Through Harp Performance: Comparison of Musical Practices Related to *bwiti* Cult in Three Gabonese Populations

Marie-France Mifune, Muséum National d'Histoire Naturelle

The *bwiti* cult is practiced by several populations in Gabon. This cult has been transformed during its circulation among the Tsogho, Masango and Fang populations. We also observe variations of the cult among communities within each population. The eight-string harp *ngoma*, a fundamental component of the *bwiti* cult, is common among the different *bwiti* communities and populations. The previously studied variations are related to the shape and decoration of the harp, its repertoire and associated meanings. What about the instrumental gestures? The methodology is based on 2D and/or 3D motion data to identify similarities and dissimilarities of the musician's posture and the kinematic of his hands and fingers. We studied and compared the musical gestures of several harpists from different communities to observe how the circulation of the same instrument allows *bwiti* communities to build a shared identity, while maintaining distinctions within each community.

### 3. Playing Lutes in Iran and Central Asia: The Embodiment of a Musical Signature

Farrokh Vahabzadeh, Muséum National d'Histoire Naturelle

This paper approaches the question of musical identity and belonging to a musical tradition in a particular angle: the comparative study of the instrumental playing gestures, combined with the question of the body. Our approach focuses on the study of instrumental gesture and corporeality in the performance of long-necked lutes of Iran and Central Asia in various contexts of production, ranging from laboratory conditions in Europe to field research. Data

collection includes interviews with performers, 2D video recordings, and 3D motion captures. According to our analysis, we find a series of common playing techniques but also techniques that belong to a specific tradition and which cannot be found in other neighbouring cultures. Thus, in a broad continuum which includes various musical traditions in contact, some techniques are “distinctive features” which allows us to distinguish between different traditions. However, each musician develops his own technique to create his own “signature”.

## Session/Séance 6d: IASPM Panel 1 Online Listening Techniques

### 1. Catching up with Rancière’s Philosophy in Popular Music Studies: The Dialectic of Inclusion and Exclusion in the Music Distribution

Danick Trottier, Université du Québec à Montréal

This paper addresses the way Rancière’s theory on arts and aesthetics (2000, 2004, etc.) could be applied to some issues in the studies of popular music, precisely those issues engaging musical communities and belonging, political action through pop acts, and more broadly the contribution of pop music to mass culture. If Rancière’s philosophy gained more and more attention in musicology, there is a plethora of issues to consider regarding the production, circulation and reception of music in current societies, namely such concepts as sensitive, sharing, equality, dissension, etc. Among other things, Rancière deepens the questions of “what is making art” as much as “what art is making” in front of political action, which takes into account a space of sensitivity where the hierarchies behind the arts are deconstructed. In doing so, the dialectic between inclusion and exclusion has to be deployed regarding the way specific songs are produced, distributed, and consumed. *The distribution of the sensible*, one of his major essays, develops this rich idea that “what is commonly distributed is what presents itself to sense experience” (2004, 13), the problem being the ways distribution functioned through delimitations. To apply more specifically that issue, the paper will reflect on the television documentary presented at Télé-Québec in October 2016, *La musique à tout prix* (The music at any cost). Lead by Louis-Jean Cormier and Ariane Moffatt, the documentary focused on the drop of incomes for musicians in the current distribution of music through internet and streaming, and the way Quebec song is specifically affected. In this large network of sharing values and common sensitive that is the web through music consumption, those who create and produce the music feel the experience of being excluded, which results in dissension. This is a tense situation, the musicians being spurred in a position that is at the opposite of the sensitive. Rancière’s concepts on arts and aesthetics find a deep application in these kinds of issues.

*Keywords: Rancière, inclusion, exclusion, music distribution, Quebec song*

### 2. “Check Out This Link!”: Echo Chambers, Online Listening and Belonging

Owen Chapman, Concordia University

Kate Crawford (2009) has suggested “listening” as an apt (and overlooked) metaphor to describe social media interaction, even when textual. She does not address, however, music sharing sites like Soundcloud, Bandcamp, what.cd, YouTube or audio mapping projects such as AudioBoo and Radio Aporee. Borrowing Pinch and Bijsterveld’s (2003) notion of musical boundary technologies, my presentation explores how the format-specific affordances of online audio platforms expose social and economic preconceptions regarding what constitutes worthwhile listening. Following Sterne (2006, 2012) I will look at online audio files as container technologies that carry social/cultural attributes via their formats. I will then identify similar formal aspects that are caught up in the social media listening that Crawford highlights. How does choosing what to listen to amidst a sea of infinite options represent an act of identity formation, a series of projected (be)longings? How do these belongings operate at different levels depending on whether the listening involved is textual, visual, and/or aural? In the aftermath of the recent US election, I will explore the “echo chamber” effect that is the flip side of Crawford’s recognition that “listening” is what most of us are doing as we surf our social media feeds. I will present a limited discursive analysis of recent media coverage of Trump’s echo chamber enabled win. I will not argue for the prevalence of echo chamber effects within social media so much as attempt to reveal their affective foundations – foundations that mirror the forms of belonging we develop through the music we choose to listen to and share online.

*Keywords: social media, online music, echo chamber, listening, affect*

### 3. Pulling the Plug: UK Music Radio, Playlist, Streaming and Hit Making

J. Mark Percival, Queen Margaret University

Radio and the record industry have had a relationship that began in the 1920s and continues nearly two decades into the 21st century. This relationship has been at times rocky and often beneath the radar of any formal regulatory process, yet there is a stubborn refusal to split up. Why does radio still matter to the business and culture of recorded music when the digital channels through which music can be accessed have proliferated far beyond anything that could have been predicted in the early 2000s? This paper is based on a new series of interviews with original key participants in doctoral research first published in 2008. The first set of interviews was carried out in 2004 and 2005, and so pre-date the rapid expansion of streamed content that followed the launch of YouTube in February 2005, Deezer in August 2007 and Spotify in October 2008. In addition, it was so soon after the appearance of the iTunes

store (in April 2003) that the impact of Apple's entry into the music industry had yet to become apparent – the first generation iPhone did not appear until June 2007. The 2008 project concluded that a central component of the relationship between radio and the record industry was the interaction of a relatively small number of individuals from both industries. These agents worked to manage their interaction in pursuit of maximising positive outcomes at both inter-personal and inter-organisational levels. The characteristics of these relationships had a direct impact on a diverse range of record industry practices, on the mediation of popular music, and on the texts of popular music. In a new set of interviews, record industry pluggers reflect on a decade of change in music technology and culture, the value of their work, the “streaming effect,” and consider the on-going significance of broadcast radio for the recorded music industry.

*Keywords: UK music radio, streaming, plugging*

## **Session/Séance 6e: IASPM Panel 2 Historicizing the 6ix: Hip-Hop Cultures' Coming of Age in Toronto**

Four hip-hop scholars unpack what their research can reveal about concealed aspects of music, dance and fashion history: whose stories are seen to matter, whose contribute to a sense of collective belonging and which accounts have been neglected or forgotten. We focus on how dancing in hip-hop culture tends to be isolated from broader cultural formations in many accounts, proposing instead a scholarship devoted to putting the pieces back together, in dialogue with their cultural contexts. The panel explores the past and present of hip-hop culture, with a strong focus on Toronto's contributions to music, dance and fashion. From historical accounts about the origins of breaking and hip-hop more broadly as an allegedly ‘unacceptable art form,’ to a discussion of how its ‘dark years’ produced new aesthetic forms in new locations, such as Toronto's contribution to the development of a global dance style, to the aesthetic silos that developed in attempts to understanding of Toronto's various hip-hop scenes, to the intersection of fashion, basketball and hip-hop in recent debates about race and politics.

### **1. Hip-Hop and the Transformative Appeal of ‘Unacceptable’ Art Forms**

Serouj Aprahamian, York University

The term ‘Hip-Hop’ was originally a pejorative label. Taken from phrases used by rappers in the 1970s, disco enthusiasts began ridiculing the new subculture by calling it ‘Hip-Hop’ in a derogatory manner. They would say, “Get out of here with that hippity-hoppity stuff,” when they saw African American youth in the Bronx, New York, practicing the emerging art forms of rapping (*emceeing*), dancing (*breaking*), and DJing (*turntabilism*). Dances such as breaking, with its prolonged floor movements and radical aesthetics, were particularly looked down upon by those outside of the subculture. Even many later practitioners of the dance recall “a feeling of deep embarrassment” when they were first exposed to breaking. Going down on all fours and moving around sporadically to music on the ground was not exactly the norm. This paper will examine the initial public reaction to breaking in the context of 1970s New York, highlighting its departure from traditional ethnic dances, packaged dance crazes and partner-based practices that had come before it. Using open-ended interviews with early practitioners and media content analysis, I will trace how such forms went from being marginalized and ‘unacceptable’ to admired and globally adopted phenomena. I argue that properly understanding the ability of Hip-Hop to attract adherents and shape a sense of belonging throughout the world, requires an account of the counter-hegemonic elements embedded within it early on. I also aim to situate the dance practices of Hip-Hop within a broader trajectory of creative responses to marginalization forged by African Americans forms of expression, both past and present.

*Keywords: hip-hop, breaking, rap, urban dance, counter-hegemony*

### **2. Following the Thread: Toronto's Aesthetic Contributions to Hip-Hop Dance Histories**

Mary Fogarty, York University

In February 2014, Jimmy Fallon and Will Smith performed a version of dance history on the *Tonight Show* that they called the “evolution of hip-hop dances.” Starting with dances such as the Cabbage Patch and the Running Man, they catalogued various hip-hop dance steps. As a comic sketch, accuracy was of little consequence, as movements and terminologies were jumbled or loosely ordered. At one point, they each grab a foot with the opposite hand and make a failed attempt to thread their other leg through the opening they've made with their bodies by jumping. The move they attempted to perform was listed as the “Leg Thing No One Can Do.” This move, popularized in hip-hop dances of the 1990s, is often referred to as “threading the needle”; despite the *Tonight Show*'s vaguely dismissive nomenclature, “threading the needle” was in fact an important aspect of Toronto's aesthetic contributions to breaking. This talk will offer a serious historical counterpart to that comedic performance. I want to suggest that the aesthetics of breaking are best understood within the contexts of other hip-hop dances, especially in relation to the lineage of African American dances. Through a case study of local hip-hop dance traditions, I will also address broader aesthetic trajectories, tying local histories to considerations of how styles circulate globally. I will identify the formal contributions that b-boys in Toronto have made to the global aesthetics of breaking and, in so doing, also make some suggestions for new directions in the historiography of popular dance.

*Keywords: hip-hop dance, breaking, genre, running man*

### 3. Hip-Hop/Fashion: Basketball, Cornrows and Drake's OVO

Jacqueline Melindy, Ryerson University

This talk is a close reading of Drake's music video for the song "HYFR (Hell Ya Fucking Right) (Explicit) ft. Lil Wayne" from the album *Take Care* which was released in 2011. In the video for "HYFR" directed by Director X, Drake has a bar-mitzvah. I will use the terms racial mobility as presented by Priscilla Rena Ovalle and "optional ethnicity" presented by Mary Thompson to explore how Drake is destabilising his own brand of blackness by introducing his Jewish background. In the video, we see Drake wearing a kippah and reciting passages from the Torah. The video also has shots of traditional Jewish food such as bagels, challah bread, lox, pastrami, and matzo balls. The question I am posing for this analysis is, what did the introduction of Jewish identity have for Drake's brand as related to distinguishing himself from his American rap counterparts? I argue that Drake's introduction of his full cultural background after one successful studio album was a calculated moment of rebranding for him. Part of this rebranding included the launch of Drake's fashion line OVO, which began with a collaboration with Roots Canada. I argue that Drake's rebranding of himself and his OVO clothing line is an example of how musicians are now making money through fashion and branding in the music industry.

