

IASPM-Canada and IASPM-US
2016 CONFERENCE
Wanna Be Startin' Something: Popular Music and
Agency

REVISED PROGRAM

May 27-30

Friday, May 27

3:00–4:30 IASPM-US Executive Committee and Board of Directors Meeting

Saturday, May 28

8:00-8:30 a.m. registration

8:30-10:30 a.m.

Musicking in Place (Murray Fraser Hall Rm. 160)

Katherine Meizel, moderator

Rebekah Farrugia, Oakland University

Kellie Hay, Oakland University

Solutionaries in Action: The cultural production of three daring,
Detroit Emcees

Erin Bauer, Laramie County Community College

San Antonio's Piñata Protest as Cultural Renegade: The (Self-
Described) "*Mojado*-Punk" Convergence of Punk Rock and Texas-
Mexican Accordion Music

Natalie Oshukany, CUNY Graduate Center

“Brighton Beach Has Long Been Odessan:” Musical and Cultural
Negotiation Among “Third Wave” Soviet Jewish Immigrants in
New York City

Eugenia Siegel Conte, Wesleyan University

Sounding Subcultural Hawai'i: Song and Soundscape in
Alexander Payne's *The Descendants*

Music and Labor (Professional Faculties Rm. 114)

Chris McDonald, moderator

Marco Accattatis, Rutgers University

Work Hard, Play Hard: Normalizing Neoliberal Ideology in
Popular Music

Melissa Avdeeff, University of Victoria

The 9-5, Just to Stay Alive!: Beyoncé and the Curation of
Labour Through Social Media

Eric Hung, Rider University

"Thank you, New York, No One Cooks": Social Justice and
Undocumented Food Workers in the Hip Hop Musical *Stuck
Elevators*

Martin Lussier, Université de Québec à Montréal

"Assurer la relève": movements of workers in Québec's music
industries

Aesthetics and Ideologies (Professional Faculties Rm. 110)

Méi-Ra St. Laurent, Université Laval

Québécois black metal: Developing intersections between social
psychology and consumer culture in illuminating aesthetics and
ideologies in a niche extreme metal music scene

Victor Szabo, University of Virginia

Ambient Music's Techno-Aesthetics

Nick Reeder,

Matrix Recordings: The Role of Jamband Fans in Creating a Live
Sound Aesthetic

10:45-12:15

Production, Consumption, Prosumption (Professional Faculties Rm. 110)

Jeremy Morris, moderator

Marlie Centawer, Queen's University
"everything in yr hand by liz phair" - Liz Phair and *Girly Sound* as
prosumer

Grant Hawkins, University of Western Ontario
We Came to Blow Your System: Death Grips, Disobedience, and
Changing Industries

Catherine Lefrançois, Université Laval
"Infâme Destin": La Consommation Ironique de la Chanson
Country-Western

Performing Social Justice (Professional Faculties Rm. 114)

Kimberly Mack, moderator

Nicholas Greco, Providence University College
The Rosary and the Microphone: the drive for social justice
expressed through the stage in U2's *iNNOCENCE* +
eXPERIENCE: Live from Paris

Meghan Drury, George Washington University
Inciting a Joyful Rebellion: Hip Hop and Solidarity in the Global
South

Legacy: Aging and Popular Music (Murray Fraser Hall Rm. 160)

Andrew Mall, moderator

Murray Forman, Northeastern University
Every Day a Pioneer: Aging Artists and Hip-Hop Legacies

Line Grenier, Université de Montreal
Eric Craven, Atwater Library, Montreal
"You can add?" Exploring digital music-making by seniors.