*Keywords: optional ethnicity, racial mobility, Drake, Jewishness, hip-hop*

### 4. "Scenes in the 6": The Emergence of Toronto's Battle Rap Scene

Sean Robertson-Palmer, Humber College

Battle rap is the competitive format of emceeing that was an early fixture of hip-hop culture alongside the other foundational elements of DJing, graffiti and breaking. As battle rap continued to evolve into an organized and professionalized subculture, battle rappers, promoters and organizations have altered the art form from a series of improvised raps over music to an a capella, pre-written rapping format. This paper highlights the role Toronto's battle rap scene has played in the evolution of professionalized battle rap's format and aesthetics over the past decade. At the crux of this study is the Toronto-based battle rap league King of the Dot (KOTD), the largest and most influential battle rap league in Canada, and one of the largest platforms for professional battle rappers in the world. My project will identify the ways in which Toronto's battle rap culture is changing the performance landscapes of the culture, raising the city's international profile among the global battle rap community and creating initiatives to ensure the long-term health of the battle rap community.

*Keywords: hip-hop, Toronto, scenes, performance, audiences*

## Session/Séance 6f: IASPM Panel 3 New Postcolonial Frameworks: Theorizing Musical Citizenship

### 1. Mexican Enough

Gabriela Jiménez, University of Toronto

This paper concerns musical performances of the nation-state, national sentiment, gender, sexuality, and kinship vis-à-vis the three figures that I am calling the national trinity of Mexican femininity: La Malinche, La Llorona, and La Virgen de Guadalupe. I establish how a set of Mexico City-based performers with whom I consulted through fieldwork – Ali Gua Gua, Bloody Benders, La Bruja y Sus Conjureros, and Cabaret Transchanga – relate in their musical performances to the national trinity of Mexican femininity in order to version the nation-state. Through their musical performances, in other words, these performers engage with and alter prevailing Mexican notions of femininity and feminine sexuality to, in effect, proclaim themselves Mexican enough. This paper is about feeling Mexican and claiming Mexicanness even as predominant notions of *mexicanidad* (Mexicanness) suggest that non-normatively, gendered and sexually orientated persons are too much and not enough for the nation-state. As such, this paper concerns the potential of holding on, through musical performances, to feelings of loss associated with gender and sexuality as a means to generate iterations of national citizenship and kinship formations that engage with while not necessarily replicating the familial, heteronormative, homosocial, or homonormative nation-state. I draw on feminist theory and queer (of color) critiques that insist that we not forget femininity, feminine sexuality, and mothers. Specifically, I incorporate the feminist, queer (of color) modality known as reparativity (Sedgwick 1996; 1997; 2003; 2007; Eng 2010). Through a psychoanalytic and affective framework that accepts psychic life as socially informed, I consider the ways in which Ali Gua Gua, Bloody Benders, La Bruja y Sus Conjureros, and Cabaret Transchanga use their musical performances to reconcile with, rather than deride, Mexico's three national mothers. By doing so, I argue, they version the nation-state to their specifications, and, in effect, consensually declare themselves to be Mexican enough.

*Keywords: musical performances, gender, sexuality, feminism, queer*

### 2. Musical Borealism (Re)Considered

Antti-Ville Kärjä, Music Archive, Japa

Quite recently, the notion of 'Borealism' has been introduced as a way to account for the construction of the North as a stereotypical region through exoticism, denigration and inferiorisation in relation to the Central European 'core'

values of the West. Through its reference to ontological and epistemological distinctions alongside the North-South axis of power relations, Borealism complements postcolonial theorisation by focussing on the processes of and tensions between banal marginalisation and ennoblement of the North in transnational everyday communication. Of particular significance here are the ways in which circumpolar indigeneity affects and is implicated in the formation of transnational and cosmopolitan connections and thus challenges the conventional political definitions of the North. By and large, the discussion and further theorisation of Borealism in musical situations awaits its progenitors. Thus, it is my aim to outline a general conceptual framework of ‘musical Borealism’. In this task, a pivotal point of reference is constituted by myths of indigeneity and their embeddedness and appropriation in essentialist postcolonial historiography as well as in the postsecular musical marketplace. These mythologised conceptualisations of the North are further linked to the tendency to emphasise the extremities, both in a positive and negative sense. In understandings and presuppositions of all things Northern, the Borealist pendulum, as it were, has swung back and forth between an inhumane dystopia and an enlightened utopia. Moreover, as a response to media exoticisms, forms of auto-exoticisation or ‘internal Borealism’ have arguably emerged whereby, especially in the context of migration, the Northern folkloristic eccentricity is wilfully embodied and even exaggerated in an ironic fashion. With select musical examples from the ‘northern fringes,’ I aim at contributing to this emergent subfield of postcolonial studies. *Keywords: The North, postcolonial studies, indigeneity, historiography, irony*

### 3. The “Celtic Heart of North America”: Musical Citizenship for Tourists of Cape Breton

Paul Moulton, College of Idaho

Scottish and Irish immigrants form an important part of Canada’s history and identity. The transmitted traditional musics of these groups still play a powerful role in the maintenance of diaspora identities for descendants. In recent decades, the music has also attracted tourists who seek a connection to someplace with seemingly solid roots. The parallel rise in popularity of Celtic music, which is a surprisingly new term and genre, is no coincidence. The genre seems to offer temporary citizenship for these tourists and fans. This paper proposes that the broad genre of Celtic music should be defined as a genre that is diaspora bound and commercialized. Traditional music making in Cape Breton provides a case study for this definition. Analysis of particular musical events reveals ways that the traditional music of Cape Breton (which has direct Scottish roots) has been commodified, commercialized, and marketed as “Celtic music” for diaspora and tourist audiences. Several collaborating tourism entities in Cape Breton recently began promoting the branding of the island as the “Celtic Heart of North America,” and the motives behind this title are examined, along with the poignancy and likely accuracy of the title. Cape Breton relies heavily on tourism, often with a focus on traditional music, and although resident musicians have managed to maintain a fairly traditional presentation and function of the music, their attempts to commercialize it have also caused deviance from traditional practices and functions. The alterations of the ceilidh, in particular, reveal some of the ongoing strain that traditional music of Cape Breton is undergoing as it seeks recognition as the Celtic Heart of North America.

*Keywords: Celtic, diaspora, identity, Cape Breton, Scottish*

### 4. Musical Enactments of Acadian National Identity: Past and Present

Jeanette Gallant, Independent Scholar

Since the end of the nineteenth century, music has served to enact three different understandings of Acadian national identity in response to changing socio-political circumstances in Canada. Focusing on the largest population of Acadians in New Brunswick, this paper looks at how nationalist musical genres have been used to determine notions of belonging in Acadian society in each historical context. First, I examine the Acadians within a Quebec-centred *église-nation* during the first half of the twentieth century in which ultramontane priests prescribed a religiously defined sense of national identity to Acadians in newly composed patriotic songs. Second, I look at how Acadians used folksong’s historicity to claim space in 1970s New Brunswick as territorial divisions impacted French-English relations during bilingual language reform. Finally, I reflect on how the Acadians – since Canadian constitutional reforms began in the 1980s – have used music to construct a ‘borderless’ sense of nation that publicly opposes Quebec sovereignty. While these processes have extended the Acadians’ boundaries, Acadian national identity is still shaped by language and place and has yet to reconcile Indigenous voices. This paper illustrates music’s ability to redefine both the social relations and identity of colonial minorities in contexts of power.

*Keywords: Acadian, music, identity, nationalism, Canada*

## Session/Séance 6g: MusCan Panel 1 Sounding Place & Plurality

### 1. “Listening Out” to Experimental Music in Canada: Publics, Subjects, and Places

Jeremy Strachan, Cornell University

In 2016, Michael Snow and Mani Mazinani improvise on vintage analog synthesizers in Yonge-Dundas Square, filling Toronto’s busiest commercial commons with retro-futuristic sonic filigree; almost fifty years earlier, Otto Joachim’s four-channel electronic sound installation *Katimavik* furnishes the Canadian Pavilion at Expo ‘67 in Montreal with uncannily similar sounds. In both cases, listeners perambulate amongst a sonic-spatial architecture

defined by publicness and auditory plurality. In the intervening decades, non-profit artist-run centres proliferate across the country, offering refuge for local experimentalists to develop their craft in the name of regional and national cultural growth. Such is experimental music's longstanding position on both the margins and centres of listening in Canada: its history as a niche practice is replete with attempts at inserting itself into the everyday. I argue that the diffusion of experimental music into increasingly quotidian spheres in Canada offers a means of understanding how place is engendered through the intersubjectivity of listening – an act implicated in a range of agentive processes. Different from other listening contexts, in listening to experimental music we become interpellated into a relational nexus where the loci of composition, performance, and apperception become distributive and unstable. I thus suggest that listening to experimental music in Canada can be thought of as a “listening out,” (Lacey 2013) an “attentive and anticipatory communicative disposition.” The examples above serve as case studies for refiguring the engagement between creative music and the commons in Canada – what experimental music can “mean in the world” (Piekut 2014).

## 2. Peter Yates's “Evenings on the Roof” Concert Series: Intercultural and Cross-Disciplinary Connections Between Music, Literature and Place

Isabell Woelfel, Memorial University of Newfoundland

This paper investigates cross-cultural relationships among musical agents (concert organizers, composers and musicians), audiences, institutions and the larger art music communities in Los Angeles in the 1940s and 1950s. The “Evenings on the Roof” concert series (1939-54), organized by Peter Yates and Lawrence Morton, built its repertoire around mid-century European modernism, included European and American musicians, and attracted a considerable audience in Los Angeles. The “Roof” series' cross-cultural influence was not limited to the reception of art music. After the “Roof” concerts had come to an end, Yates's house was used for monthly poetry readings, sponsored by Yates and Sol Babitz. Connections between the musical and literary scenes forged at the “Roof” created a space of lively cultural, artistic, and intellectual exchange. This paper will illuminate the role of place and agency in cultural and interdisciplinary transfers.

## Session/Séance 6h: MusCan Panel 2 Traditional Ethnographies in Contemporary Contexts

### 1. Exilic Soundscapes: Musical Imaginings of a Displaced Homeland

Michael Turabian, McGill University

Romantic conceptions of the Armenian “home” pervade the texts of late-nineteenth and early-twentieth century songs – particularly themes pertaining to homecoming. As Alajaji (2016) argues, the Armenian diaspora have reacted to shifting political realities by clinging to certain musics and other expressive symbols that reflect their shared cultural experience. Building on her research, this paper addresses exile as a pervading theme in the vocal repertory established by the celebrated Armenian ethnographer and composer Komitas Vartabed (1869-1935). Komitas collected folk songs in the Armenian countryside, incorporated them into his compositions, and published them in a series of volumes (1900-15). His contribution to Armenian music, whilst important to present day diasporans, was influenced in part by Western musical practices, particularly his preference for choral music, simplicity and symmetry of rhythm, and notational practices. Indeed, this focus westward can be heard in the 2008 album *Gomidas Songs* by Canadian Armenian soprano Isabel Bayrakdarian, whose operatic singing is accompanied by lush orchestral accompaniment. For the exception of Komitas's compositions, Armenian music of the late nineteenth century was a space for hybridity where Armenian, Turkish, Arab, and Persian influences freely intertwined. I propose that Komitas' gaze westward should be viewed as a political reaction to neighbouring Eastern aggressors – particularly the Ottoman Empire, and for present-day diasporans the recent conflict with Azerbaijan over the territory of Nagorno-Karabakh. Ultimately, Komitas' historical position at the helm of the Armenian musical tradition was and continues to be brought on discursively underlining music's delicate relationship to certain cultural realities.

### 2. True Reflections on Barron's *Reflections of Canada*

Ardelle Ries, University of Alberta

Esteemed Canadian music educator, John Barron (1939-2014), commissioned and edited *Reflections of Canada (RofC)* – a 3-volume collection of 147 Canadian folk songs arranged for a *cappella* choirs between 1985 and 1991. Published by Frederick Harris Music, *RofC* contains folk songs derived from Indigenous, French, and English traditions and was considered to be a fine resource for music educators. In the late 1990s, *RofC* was declared out-of-print with publishing rights returned to the editor, composers of the arrangements, and other copyright holders. To celebrate confederate Canada at 150 and brought back by popular demand, a two-volume second edition of *RofC* has been created and will be released by Cypress Music in June 2017. Through narrative and ethnographic inquiry, the factors that influenced the genesis and subsequent demise of the first edition will be discussed, followed by an examination of the process and challenges encountered in the creation of a culturally sensitive second edition that embodies a realistic reflection of 21st-century Canada.



## **Professional Development Session for Graduate Students: The Music CoLab Initiative**

Want to co-write a research paper, journal article, or book chapter? Maybe co-edit a special journal issue, or submit an edited book proposal? Want to meet some like-minded student researchers?! The Music CoLab is a professional development initiative designed to inform and encourage student-led, co-authored research across the musicologies in Canada, designed specifically for this joint conference. Students will learn about the benefits, risks, and strategies for successful collaborative publication by a panel of leading music faculty and graduate researchers. Immediately following the workshop/panel will be a short networking opportunity. Participants will be able to meet cross-society student colleagues, share research interests, and (hopefully) initiate collaborative projects.

Vous voulez co-écrire un document de recherche, un article de revue ou un chapitre de livre? Vous aimeriez co-éditer un numéro spécial de journal ou soumettre une proposition de livre? Vous souhaitez rencontrer des chercheurs étudiants qui partagent les mêmes intérêts que vous?! Le *Music CoLab* est une initiative de développement professionnel conçue pour informer et encourager la collaboration de rédaction étudiante en musicologie à travers le Canada. Développé spécifiquement dans le cadre de la réunion conjointe du IASPM / SCTM / MusCan / ACBM, les étudiants apprendront les avantages, risques et stratégies de la publication collaborative à travers un panel réunissant des membres de facultés de musique de premier plan et des chercheurs diplômés. Immédiatement après l'atelier suivra un événement social de réseautage. Les participants pourront rencontrer des collègues étudiants de toutes les sociétés, partager des intérêts de recherche et (nous l'espérons) initier des projets collaboratifs.

### **Session/Séance 7a: CAML**

#### **1. Toronto Public Library's Local Music Collection and Make Some Noise Event Series as Community Builder in Toronto's Independent Music Scene**

Helena Dong / Michael Warner, Toronto Public Library

The Local Music collection was established by the Toronto Public Library in 2006 to promote and document Toronto's internationally recognized independent music scene and to provide free and ready access to recordings produced by the scene's exciting, diverse and innovative artists. The Local Music collection challenged perceptions about the library, encouraging the city's independent music community to see the library as responsive and relevant with valuable resources and materials, as well as a key cultural institution with an important role to play in promoting the music industry and facilitating connections between the artists, industry professionals, and music fans. The Make Some Noise event series is an ongoing suite of free concerts and workshops that promotes the Local Music collection and provides opportunities for fans and aspiring musicians to connect to and learn from practitioners in the community, including musicians, video artists, journalists, and music industry professionals. Together, the Local Music collection and the Make Some Noise event series tells the story of Toronto's independent music community by preserving and providing access to its creative output and building connections within the community so that music lovers have opportunities to participate meaningfully in the scene.

#### **2. Music Lives Here**

Laura Lukasik / Melanie Southern, Hamilton Public Library

Music continues to be an integral part of Hamilton Public Library's programs and collections. To that end, HPL developed a music strategy in 2016 that was written in parallel with the City of Hamilton's strategy and outlines goals to strengthen the local music industry, increasing access to music experiences and more. This session will provide an overview of music at HPL, focussing on programming as well as the importance of community partnerships, contributing to the City's economic development and the role archives can play. Perspectives from library staff and a music promoter will be provided.

#### **3. Local Music Collecting in Memory Institutions: A Qualitative Systematic Review and Thematic Analysis of the Literature**

Carolyn Doi, University of Saskatchewan

This qualitative systematic review compares findings from the literature on local music collecting in memory institutions such as libraries, archives, museums, and cultural centres. Practices to preserve, collect and provide access to these collections vary, but evidence shows that local music is valued for documenting local histories, culture, and communities. Using content analysis, this review compares constructs within and across the core literature, providing insight into past and current practices related to collection development, management, and access to local music collections. This presentation will discuss the strengths, weaknesses, and scope of the literature. Findings show evidence of breadth and depth of local music collections, as well as potential areas for growth and innovation related to professional practice. Innovations related to digital projects and new publishing models for music are identified, as well as best practices for conducting qualitative systematic reviews and content analysis for LIS research in music.

## **Session/Séance 7b: CSTM Panel 1 Pathways and Places, Borders and Bridges: Musical Communities in a Small Canadian City**

### **1. “An Incredibly Rich Town?” Barriers and Bridges in Kingston’s Choral Community**

Margaret Walker, Queen’s University

Kingston, Ontario is the home of a self-described “incredibly rich” choral community. Comprising more than twenty community vocal groups in addition to dozens of church, school, and collegiate choirs, Kingston’s choral scene owes its abundance in large part to Protestant Christian roots and an English Loyalist past. On the surface, this concentration of musical activity also seems a clear reflection of Kingston’s educated, affluent, and overwhelmingly “white” population. Yet, although some groups reinforce and build on this part of the city’s heritage, a growing number of non-auditioned amateur groups brazenly challenge choral music’s conservative reputation. Furthermore, many choir directors deliberately reach beyond standard repertoire in well-intentioned attempts to cross economic, cultural, and stylistic barriers. Using recent fieldwork, including observations of formal and informal choir performances, interviews with music directors and choristers, and analysis of organizational websites, this paper explores the paradox of Kingston’s simultaneously homogeneic and diverse choral scene.

### **2. On the Fringe: Punk, Place and Social Media in Kingston, Ontario**

Marlie Centawer, Queen’s University

Sitting at a crossroads between three of Canada’s largest cities, Kingston is connected to some of the largest acts in Canadian popular music. Although outside the thriving Indie rock scene and often overlooked by those interested in the musical life of the city, Kingston’s punk musicians maintain their own active subculture. The recent demise of two established places in the punk scene, The Artel and The Sleepless Goat, has placed Kingston’s punk musicians further on the fringes of the city. I examine the pathways of punk as they intersect with definitions of DIY culture and some of the barriers related to the distribution, promotion and performance of punk music in Kingston. Central to my paper is Doreen Massey’s work on space, place, and gender (1994), a survey of punk and DIY culture as they have existed historically and contemporary in Kingston, and conversations with local musicians, promoters, and fans.

### **3. “Leaving our Hearts in Skeleton Park”: Music, Place and Belonging in Kingston, Ontario**

Jamie McKenzie-Naish, Queen’s University

The Skeleton Park Arts Festival (SPAF) in Kingston, Ontario, emerged in 2006 as a grassroots, community-organized music festival at McBurney Park, known by local residents as Skeleton Park. Having recently celebrated its 10th anniversary, this festival has developed to become a multi-arts and multi-site community event. Nevertheless, with its origins and evolving practices intimately tied to a specific spatial geography and identity, SPAF provides a fertile case study through which to consider the relationship between music, place, and community. Drawing on Kay Kaufman Shelemay’s concept of musical communities as collectivities (2011), I explore the modalities and dimensions of community as co-constituted through a series of relational social imaginings and musical practices. SPAF serves as a map, which simultaneously performs and makes sense of community as both symbolic and experiential (Cohen 1985). This in turn makes use of its boundaries (symbolic and physical) as a generative resource to proliferate various points of entry and exit, interconnection and dislocation. Using a broadly narrative ethnographic approach, I map the map – capturing and exploring the voices, perceptions and practices which give shape to and define the presence of this musical community. My paper thus highlights three distinct narrative themes that have emerged as both particular and critical to SPAF as a musical community: geographical location; proliferation of musical/creative practices; and competing ideals of outward inclusivity vs. inward neighbourhood focus.

## **Session/Séance 7c: CSTM Panel 2 Sonic Place-Making at Festivals and Sporting Spectacles**

### **1. “Such a Canadian Thing To Do”: Haitian Music Festivals and the Dynamics of Venue Selection in Eastern Canada**

Sarah Messbauer, University of California, Davis

*Haïti en fête* is an Haitian-Canadian music festival held annually on the beaches of Petrie Island, a small national park located midway between the major cities of Ottawa and Montreal. The symbolism of this venue as a shared space between two urban centers of political and cultural power has been carefully negotiated by festival organizers, attracting participants from both regions through the creation of a third, “Caribbean-esque” space. By tracing the impacts of this venue selection on local, provincial, and national levels, this paper analyzes how the musical spaces crafted at the festival are ultimately shaped by these negotiations, illustrating the effects of music festival places on the temporary spaces they craft as a result.

### **2. Of Hockey Sticks and the Funny Farm: The Ecology of rural Experimental Music Festivals in Canada**

Ellen Waterman, Memorial University of Newfoundland)

How did a small-town hockey arena in rural Quebec become an international hub for noise music and free improvisation? What turned an Ontario farm into an outpost of the Berlin and Toronto experimental music scenes? Drawing

on ecosystems theory, this presentation compares the Festival International de Musique Actuelle de Victoriaville and Electric Eclectics, a festival that takes place on a farm near Georgian Bay. In these festivals, intense, albeit transient, international experimental music scenes are not only shaped by their rural environment but also generate significant “social wealth” for local communities (Williams). As developed by Canadian cultural geographer Laura Cameron, ecosystem theory offers my analysis of Canadian music festivals a relational human/nature ontology. I examine flows of resources (economic, human, physical) and interactions and adjustments among elements (human, aesthetic, cultural, and material), to explore the intersections of national and international influences and effects on local communities.