Jake Johnson, University of California at Los Angeles
The Oklahoma Senior Follies and the Narrative of Decline

12:15-1:15

Lunch and workshop

Workshop (Murray Fraser Hall Rm. 160):
Public Scholarship as Social Justice: Dis/Ability and Accessible Writing
Alexandra Apolloni, University of California, Los Angeles
Felicia Miyakawa, Independent Scholar

1:30-3:30

New Venues and Virtualities (Professional Faculties Rm. 110)
Rebekah Farrugia, moderator

Mike Daley, York University
"Miranda Sings (Badly)"

Jeremy Morris, University of Wisconsin-Madison
Music Re-Tuned: Streaming, Apps and Music's "New"
Controlling Formats

Cody Black, University of Toronto
Escaping to Become Myself: Aural Constitution of Identity and
Reality of K-Pop Fans in a Virtual Environment

Kyle Devine, University of Oslo
Out of Sight, Out of Mind: Material Infrastructures, Listening
Formations, and the Political Ecology of Music

Sounding Feminisms (Murray Fraser Hall Rm. 160)
Susan Fast, moderator

Gabriela Jiménez, University of Toronto
Versioning the "Gay Friendly, Feminist Global City":
(Trans)feminist and Queer Musical Performances and the
Gentrification of Mexico City's Historic Center

Emily Gale, University of California, Merced
Female Agency in Mitch Miller's *Sing Along with Mitch*

Kait LaPorte, University of Washington
"Welcome to the Weird Part of the Internet": Disrupting
Mainstream Music's Bodily Ideals in Leslie Hall's "Tight Pants
(Body Rolls)"

Paula Propst, University of California, Riverside
Sonic Feminism in Local Space: Intentionality, Localized Feminist
Education , and Youth Culture in Popular Music

Engendering Music in the 1960s/1970s (Professional Faculties Rm. 114)
Eric Hung, moderator

Elizabeth Lindau, Earlham College
"I am...the Chelsea Girl": Nico's Decadence

Louis Niebur, University of Nevada, Reno
"Camp Records, Gay Jukeboxes, and the Creation of a Musical
Subculture in US Gay Bars in the 1960s."

Jarek Ervin, University of Virginia
"Are You a Boy or Are You a Girl?" New York Queer Punk in the
1970s

3:45-5:15

Performing Bodies (Murray Fraser Hall Rm. 160)
Jacqueline Warwick, moderator

Maria Murphy, University of Pennsylvania
Viral Language, Viral Bodies: Sounding Politics in Laurie
Anderson's Language is a Virus (from Outer Space)

Tiffany Naiman, University of California, Los Angeles
He's Lost Control: Late Style, Epilepsy, and Ian Curtis

Serge Lacasse, Université Laval
Singing Dis/ability: A Phonostylistic Analysis of Sia's (Troubled)
Persona in "Breath Me" (2004), "Chandelier" (2014) and "Alive"
(2015)

Translocal Pedagogies: Thinking, Living and Teaching Hip Hop (Professional
Faculties Rm. 114)

Mark Campbell, Ryerson University
Doing the Knowledge: Archiving hiphop Beyond the Local

Salman Rana, McGill University
Normativity and Legal Narrative in Rhyme Creation: A Legal
Pluralist Analysis of Truth and "Law" in Rap Lyrics

Shaheen Ariefdien, Independent Scholar
untitled

Music on the Dance Floor (Professional Faculties Rm. 110)

Robin Attas, Elon University
The Power in Our Feet: Dancing as a Form of Popular Music
Analysis

Craig Jennex, McMaster University
"You Make Me Feel (Mighty Real):" Cruising the Historical
Dance Floor

David Madden, Carleton University
Locating Montreal's Vulgar Dance Scene

8:00 p.m. Conversation and Performance: Rae Spoon (MacEwan Hall 104A)

May 29

8:30-10:30 a.m.

Remembering the 1960s (Murray Fraser Hall Rm. 160)

Jake Johnson, moderator

Steve Waksman, Smith College
"Come and See the Show: Writing the Life of the Concert
Promoter"

Brian F. Wright, Fairmont State University
Ending the James Jamerson / Carol Kaye Controversy

Andrew Flory, Carleton College
"She Needs Me": Marvin Gaye, Crooning, and Vocal Agency at
Motown

Kathryn Cox, University of Michigan
Nostalgia as Rebellion in the Kinks' Arthur (Or the Decline and
Fall of the British Empire)

Dimensions of Jazz (Professional Faculties Rm. 110)

Alan Stanbridge, University of Toronto

Swingin' in the Ol' Corral: Jazz meets Country Music

Barry Long, Bucknell University

"The Black Blower of the Now:" Coltrane, King, and Crossing Rhetorical Borders

Benjamin Doleac, University of California, Los Angeles

"Ain't No City Like the One I'm From": Second Lining and the Politics of Rhythm in Post-Katrina New Orleans