### 3. “Fury, We’re Always With You”: The Sounds of Support in Ottawa’s Professional Soccer Scene

Jordan Zalis, Memorial University of Newfoundland

Sound and music are fundamental to the lived experience of professional soccer. The Stony Monday Riot and the Bytown Boys are two Ottawa-based supporters’ groups that embody a soundscape that exists in opposition to the sonic diktat of professional sport in Canada. Through organization and negotiation, these groups convinced the owners and operators of the Ottawa Fury FC to eliminate mechanically mediated popular music from the customary consumer game day experience. In its place, The Riot and The Bytown Boys perform a live and localized acoustic soundtrack that plays an important role in individual and group identity formation and maintenance. In turn, these supporters’ groups are inventing a tradition that supports professional soccer in Ottawa and engages fans in a dialogue with each other concerning ideas of belonging. The resultant sonic scene, however, is a contested space that brings paradox and politics into celebrations of the sport.

## Session/Séance 7d: IASPM Panel 1 Embodying Identity: Transnational Perspectives on the “Popular” in Music and Dance

### 1. Crafting Embodied Identity: Europe, Russian, and Africa, Plus American and Canadian Citizenship, Equals Ballet-and-Social Dance DNA

Jennifer Fisher, University of California, Irvine

This paper takes an autoethnographic look at the ways identity is constructed across borders in overlapping layers of nationality, cultural associations, and dance DNA (which results when music and dance “imprint” the moving body through practice, reading, and viewing in particular cultural contexts). Geertz would call it a “thick description” method; Bourdieu would note various “cultural competences,” Kondo calls it “crafting selves.” What kind of unconscious hyphenations and fusions occur to affect identity through the moving body, then shift and adhere through labels and selective histories? Underpinned by rhetorical hermeneutics, two incidents that challenge identity are explored: the first literal border crossing in my own journey took place from the USA to Canada, which entailed minimal but significant cultural adjustment, with popular music and ballet providing a common language (mirrored in the case of American dancers performing in Russia during the Cold War). An earlier border-crossing of sorts occurred as I grew up unconscious of it, learning to embody both Europe and Africa through ballet and through popular dance. Both of these events relate to the way American ballet was born, but not labelled correctly, when the Russian George Balanchine added Africanist aesthetics to Euro-Russian training. Historians “invisibilized” the African contributions, as they tend to do still, when hip-hop influence is rarely recognized in contemporary ballet. It all points to the multi-edged sword of identity, often wielded as if it is a fixed entity that cannot be fluid (or it would not be a weapon). As a liminal borderland with only some fixed landmarks, identity benefits from an understanding of flexible choreography and improvisation, not just in a dancerly way.

### 2. “I’m a Pure ‘Popular’ Kid Who Listens to ‘Popular’ Music”: Embodiments of the “Popular” and Popular Music in Greek Night Clubbing

Natalia Koutsougera, Panteion University of Social and Political Sciences

The notion of the “popular” takes on different cultural meanings and connotations in different cultural contexts and spaces. This paper aims to portray the multiple discourses, authenticities and permutations of the “popular” (*laiki*) subjectivity in Greece, through textual analysis, performance and embodiments of popular music in Greek evening entertainment. The landscape of popular music in Greece is divided in two subfields: international music and indigenous music (Elafros 2013). In this particular ethnographic exploration, the locus of popular music performance is the kind of club called *ellinadiko* (Greek-like club) where commercial, international and Greek chart music is mixed (Koutsougera 2012, 2013). The *ellinadiko* night entertainment scene is related to *bouzoukia* night culture, which is influenced by eastern entertainment structures and modalities and thrived during the 1990s and early 2000s. Social dances, such as Greek belly dance (*tsifteteli*) and male-identified *zeibekiko*, are performed in these clubbing environments. Along with the audiences, atmospheres and socio-aesthetics of different genres of *ellinadiko* and popular music – which generate different taste cultures, inclusions and exclusions – this paper explores the subjectivities driven by a Greek “popular” (*laiko*) element, which refers to the adoption of *bouzoukia* culture and encapsulates notions of mainstream, folk and working class. At the same time, it unveils the transhistorical emotional

structures of the “popular” Greek night out and the transcultural qualities of mainstream night clubbing that circulate through musical and dance performance, erotic and affective language, intense flirting, playful rituals and material cultures. More specifically, this paper focuses on the therapeutic effect of popular music on Greek audiences, for the resolution of trauma, distress, social suffering, contemporary crisis and precarity, as well as emotionalities, affectivities and performativities reflecting diachronically and synchronically on Greek gendered structures and discourses. Accordingly, an ethnography of popular music and night clubbing unfolds, revealing the realities of an individualistic, class culture in constant pursuit of an expressive, playful authenticity.

*Keywords:* popular music, entertainment, youth culture, night clubbing, social dance

*Discussant:* Danielle Robinson, York University

## **Session/Séance 7e: IASPM Panel 2 Queer Activism, Alternatives, and Romance**

### **1. “I Am Made of Love”: Representations and Celebrations of Queer Romance in the Music of Steven Universe**

Alyssa Tremblay, Carleton University

Colloquially dubbed the “universal language,” music can convey complex thoughts and emotions in ways that resonate with listeners of all stripes. Through video and textual analysis, my paper examines how the Cartoon Network animated series *Steven Universe* employs music – a form of creative expression that has historically given those excluded from the dominant social discourse a platform to express themselves – to gently “out” queer female characters while subverting network censorship of same-sex relationships in shows aimed at young audiences. *Steven Universe* recounts the seaside adventures of a young boy named Steven and a trio of pastel-coloured warriors from outer space called the Crystal Gems as they fight to protect the Earth from being colonized by the powerful Gem Homeworld from which the Crystal Gems defected. The show is peppered with catchy musical numbers that offer insight into each character’s inner emotional state while also providing entry points into difficult topics relevant to its young audience, such as anxiety, self-esteem and love. Through these musical interludes, two major female-identifying characters express their feelings of unrequited love and forbidden love towards other female-identifying characters. Whereas the actions between these characters could already be read as implicitly queer, their character songs allow them to “come out without coming out” (to quote Wayne Koestenbaum), queering the pitch of the entire show and confirming the same-sex romance implied by its dialogue and visuals into the realm as explicit fact. By depicting the relatable emotional experiences of queer characters through song, *Steven Universe* gives queer and questioning youth a place to see themselves reflected while simultaneously encouraging non-queer youth to listen to and empathize with the experiences of queer persons.

*Keywords:* television studies, LGBTQIA, popular music, children’s cartoons, queer romance

### **2. “Queercore”: PWR BTTM and Sounding a Queer Alternative**

Josh Hochman, University of California, San Diego

Queercore has undergone a number of changes since Bruce LaBruce’s original depiction. First coined in the Toronto-based zine *J.D.s*, queercore by LaBruce mixed images of punks with gay pornography to provide skinhead machismo and the aggressive sound of hardcore punk with a campy subtext. After this early moment, the performance of gender and sexuality in queercore would undergo a striking shift in aesthetics and politics. Contemporary queercore groups are now calling upon indie-rock to soundtrack their alterity. Ben Hopkins of PWR BTTM, for example, derives his inspiration from “sissy indie rock” and stakes the queerness of his musical practice on an indie-kid’s thinking of musical amateurism as authenticity. The queering of indie-rock has facilitated my own queries into the reception history of nineties alternative musics, specifically centring on the topics of gender and sexuality. This paper draws from an interview conducted with Ben Hopkins during PWR BTTM’s *Ugly Cherries* tour. I interrogate the transformation of riot-grrrl’s twin dictums – smash the patriarchy and destroy capitalism – into a queer politics which leans on its own sissyness as a kind of feminism. I attend to PWR BTTM’s nineties nostalgia as being more critically thinking than restorative, re-imagining the queer potential of a critical moment in feminist-punk dialogues. Lastly, I propose that the unifying thread of queercore is the alternative space which it imagines, rather than any particular moment’s aesthetics or politics. The sound of queercore is difficult to define. Perhaps this is because “queercore,” most frequently, is invoked to describe a space for misfit, queer youth to convene. The space itself transcends the musical styles which it houses, consistently providing an alternative to queer capitalism and a place to belong outside the mainstreaming of queer identity.

*Keywords:* Queercore, 1990s popular music, interview ethnography, feminism, homonormativity

### **3. In Defense of Teenage Dreams: Katy Perry, Gay-Rights Activism, and Accusations of Emptiness**

Eric Smialek, McGill University

Since 2010, Katy Perry has increased her political visibility, notably through the Trevor Project supporting gay rights and her endorsement of Hillary Clinton. Despite this activity, music journalism and scholarship has de-emphasized Perry’s personal agency when writing about her career. In scholarly articles, Perry becomes a product of

neoliberalism (Clark 2014, James 2014a, 2014b), capitalism (Vesey 2015), and postfeminism (Walser 2015) rather than a contradictory and complex individual who deserves both admiration and critique. Musical discussions of her songs are often cursory and dismissive while her videos and lyrics usually receive a singular, authoritative interpretation that fits a critical theory. Without a more charitable appraisal of her work, grounded in the experiences of fans, scholarship risks diminishing her impact in popular culture and, I argue, reproducing the misogynistic discourses that critical theories ostensibly critique. My presentation demonstrates how Katy Perry's gay-rights activism extends to her recordings and videos through pop-culture references that resonate with gay audiences. "Walking On Air" (2013) uses 1990s deep house and Eurodance to recall the atmosphere of '90s circuit parties, lavish dance events for gay men. Its guest appearances from Sabina Ddumba and the Tensta Gospel Choir evoke "diva" performances expressive of gay identity since the disco era. "Peacock" (2010), which Perry intended as a gay-pride anthem (Pastorek 2010), captures a class-inflected, cruising mentality by drawing from campy cheerleader anthems such as Toni Basil's "Mickey" (1982) and inner-city, dance fantasies (e.g. Gwen Stefani's "Hollaback Girl" [2005], the *Step Up* films, the series *So You Think You Can Dance*). Given her investment in mass-media, commercial success, the song's controversial reception with straight music critics raises questions about which audiences Perry prioritized. Ultimately, I argue that these songs, combined with Perry's public activism, demonstrate a social consciousness and personal agency that Perry's critics have yet to acknowledge.

*Keywords:* Katy Perry, gay rights, queer theory, genre, feminism

## **Session/Séance 7f: IASPM Panel 3 Cultural Memory, Musical Nostalgia and Belonging in Popular Music**

### **1. "New York Belongs to Us All": Musical Nostalgia and Hegemonic Power after 9/11**

Kip Pegley, Queen's University

Fifteen years after the attacks of 9/11, we now have a clearer perspective on how music shaped, and was shaped, by the mass media in its shattering aftermath. American popular music post 9/11, for instance, featured surprisingly little overt political opposition to the country's elevated participation in international conflict (Fisher and Flota, 2011; Garofalo, 2007), and while overt oppositional stances were silent, responses to this unfamiliar, unintelligible moment were covertly expressed through the seemingly benign strategy of musical nostalgia. In this paper I explore American musical nostalgia in the post 9/11 era and isolate nostalgia as an overlooked, yet important rhetorical device in the age of newly-legislated "homeland security." To this end, I explore the changing meanings and psychological functions of nostalgia to understand why it was exceptionally heightened after 9/11. I then consider musical nostalgia within the United States in this fragile moment and identify a number of musically nostalgic narratives that both served psychological needs and celebrated hegemonic identities (particularly white, working-class masculinity). Finally, I turn to *The Concert for New York City*, a benefit concert held on October 20, 2001, to show how musical nostalgia was used within that venue as a highly effective, widely-cast net that resonated with multiple generations, resulting in reminiscence "bumps" (or heightened memories) for a range of demographics regardless of whether these listeners actually consumed this music in their youth and developed their own "firsthand" memories (Krumhansl and Zupnick, 2013). Ultimately, this paper examines how music sutured together generations of Americans to feel as though they "belonged" to the United States post 9/11, while it simultaneously affords us the opportunity to look forward and question how musical nostalgia could be usurped by the new Trump Administration for their agenda to "Make America Great Again," thus further consolidating white hegemonic privilege.

*Keywords:* nostalgia, belonging, mourning, hegemony, 9/11

### **2. "I Don't Belong to You": Public and Private Identity in George Michael's *Listen Without Prejudice Vol. 1***

Karen Cook, University of Hartford

In September 1990, George Michael released his second solo album, *Listen Without Prejudice, Vol. 1*. Since his early years as half of the duo Wham!, Michael had been frustratingly stereotyped as a superficial teen idol. He deliberately cultivated a more serious yet rebellious image on his multiplatinum debut album *Faith* (1987). The famous video for the title track showed Michael in now-iconic attire: ripped jeans, black boots, leather jacket and sunglasses reminiscent of James Dean. While listeners recognized the album's maturity, they also saw his sexualized image as commercially motivated. Michael was again pigeonholed as a sex symbol, and in part due to the album's sexual lyrics and racy videos, questions abounded as to his orientation. With *Listen*, Michael deliberately set himself apart from his prior endeavors. In opposition to the synthesizer-heavy *Faith*, *Listen* was largely acoustic, darker in timbre and tone, and its introspective, confessional lyrics replaced sex with heartbreak and longing. Michael himself appears neither on the album cover nor in most promotional material, and in the video for "Freedom '90," a vehement rejection of his previous persona, the iconic attire from the "Faith" video is set ablaze. The lyrical, visual, and musical choices made on *Listen* demonstrate Michael's conscious remodelling of his image. His uneasiness with his industry-constructed persona climaxes in its blatant visual and verbal destruction. His contemplative, confessional approach duplicates this remediation, re-casting him yet again as a serious musician but also as a lonely, isolated

man trying to be “someone [he] forgot to be.” Moreover, points of lyrical continuity between *Faith* and *Listen* speak to Michael’s changing understanding of his homosexuality, which he would not publicly acknowledge for another eight years. *Listen* is thus a major turning point in Michael’s alignment of his public and private identities and a marker of his quest to belong to himself alone.

*Keywords: George Michael, queer, identity, image, marketing*

### 3. Beyoncé’s *Lemonade* as a Site of Cultural Memory

Melissa Avdeeff, University of Victoria

On 9pm April 23<sup>rd</sup>, 2016, HBO released a mysterious project by Beyoncé entitled *Lemonade*. Leading up to this moment, there were signs that a new album was in the works, marked by her release of ‘Formation’ and a 2016 Super Bowl halftime show performance. Following her self-titled album, there was an expectation that Beyoncé would create a new creative work that would not only challenge the current state of the music industry, but also relate to wider social issues, similar to the way *BEYONCÉ* generated wide scale discussion of contemporary ideologies of feminism. The release of *Lemonade* signalled Beyoncé’s public alignment with black feminist thought and a celebration of the diversity of black cultural representation. This paper focuses on the original medium of *Lemonade*, television, as a construction of cultural memory, and encapsulating current modes of online sociability through the immediate discourse on social networking sites. Where were you when Beyoncé premiered *Lemonade*? Television has a long history of creating collective memory through shared cultural events, occurring in real time. Diversification of media and the ability to time-shift when that media is consumed challenges the historicity of traditional media. Although Beyoncé’s *Lemonade* release can be situated in the more passive consumption strategies of television, it is also highly dependent on SNSs for marketing. Water-cooler chat has intensified and moved online, while still uniting people in an (albeit less clearly defined) temporal period that contributes to the discourse of the event. In a society where the goal is to ‘break the internet,’ what does it mean to utilize television as the primary format for dissemination? Through an analysis of the dissemination and reception of the visual album, this paper examines how the media through which it occurred informed *Lemonade*’s reception. If the medium can be considered the message, what meaning was encoded and decoded in *Lemonade*?

*Keywords: Beyoncé, social media, fandom, cultural memory, technology*

## Session/Séance 7g: MusCan Panel 1 Canadian Modern

### 1. Marshall McLuhan and Higher Music Education

Glen Carruthers, Wilfrid Laurier University

R. Murray Schafer studied at the University of Toronto from 1952 to 1955. He left the university disillusioned and maintained that he had learned little from his formal studies. Schafer acknowledged, however, that the individual at U of T who influenced his views most was Marshall McLuhan. McLuhan was maligned by the academic community of his own day. Since that time, interest in McLuhan has been keen and debates concerning his prescient theories cross multiple disciplines. The way in which McLuhan’s theories relate to teaching and learning broadly has garnered scholarly attention and, of course, he is cited frequently in studies of educational technology. It is surprising, though, given his impact on Schafer, that there exists scant critical commentary on the implications of McLuhan’s theories for either mass or higher music education. The present study is a step towards redressing this gap. The intersections between cultural identity and community in higher music education are viewed through the lens of McLuhan’s theories. Beginning with a review of McLuhan’s writings on music and education, the present study interrogates the role, relevance and means of music teaching and learning in universities today. The study concludes that McLuhan’s iconoclastic views have direct bearing on formal learning environments, like music schools, that struggle with notions of inclusivity and exclusivity, community music and concert music, improvisation and textual interpretation, as they embrace timely and sweeping curricular reform.

### 2. Radical Socialism and Accessible Serialism in John Weinzwieg’s Work for CBC Wartime Radio Drama

Carolyne Sumner, University of Toronto

Radio drama was a quintessential source of entertainment for Canadian audiences during the Second World War, and the Canadian Broadcasting Corporation (CBC) used the art form to distribute propaganda and garner support for the Canadian war effort. Similarly, CBC radio drama became an essential artistic outlet for artists and composers to articulate their political beliefs to a national audience. This paper frames Canadian composer John Weinzwieg’s works for the CBC radio drama series *New Homes for Old* (1941) within the socio-political climate of the 1930s and 1940s, and suggests that radio drama provided Weinzwieg with a national soapbox for his radical socialist ideals during a time of political upheaval. My research draws on archival materials from Library and Archives Canada, the CBC Music Library Archives, and Concordia’s Centre for Broadcasting and Journalism Studies to build upon the biographical work of Elaine Keillor and Brian Cherney (Keillor, 1994; Cherney, 2011). I establish Weinzwieg’s socialist ties and argue that his political leanings prompted him to simplify his serial language in favour of a

simplified modernist aesthetic which appealed to Canada's conservative wartime audiences. Specifically, this study of Weinzwieg's radio works reveals how the composer desired to make serial compositions accessible and palatable, and shows how he incorporated vernacular idioms such as folk songs and national anthems as foils to the elitist European serial aesthetic. In doing so, Weinzwieg uses a powerful and pervasive medium to promote his unique compositional style, and also to reflect the cultural, political, and aesthetic ideals of leftist socialism.

### 3. Canadian Cultural Policy in the 1970s: Beyond the Cold War Paradigm

Valentina Bertolani, University of Calgary

The scholarship on cultural diplomacy after World War II is strongly focused on the Cold War paradigm. Namely, most contributions investigate to what extent various American private and public actors created a global network of cultural exchanges. Even though this framework is ubiquitous in the scholarship, it is not exhaustive. Indeed, Canada represents an interesting counterexample. In the 1970s Canada was the destination of many international artists. Many of them became Canadian citizens and identified as Canadian artists. Also, many Canadian music students and young professionals were travelling to complete their studies abroad. However, at least two influential figures, namely Maryvonne Kendergi – an advocate for contemporary music at CBC and founder of the Quebec Contemporary Music Society – and Arnold Walter – a professor at the University of Toronto and first president of the Canadian Association of University Schools of Music – unequivocally expressed their worries for a brain drain of young music professionals, and articulated complex and thought-provoking ideas on the internationalization process in music. Taking the cue from them, this paper, which draws on an ongoing research project, will explore the role of Canadian public funding strategy. Differently from the USA, Canada carefully balanced the effort to promote Canadian artists abroad with the core mission of reinforcing and promoting the infrastructural and identity development within Canada. Therefore, the examination of the Canadian strategy offers the chance to see how paradigms other than the Cold War one (e.g. the post-colonial one) might add to our understanding of global cultural strategies after World War II.

## Session/Séance 7h: MusCan Panel 2 Politicized Music: Resistance, Patriotism, Propaganda

### 1. Integration and Resistance in Nicola Porpora's Early *drammi per musica*

Zoey M. Cochran, McGill University

Analyses of the political role of the early eighteenth-century *dramma per musica* consider it to be an expression of the ideology of absolute rulers (Feldman, 2007; Strohm, 1997). However, these studies do not account for the tensions that arise in the context of foreign rule. In the Kingdom of Naples, for example, many inhabitants conspired against their Austrian rulers and hoped for independence. Through the case studies of Nicola Porpora's first two operas, *Agrippina* (1708) and *Flavio Anicio Olibrio* (1711), I argue that taking into account this context of contested foreign rule can transform our understanding of the political role of the genre. At first glance, both operas appear to conform to the ruling ideology: they bear dedications to representatives of the Austrian Holy Roman Empire, stage Ancient Roman subjects, and end with the crowning of the Roman hero. Nevertheless, ambivalence and ambiguity abound in their libretti and music. In *Agrippina*, one can find subtle references to the invasion of Naples and the hero Germanicus (representing Austrian rule) gradually fades from the opera. In *Flavio Anicio Olibrio*, Olibrio fights Ricimero, king of the Goths and foreign ruler of Rome, raising the question of the ambiguous identification between Austrians and Romans and Austrians and the Germanic invaders of Rome (both past and present). Far from a direct expression of the ruling ideology, Porpora's *drammi per musica* present a constant negotiation between identification with the foreign rulers and differentiation from them, between integration and resistance.

### 2. "Les muses du peuple": Amiati, Bordas, and the *chanson patriotique* after the Franco-Prussian War

Kathleen Hulley, McGill University and Kimberly White, Université de Montréal

After France's defeat at the Battle of Sedan and the outbreak of the Commune, two café-concert stars rose to prominence with their stirring renditions of *La Marseillaise* and other *chansons patriotiques*: Rosa Bordas (1840–1901), dressed as a Revolutionary heroine, and Amiati (1851–1889), wrapped in the Tricolor. For a public marked by humiliation and the trauma of war, Amiati and Bordas's patriotic singing provided a collective catharsis. At one level, the women functioned as "symbols of timeless national virtue" (Kramer, 2011), their performances serving to mourn the losses (particularly the annexation of Alsace-Lorraine) and reconstruct the nation. And yet Amiati and Bordas were also active agents, giving voice to the experiences of a suffering populace. In this paper, we seek to re-situate Amiati and Bordas, who are largely overlooked by historians and musicologists, within the literature on cultural responses to political conflict. We examine Amiati and Bordas as both symbols and agents of French nationalism during and after the *année terrible*. We focus on their performing activities and contextualize key songs in their repertoire, including *Pauvre mère d'Alsace* and *Deux années 1870–1871*, which capture the roles and struggles of women. Delving into contemporary and retrospective reviews, we address how they moved their listeners – through the use of symbolic costuming, musical and physical gestures, vocal quality – as well as how the role of memory and nostalgia constructed these singers as "les muses du peuple."

### 3. Politicizing Mozart in Austria from the First Republic to the Third Reich, or How the Nazis Stole an Anniversary

Marie-Hélène Benoit-Otis, Université de Montréal

The instrumentalization of Mozart's life and works as a tool of cultural propaganda during the Third Reich reached a climax with the 150<sup>th</sup> anniversary of the composer's death on December 5, 1941, which was most notably celebrated in Vienna with the "Mozart Week of the German Reich." Until now, this eminently Nazi festival has been understood as a creation *sui generis* (Loeser, 2007; Reitterer, 2008; Levi, 2010; Stachel, 2014). However, newly discovered sources reveal that it was actually modelled on plans elaborated ten years earlier, during Austria's First Republic. Based on an extensive survey of Austrian archival sources and newspapers from the period, this paper delivers the first overview of the Austrian Mozart festivities of 1931, and demonstrates that these celebrations and other unrealized projects for the Mozart Year 1931 were taken up by the Nazis in 1941 with very minimal changes. Despite this very high formal continuity between the Mozart celebrations of the First Republic and the Third Reich, the shift in discourse could hardly be sharper. While the Mozart of 1931 is presented as an explicitly Austrian composer whose music calls to reunite all nations in universal peace, the Mozart of 1941 becomes a Germanized populist figure for whom German soldiers are invited to fight, especially on the new Eastern front. The Nazi celebration of Mozart thus appears in a space of tension between the appropriation of an earlier anniversary and the establishment of a new, militarized discourse around the composer.

### Session/Séance 7i: IASPM Workshop, Belonging Through Drumming in South Sudan

Beau Stocker, University of York, UK

This presentation of a paper with workshop/performance will explain how the translation of South Sudanese rhythm traditions into experimental pop music enables awareness in the international community and enacts a sense of belonging. The diverse communities of South Sudan are currently living in turmoil due to post-independence conflict and the inclusion and exclusion of nomadic people living within imposed boundaries. Assistance from the international community is hoped to be a solution achieved, in part, through increasing awareness of the situation by means of work included in this presentation. In addition, this music perspective has helped to shape my national belonging as a Canadian conducting research in a unique field overseas. The first half of the presentation will include a research paper that discusses current practice based research directly informed by field work conducted in East Africa. Specifically, private study of South Sudanese traditional rhythms, deployed as a cue system for their dance custom, that have been translated into structural elements that inform drum set sound exploration in an experimental pop music setting. Links to the need for a sense of belonging and how this work may increase awareness of this tradition through performances in dance halls and public spaces will be addressed. The second half of the presentation is intended to exemplify this work through a solo performance which explores drum set timbre aided by the use of live electronic devices. Also, three of the South Sudanese rhythms employed in this research will be highlighted before each piece, as comparison to the experimental element of the performance. The by-product of this work is hoped to facilitate awareness of this situation of inclusion/exclusion of national identity and belonging in the world's newest country, which is hoped to be achieved through the celebration of this music tradition in popular music events in public spaces.

*Keywords: drumming, translation, Africa, rhythm, experimental*

### Session/Séance 7j: CSTM Film Series 3, *The Sunjata Story: Glimpse of a Mande Epic* (2016)

Marcia Ostashewski, Cape Breton University

The epic genre (*fasa*) of the Mande griots (*jeliw*) is probably the most vibrant and celebrated example of a living oral epic tradition on the African continent. The life story of Sunjata Keita, the prince who founded West Africa's greatest empire almost 800 years ago, has been passed down for generations through song, spoken recitation, and musical accompaniment on traditional Mande griot instruments such as the 22-key balafon. Most performances focus on only one or two episodes of Sunjata's life; it is rare for the whole story to be performed on one occasion. This special performance features two master musicians from Mali: singer Hawa Kassé Mady Diabaté accompanied on the balafon by Fodé Lassana Diabaté. Professor Chérif Keita (Carleton College) provides a poetic translation of the story to accompany the traditional performance.

### Session/Séance 8a: IASPM Panel 1 Rethinking Origin Tales in Glam, Folk and Punk Rock

1. "Hey Babe, Take a Walk on the Wild Side": A History of Glam Rock's Origin (But with a Little More Glitter)

Ryan Mack, Western University

Holly Woodlawn was from Miami. Candy Darling was from Long Island. Jackie Curtis indeed had an affinity for James Dean (Highberger 2015). Each of these transwomen moved to New York City and became an Andy Warhol film superstar throughout the late 1960s to early 1970s and in 1972, they were all immortalized in Lou Reed's song



“Walk on the Wild Side.” As the three superstars gained notoriety in the New York pop art scene, glam rock – once called “transvestite rock” (Rudis 1971, 29) – was taking shape on both sides of the Atlantic. Glam rock incorporates aspects of gender bending and drag aesthetics into its musical performances, playing with both masculine and feminine signifiers. From its intersections with Warhol’s art/pop scene (Cagle 1995), to its theatricality (Auslander 2006), and to its global impact (Chapman and Johnson 2016), glam has been an object for exploring gender politics since its emergence, through to its impact on twenty-first century artists, such as Lady Gaga (Reynolds 2016). Glam’s history has been widely discussed in relation to both androgyny and gay culture, yet its historical intersection with transgender folks remains marginalized. Following Van M. Cagle, this paper situates Warhol’s Factory as an important site in glam’s history, one where rockers, such as David Bowie, Lou Reed, and many others, observed a number of “non-normative” gender aesthetics, including dress, makeup, and gesture. Utilizing Foucauldian genealogy (1984), I re-excavate glam rock’s formation during the late 1960s and early 1970s in order to complicate its “easy to trace” beginning (Auslander 2006, 71). This paper aims to identify that there were influential transgender folks, such as Woodlawn, Darling, and Curtis, who were at the centre of glam rock’s emergence, and that they had a stylistic influence on some of the genre’s most iconic performers.

*Keywords: glam rock, transgender, history, genealogy, Warhol*

## 2. Fire of Unknown Origin: Patti Smith, Androgyny, and Punk Rock

Brittany Greening, Dalhousie University

Patti Smith was one of the first female performers to carve a space for herself in rock and roll without adopting a limited role such as those that had previously been available to women in the genre. While male glam rock stars like David Bowie have been celebrated for the feminized androgyny of their performing personae, Smith’s androgynous persona has been described as “tomboyish,” and she is often criticized for trying to be one of the boys. Her work in the New York punk scene contributed significantly to punks’ resistance of the commodified culture of arena rock. Through close examinations of Smith’s performance strategies, including her repertoire, stage performance, and vocal presence, I aim to show that her performance of gender on sound recordings and during live shows opposes such a simplified analysis. Informed by Patti Smith’s first memoir *Just Kids* as well as the works of Philip Auslander, Joanne Gottlieb and Gayle Wald, Judith Halberstam, Simon Reynolds and Joy Press, and Angela McRobbie, I intend to consider the ambiguous and sometimes contradictory nature of her gender performance. While she resisted traditional performances of femininity as a means of constructing an artistic space for herself that intended to transcend the limitations of gender, Patti Smith had a tendency to both overlook her context as a woman performer of rock and roll, and to inadvertently perpetuate the very masculinist traditions that she strove to transcend. Because of these interacting intricacies, I argue that Patti Smith’s androgyny can be read at once as a strategy of resistance, and as a means of constructing a legitimate space for herself in rock n’ roll.

## 3. Corvus Corax: Revising German Folk Rock as “Medieval Rock”

Kirsten Yri, Wilfrid Laurier University

How can one imagine belonging to a community when the concept of community itself has negative associations, as it does in Germany with National Socialism? This paper explores the German rock band Corvus Corax and their attempts to continually remake the past, as a creative answer to Germany’s problematic history of nationalism. Attracted to the community ideals and ideological values of 1970s English folk rock bands, Corvus Corax began to set ‘authentic’ folk texts and melodies, rendering them in acoustic arrangements akin to the English bands who inspired them. Eminently aware of the National Socialist associations that ‘community’ (*Volksgemeinschaft*) and ‘folk music’ (*Volksmusik*) carried in Germany after the Second World War, German ‘folk’ bands chose Middle High German (medieval) texts, ultimately inventing ‘medieval’ rock to sidestep Nazi connotations with the label ‘folk.’ Medieval music and ‘medieval’ rock is also part of the ‘medieval market’ scene in Germany which has grown exponentially since its advent in the 1980s to more than 2000 markets a year, suggesting that the appeal to community and community ideals fills a gap in German national consciousness. Besides invoking the semantic shift from ‘folk’ to ‘medieval,’ I argue that the band adopts the figure of the medieval minstrel and asserts that his multilingual texts, ‘foreign’ instruments, and colorful performance practices speak to an inclusive, diverse and democratic community. Paradoxically, they do so by first positioning the medieval minstrel as a punked-up, marginalized ‘outcast.’ The cultural capital of this outcast status helps medieval rock bands like Corvus Corax carve out a space for marginalized voices who, in their new privileged positions, offer a kind of retribution for Nazi politics of exclusion, racism, and authoritarianism. However, despite their attempts to revise the notion of community as inclusive and diverse, Corvus Corax’s actions are unable to counter the current rise of fascism.

*Keywords: community, nationalism, folk, Corvus Corax, medieval rock*

## **Session/Séance 8b: IASPM Panel 2 Rethinking Popular Music Pedagogy: From the Classroom to the Orphanage**

### **1. “Poor Little Orphan Boy”: Unwanted Children, Musical Education, and Sentimentality**

Jacqueline Warwick, Dalhousie University

Performing in school concerts is a rite of passage for most children, as well as for the parents and teachers who prepare the young musicians for performance, and then applaud their efforts. Few things trigger sentimentality like the phenomenon of children singing together, and often children’s clumsy musical performances are prized more than those that are flawless. When children are loved, we support their efforts and cherish their well-meant mistakes. Yet some children are not loved, and many of the institutions created to care for unwanted children throughout history have offered rigorous musical training to their wards. As historical musicologist Robert Gjerdingen has shown, Italian orphanages began in the seventeenth century to train children in musical strategies that would shape the work of later composers such as Haydn, Mozart, and Beethoven, and the curriculum would be adopted more or less wholesale by the famous conservatories founded in the nineteenth century. Arguably then, the entire canon of western European classical music is built on the backs of children abandoned to “the system.” In African-American music genres such as gospel and r&b, many iconic artists were trained in similar institutions: Ray Charles, for example, was sent to the Florida School for the Deaf and Blind at the age of seven, and began paid work as a pianist as soon as he left the school at fifteen. Schools for the blind have been important sites for musical education, particularly for non-white children. In this presentation, I explore the pedagogical methods and philosophies of these schools and consider their role in shaping the language of popular music. I consider as well the function of these residential schools in housing children cast out of mainstream society, and the cruel paradox represented when children like these are also objects of musical sentimentality.

### **2. Whose Musical Identity Belongs in the Music Classroom?**

Terry Sefton / Danielle Sirek, University of Windsor

Educators bring into the classroom their own life experiences and stories, created from memories of people and events, and shaped by the cultural history and context of family, community, and education. Narratives of identity, informed by experiences of childhood, adolescence, and adulthood, of preferences and dislikes, and of understanding and unfamiliarity, influence teacher intent and voice. Similarly, learners bring into the classroom their own experiences, prior knowledge, and cultural values, as situated learners. Through their past experiences of listening, performing, and creating, they have constructed ideas, values, and attitudes towards music, regardless of their acquired skills and formal knowledge. Generalist teacher music methodology courses in Ontario focus on components of the Ontario Arts Curriculum, and on training teacher candidates to deliver the curriculum in a reiterative and replicating process. This pedagogy is enacted without regard for the teacher candidates’ personal experience, interests, or stories. In the repertoire that is taught in music methodology courses, there is often an emphasis on European ‘classical’ traditions, and an absence of musical traditions or genres that fall into the ‘popular’ spectrum, such as Country, Rap, Hip-Hop, Rock, Pop, Indie, or EDM. Prior research has shown that generalist teachers have an aversion or resistance to teaching music in the classroom. We examine the musical identities of generalist teachers through visual representations (self-portraits) and narratives (autobiographies); and how these musical identities can be recognized and validated in teacher education programs. We explore factors that influence teacher confidence and engagement with teaching music in the elementary classroom, and suggest an approach to teacher education that includes every student as situated learner, as active participant, and as narrator and creator of their own musical identity.

*Keywords: music identity, teacher education, visual sociology, narrative research, music curriculum*

*Discussant: Matt Brennan, University of Edinburgh*

## **Session/Séance 8c: IASPM Panel 3 Transnational and Translocal Identities**

### **1. Le cross-over en musique classique au Québec : stratégie marketing ou démocratisation culturelle?**

Laura Trottier, Université Laval

Ce projet de recherche a pour but d’étudier le phénomène du *cross-over* en musique classique au Québec. D’abord pratiquée comme stratégie marketing, cette pratique a su s’implanter dans les programmations de concert des orchestres symphoniques de Québec et de Montréal, ainsi que dans le répertoire de certains musiciens classique indépendants, tel Angèle Dubeau. Toutefois, la pratique du *cross-over* semble aussi être devenue un moyen pour le public de renouer avec les institutions de musique classique. Ainsi, le *cross-over* en musique classique est-il seulement une stratégie marketing ou est-il aussi le reflet des nouveaux rapports de la société québécoise avec ses institutions de musique classique et suggérant une démocratisation de la musique classique ? Présentement, aucune recherche ne permet de comprendre le phénomène au-delà de sa qualité de stratégie marketing, soit sa nature socio-culturelle et ce qu’elle nous indique sur le rapport de la société au Québec avec les institutions de musique classique. Pour mener à bien un tel projet de recherche, la première étape consiste à aller à la rencontre des directeurs artistiques,

musiciens d'orchestre, chefs d'orchestre et musiciens indépendants classique ayant pratiqué le *cross-over* afin de mener avec eux des entretiens semi-dirigés pour connaître leurs motivations face à une telle pratique, quelle réception ils perçoivent chez le public et quels changements ils constatent dans leurs rapports avec le public. Ces entrevues, une fois les données analysées, permettront de dresser une cartographie précise de l'impact du *cross-over* en musique classique au Québec. Cette recherche permettra finalement de mieux comprendre le phénomène du *cross-over* au Québec dans son entier, intégrant la musique populaire à la musique classique, et quel impact celui-ci a sur la démocratisation de la musique classique au Québec, rapprochant les organismes tels les orchestres symphoniques, ou autres organismes diffusant de la musique classique, et le public.

*Mots clés: cross-over, musique classique, musique populaire, démocratisation culturelle, rapports public/institutions culturelles*

## 2. Du studio d'enregistrement comme laboratoire expérimental à la réalité virtuelle et l'ethnographie « immersive »

Ons Barnat, University of Ottawa

Enregistrer sa musique est aujourd'hui devenu, grâce à la miniaturisation et la diffusion de matériel d'enregistrement (ordinateurs portables, enregistreurs numériques...), un phénomène social qui s'est répandu aux quatre coins de la planète – et la recherche sur les nouvelles pratiques en studio apparaît de ce fait comme un champ émergent en ethnomusicologie (Meintjes 2003; Greene 2005; Moehn 2005, 2012; Neuenfeldt 2005, 2007; Bates 2008, 2010; Bayley 2009 ; Scales 2012 ; Barnat 2013). À partir des conclusions tirées de notre thèse (consacrée à l'étude du phénomène de l'enregistrement en studio de la *paranda* garifuna en Amérique centrale), cette conférence présentera les avancées de notre projet de recherche postdoctorale, le *Musical Legacy Project* ([www.musiclegacyproject.com](http://www.musiclegacyproject.com)). Ce projet novateur mêle ethnomusicologie patrimoniale et utilisation d'une technologie de collecte audiovisuelle à 360° destinée à la réalité virtuelle (visiocasques de type Oculus Rift, mais aussi tablettes interactives, sites internet à 360°, etc...). En plongeant l'observateur au centre d'une expérience se voulant « immersive », cette technologie offre de nouvelles façons de penser la relation entre observant et observé. Que fait-on alors de la position du chercheur? De celle des musiciens? Comment mesurer les choix des artistes dans l'analyse des données? Comment gérer la mise en marché d'un tel contenu? Du côté de la recherche en ethnomusicologie, comment ce nouvel outil pourrait-il influencer notre façon de faire de l'ethnographie musicale? Pourrait-on parler d'ethnographie « immersive » et, si oui, quels en seraient les impacts? Après un tour d'horizon des recherches sur la spatialisation sonore dans la réalité virtuelle – ce qui nous permettra d'estimer le rôle de l'enregistrement audio numérique dans la « restitution » en réalité virtuelle – cette conférence abordera certaines des problématiques méthodologiques, éthiques et épistémologiques soulevées par l'utilisation d'un tel dispositif, au demeurant expérimental.

*Mots-clés: Studio d'enregistrement, ethnomusicologie, réalité virtuelle, ethnographie, immersion*

## Session/Séance 8d: MusCan Roundtable Diversity in Canadian Post-Secondary Music Faculties: Voices from the Field

Mary Ingraham, moderator; Karen Burke, York University; Stefan Sunandan Honisch, Independent Scholar;

Nasim Niknafs, University of Toronto; Dylan Robinson, Queens University; Yun Emily Wang, University of Toronto

The goal for this roundtable is to open up conversations around what diversity means and how it is encountered in everyday practice. The session is predicated on the assumptions that differences should be valued and encouraged and that, historically, little space has been given to listen to these voices and experiences. The panellists reflect a breadth of genders, ethnicities, sexualities, ages, and abilities. Rather than 'representing' particular groups of people, each presenter will consider from their own perspective the problems or challenges of 'belonging' in specific music programs/careers. The anticipated outcomes of the session are to examine the structural challenges that impede post-secondary music faculties from diversifying, and to identify places in which we might create space for more diverse voices to belong in music research, performance, and education across our institutions of learning.

## Session/Séance 8e: MusCan Panel 1 Dramatic Voices

### 1. Constructing the Heroic Feminine in Beethoven's 1814 *Fidelio*

Rena Roussin, University of Victoria

There is an old, familiar story, much beloved in Western culture. In it, a character (almost always male) goes on a quest to a dangerous place to accomplish a goal. He overcomes obstacles, performs feats of great strength and bravery, achieves his goal, and is rewarded and revered at the story's end. It is the story of the hero's quest, which plays itself out in the tales of Beowulf, Achilles, King Arthur, Orpheus – and in Beethoven's only opera, *Fidelio*. However, *Fidelio* features a distinct twist on the hero's journey, since its central character, Leonore, disguises herself as a man in order to rescue her husband from unjust imprisonment, and inverts traditional gender roles by serving as the opera's dramatic and musical hero and liberator. Almost all scholarly discussions of *Fidelio* praise Leonore's actions, but no study has taken an examination of the character's heroics as its point of departure. By analyzing the forms of heroism that Leonore demonstrates through her music, words, and actions, I seek to redress this gap in scholarship. For when Leonore's heroism is probed and unpacked, it demonstrates not only a woman fulfilling the

male-driven heroic archetype, but also a distinctly female hero, who widens heroic construction through demonstration of traditionally feminine characteristics of emotional vulnerability, mercy, love, and compassion. Ultimately, Leonore shows that women can be heroes for, rather than in spite of, their feminine attributes, showing a need to reconsider what opera – and wider culture – knows to be heroic.

## 2. Casting the Apocalypse in Vaughan Williams' Oratorio *Sancta Civitas*

Melissa Pettau, University of Toronto

Compiled from the Biblical Book of Revelation, the text for Ralph Vaughan Williams' only oratorio, *Sancta Civitas* (1926), describes the destruction of Babylon and the coming of a new Holy City. The oratorio calls for distant, full, and partial choruses, and a baritone soloist. Vaughan Williams divides the narration of the piece amongst the choruses and soloist, but does not define any specific characters within the oratorio. Charles McGuire (2004) asserts that there are indeed no characters in this piece, and describes it as a *lauda* oratorio. Through analysis of textual distribution by vocal part, and distinctive musical features, I will show that this piece contains implicit characters, allowing the individual vocal parts to function as *dramatis personae*. Of the four vocal parts, only the baritone soloist functions as an individual character, while the full, partial, and distant choruses each serve as groups commenting from unique perspectives. The allocation of the baritone soloist to a single character is clear from narrative lines that begin with "I saw...". The distant choir gains its characterization as a heavenly chorus from the distant trumpet that accompanies it, and by singing text only in praise of God. Though the full and partial choruses share musical and textual features, the emphasis of each falls on different aspects of the narration. Close musical and textual analysis show that implicit characterizations of the vocal parts enhance the dramatic function of this piece, suggesting a re-evaluation of *Sancta Civitas* from a *lauda* oratorio into a dramatic oratorio.

## 3. YouTube Prodigies and the Modern Uncanny

Annalise Smith, Cornell University

When Leopold Mozart wanted the world to know about his children's prodigious talents, he took them on a three-year tour of Europe, keeping a schedule so severe that the adverse health effects reportedly shortened Wolfgang's life. The modern parent has an easier job: a child's prodigious musical performance can be recorded on a phone, posted to YouTube, and shared on social media. The ubiquity of recording technology and social media has made it possible for today's musical prodigies to earn legions of devoted fans quickly and easily. Online fame can be parlayed into appearances on television, with the potential for live performances, recordings, and even a career in the music industry. Music professionals who hope to encourage broader appreciation of music in the public may find prodigies frustrating. Several prodigies who have gained widespread fame lack an understanding of proper technique or the emotive content of the music they are performing. Why do they appeal where their educated, older colleagues do not? I explore the careers of three young women, Jackie Evancho, Amira Willighagen, and Alma Deutscher, who gained fame through their performances of classical music, especially opera. Evaluating both their performances and the public reaction to them, I argue that the modern YouTube prodigy does not necessarily draw in the audience due to their command of their instrument or the musical materials, but because child prodigies represent the modern uncanny, providing us with the opportunity to be surprised, astounded, and confronted with the inexplicable.

## Session/Séance 8f: MusCan Panel 2 Versions of Orients

### 1. "Somewhat Far-Fetched and Speculative": Rimsky-Korsakov and His Orient

Adalyat Issiyeva, McGill University

Rimsky-Korsakov's contributions to both Russian and general European Orientalism are widely acknowledged and praised by many researchers and composers. His evaluation of his own music with oriental subjects, however, was far more critical and less enthusiastic. As Rimsky-Korsakov remarked in a conversation with his Armenian student, Alexander Spendiarov, in comparison with Spendiarov's Orient, his own musical Orientalism was more "far-fetched and speculative" since the Orient "was not in his blood." Indeed, Rimsky-Korsakov's early art songs, such as "The Pine and the Palm" and "Enslaved by the Rose, the Nightingale," and his symphonic piece *Antar*, bear the stamp of the oriental style of his adored teacher Mili Balakirev and another prominent nineteenth-century Russian composer, Alexander Dargomyzhsky. Later, however, Rimsky-Korsakov's oriental style underwent a profound transformation. In his last opera *Golden Cockerel*, not only did his melodic language and harmonic progressions become distinctively intellectualized and achieve technical perfection, but also his very perception of the Orient and his attitude towards Russia's eastern neighbours drastically changed. This paper will address how Russian policies in East Asia influenced the composer's representation of the Orient. After its disastrous war with Japan that brought Russia to the 1905 Revolution, many Russian intellectuals questioned the legitimacy of this war and expressed their disagreement over the official policies in the East. Rimsky-Korsakov's *Golden Cockerel* problematizes Russia's official vision of the East as the Yellow Peril and prophetically warns that an oversimplification of an unknown, sophisticated, and luring Orient can bring the downfall of the empire.

## 2. Ethnographie, texte littéraire, déclaration esthétique. Fonction et fortune de “Musique et danses cambodgiennes” de Louis Laloy

Marie-Pier Leduc, Université de Montréal

Le récit de voyage « Musique et danses cambodgiennes » que le critique, musicologue et sinologue français Louis Laloy (1874-1944) a publié dans *Le Mercure musical* en 1906 est divisé entre moments de narration (littéraire), de description (scientifique) et de réflexion (esthétique). La musique de l'Extrême-Orient y est citée en autorité pour justifier ses prises de position en faveur de la musique « harmonique » dans le cadre du débat autour du debussysme. Dans ses mémoires publiés en 1928, Laloy reprend en partie son récit de voyage, mais en tronque tous les passages de réflexion esthétique. Nous proposons d'analyser la nature et les fonctions du récit de voyage initial (1906) et de sa reprise (1928) au sein du continuum de la production littéraire, scientifique et critique de Laloy, et plus particulièrement de ses écrits à sujet extrême-oriental et l'ensemble des textes (douze au total) qu'il reprend dans ses mémoires. Il ressort de cette étude que, probablement bien plus qu'une prosaïque volonté d'accentuer le caractère littéraire de son autobiographie, le choix de Laloy de supprimer les passages de réflexion esthétique avait pour objectif que ses mémoires reflètent mieux le nouveau rapport qu'il entretenait avec la notion d'exotisme musical au moment de les rédiger. Loin de renier la musique de Debussy, Laloy semble avoir rétrospectivement atténué ses prises de position en faveur d'un art inspiré par l'« esprit » oriental, et ce, pour « être de son temps », alors que les Six – qu'il appuie – empruntent une voie différente.

### Session/Séance 8g: MusCan Mini-Concert, Boundaries and Borders: The Search for Identity

Deanna Oye (piano), University of Lethbridge

Elizabeth McDonald (soprano), University of Toronto

Cory J. Renbarger (baritone), Bemidji State University

#### Early Canadian Settlement

from *Studies and Rambles of Wasagewanoqua* (1996)

John Greer (b. 1954)

(Based on Anna Jameson's *Winter Studies and Summer Rambles in Canada*)

II. Toronto (ramble)

V. From Sault Ste. Marie *en Bateau!* (ramble and three studies)

VI. Ojibway Quince (ramble and study)

#### Canadian Confederation Poets

Be Quiet Wind (Charles G.D. Roberts)

Martha Hill Duncan (b. 1955)

For Broken and Tired Am I (Archibald Lampman)

Matthew Emery (b. 1991)

#### The American Indianist Movement

*Four American Indian Songs*, Op. 45

Charles Wakefield Cadman (1881-1946)

I. From the Land of the Sky-Blue Water

*Three Indian Songs*, Op. 32

Arthur Farwell (1872-1952)

II. Inketunga's Thunder Song

#### American Folk Songs

Ching-a-ring Chaw

arr. Aaron Copland (1900-1990)

The Gallows Tree

Steven Mark Kohn (b. 1957)

### Keynote Plenary 3 / Séance plénière principale 3

#### Performing Protocol

Beverly Diamond, Memorial University of Newfoundland

With excerpts from a documentary video entitled *Performing Protocol*, this paper reflects on how Indigenous performers modelled culturally specific and respectful ways of creating, using and owning music at a concert associated with a symposium I organized a decade ago on Indigenous Music and Dance as Cultural Property. Their protocols trouble notions of 'property' by emphasizing a wide range of individual creative contributors (not just 'authors' and not exclusively human), tracing lineage as well as ownership, focusing on responsibilities not just rights, and modelling respectful forms of collaboration. The dialogue at the symposium as well as the performances went much further than many published discussions to date about the misfit of 'intellectual property' regimes in Indigenous contexts. Among the Indigenous Canadian participants were Cheryl L'Hirondelle, Sarah Pocklington, Denise Bolduc, Cathy Wherry, Russell Wallace, Sadie Buck, and Taqralik Partridge, alongside Sámi, Maori, Hawaiian, and Aboriginal Australian musicians. At a point where Canadian universities are considering how to decolonize our educational system, the Indigenous performance of protocol raises consciousness about some problematic colonial assumptions of the Settler nation with which we are (likely) most familiar.

À l'aide d'extraits d'une vidéo documentaire intitulée *Performing Protocol* [Protocole de prestation], cette communication se veut une réflexion sur la façon dont les artistes de la scène autochtones ont présenté des manières

culturellement respectueuses et spécifiques de créer, d'utiliser et d'assumer la musique à un concert associé à un colloque que j'ai organisé il y a une décennie sur Indigenous Music and Dance as Cultural Property [la musique et la danse autochtones en tant que bien culturel]. Leurs protocoles ébranlent les notions de « biens » en mettant l'accent sur une vaste gamme de collaborateurs de création (non seulement des « auteurs » et non seulement les humains), retraçant la lignée et la propriété, insistant sur les responsabilités plutôt que seulement les droits, et proposant un modèle de formes de collaboration respectueuses. Le dialogue qui a eu lieu au colloque de même que les prestations sont allés beaucoup plus loin que de nombreuses discussions publiées jusqu'à maintenant sur l'inadaptation des régimes de « propriété intellectuelle » dans les contextes autochtones. En plus des participants autochtones canadiens comme Cheryl L'Hirondelle, Sarah Pocklington, Denise Bolduc, Cathy Wherry, Russell Wallace, Sadie Buck et Taqralik Partridge, il y avait des musiciens lapons, maoris, hawaïens et aborigènes d'Australie. À un moment où les universités canadiennes se demandent comment décoloniser notre système d'éducation, la prestation autochtone du protocole fait prendre conscience de certaines des hypothèses coloniales problématiques de la nation colonisatrice avec lesquelles nous sommes (sans doute) les plus familiers.

### **Session/Séance 9a: CSTM Workshop Virtual Reality, Spatial Sound and New Ethnographic Techniques**

Ons Barnat, University of Ottawa

By putting the user at the center of an immersive experience, VR technology offers new ways to think about the relationship between artists and their audiences. From the research side, how could this paradigmatic shift influence the way we do ethnography? What happens with the researcher's position? What about the musicians? How to measure the artists' choices in the data analysis? How to manage the marketing of such content? After an overview of different audio recording techniques used in Virtual Reality, this workshop will allow participants to experience on VR headsets our first ethnomusicological data collected with a 360° audio-visual recording device. From a presentation of our Mitacs postdoctoral research, the Music Legacy Project ([www.musiclegacyproject.com](http://www.musiclegacyproject.com), developed in partnership with the audio-visual post-production company La Hacienda Creative, based in Montreal and Toronto), participants could estimate the role of sound recording in the "restitution" in VR. This workshop will also address some of the methodological, ethical and epistemological issues raised by the use of such an experimental device.

### **Session/Séance 9b: Plenary/Plénière, An Open Book? Open Access and Music Scholarship in Canada**

Elise Bergeron, Érudit

Karen Fournier, *Intersections* / University of Michigan

Cathy Martin, Marvin Duchow Music Library, McGill University

Brian McMillan, Director, Western University Music Library

Heather Sparling, *MUSICultures* / Cape Breton University

Larissa Wodtke, *Jeunesse: Young People, Texts, Cultures* / University of Winnipeg

The face of Canadian music scholarship is changing and so is the way it is distributed. Diverse forms of creative intellectual work now complement the traditional text-based journal article and conference presentation. DIY electronic platforms can easily bypass established systems of scholarly publishing. How are Canadian music researchers and their associations reacting to these changes? What directions will ensure a vital, accessible, yet sustainable and preservable, culture of inquiry in the 21st century? Taking advantage of the simultaneous meetings of CAML, CSTM, IASPM-Canada, and MusCan, this panel will draw representation from these associations as well as others (e.g., the Canadian Association of Learned Journals) to reflect on the changing nature of music scholarship in Canada and, in particular, the feasibility of Open Access publishing, an option each society has pursued to varying degrees.

Le visage de la recherche canadienne en matière de musique évolue, tout comme ses modes de diffusion. Diverses formes de travail intellectuel créatif complètent désormais la publication traditionnelle d'un article dans une revue et la présentation à une conférence. Les plateformes électroniques « maison » peuvent facilement contourner les systèmes établis de publication de travaux de recherche. Comment les chercheurs canadiens dans le domaine de la musique et leurs associations réagissent-ils à ces changements? Quelles orientations garantiront une culture d'enquête essentielle, accessible et en même temps durable et conservable au 21<sup>e</sup> siècle? Tirant parti des rencontres simultanées de l'ABCM, de la SCTM, d'IASPM-Canada et de MusCan, ce groupe de discussion inclura des représentants de ces associations ainsi que d'autres (comme l'Association canadienne des revues savantes) pour réfléchir à l'évolution de la nature de la recherche musicale au Canada et en particulier la faisabilité de la publication en accès libre (open access), option que chaque société utilisée à un degré ou un autre.

## **Session/Séance 10: CAML Panel Consortia Models for Music Collections: Dream or Possibility?**

Houman Behzadi / Caitlin Tillman, University of Toronto

For many years, academic libraries have relied on collaborative collection building and consortia models to maximize the power of their acquisition budgets. The evident benefits of these models are the elimination of unnecessary duplication and effective resource sharing among a number of institutions with similar or complementary interests. The disadvantage could be the difficulty of meeting the requirements of all participating members. Furthermore, the sustainability of the agreed-upon commitment over a long period of time could pose significant challenges for the participating members. Could a consortia model be designed for the benefit of Canadian music collections? If so, what does this model look like and where should music librarians begin? This presentation will address some of the opportunities and challenges facing music collections within consortia when it comes to inter-institutional borrowing. A discussion among panelists and with the audience will explore whether a consortium of Canadian music collections could be a possibility or merely a dream.