Pedagogies of Popular Music (Professional Faculties Rm. 114)

Alexa Woloshyn, moderator

Brian Fauteux, University of Alberta

"Good Music" and CKUA's Cultural Network: Tracing an Educational Mandate in Music Programming

Liz Przybylski, University of California, Riverside

Proud to Speak, Proud to Rap: Hip Hop Music and Language Learning Contexts

Jessica Schwartz, University of California, Los Angeles

Punk Pedagogies, Activistic Education, and Community Outreach in Los Angeles

Daniel Stadnicki, University of Alberta

Towards a 'Global Folk' Drumming Pedagogy? Lessons from Scandinavia

10:45-12:15

"Pitched Battles: Media, Music and War" (Professional Faculties Rm. 114)

Felicia Miyakawa, moderator

James Deaville, Carleton University

Tracking the Enemy: Music/Sound, Hollywood, and ISIS Propaganda

Lisa Gilman, University of Oregon

“Like a Superhero in Musician Form”: The Soldier Hard Phenomenon

Kip Pegley, Queen’s University

Soundscape of a Tank

Producing Pop (Professional Faculties Rm. 110)

Steve Waksman, moderator

Andrew deWaard, University of California, Los Angeles

Bain Capital Records: Private Equity and Venture Capital in the Music Industry

Kariann Goldschmitt, Wellesley College

The Red-Bulling of the Music Industry: Co-Branding, Sponsorship, and Shifts in Musical Agency in Brazil

Ken McLeod, University of Toronto

“Renegades”: Automotive Branding and Influence in Recent Popular Music

12:15-1:30 Lunch and workshops

Jason Oakes, Répertoire International de Littérature Musicale

RILM presentation (Murray Fraser Hall Rm. 160)

1:30-3:30

Sound Opens Up: Gender, Race, and Sonic Agency in Hip Hop (Professional Faculties Rm. 114)

Kellie Hay, moderator

Justin Burton, Rider University

“Ima Eat Your Food Up, Boo”: Filter Sweeps, Consumption, and Agential Cuts in Azealia Banks’s “212”

Robin James, University of North Carolina, Charlotte

Leaning into the Red: Black Feminist Responses to Post-Feminist Pop

Liana Silva, Independent Scholar

Sounding Out! A Blog About Sound Studies

(liana.marie.silva@gmail.com): Jean Grae’s Sonic Claims Onto the City

Popular Musics in South and Southeast Asia (Professional Faculties Rm. 110)

Elliott Powell, University of Minnesota

“The Sounds of Afro-South Asian (Anti-) Imperialism:
Reimagining the Politics of South Asian Music in Post-9/11 Rap
and R&B”

Heather Maclachlan, University of Dayton

Interactions Between Burmese Popular Music Stars and the
Censors

Rebekah Moore, University of Indonesia

“Jadilah Legenda” (Become a Legend): The Professionalization of
a Local Music Scene

Jeremy Wallach, Bowling Green State University;

Esther Clinton, Bowling Green State University

Talking Metal: The Social Phenomenology of Hanging Out

Hip Hop and Social Justice (Murray Fraser Hall Rm. 160)

Jessica Schwartz, moderator

Maxwell Williams, Cornell University

From Black Power to HiiiPoWeR: “hipness” and the sound of the
Black Freedom Movement

Kimberly Mack, University of Toledo

“99 Problems and Tidal is One: Jay-Z, the Class Wars, and
Authentic Activism”

Dhirendra Panniker, University of California, Riverside

"To Pimp a Butterfly": Double Consciousness and the New Black
Nationalism

Adrian Dunn, Roosevelt University

Sounding Contemporary Justice: *Black Boy's* Embodied
Marginalized and Marginalizing Voices as Agents for Change

3:45-5:45

Indigenous and Aboriginal Voices (Murray Fraser Hall Rm. 160)

Liz Przybylski, moderator

Thomas Hilder, University of Bergen
Queer Voices, Indigenous Articulations, Sámi Musical
Performance

Raj Singh, York University
Between Tradition and Innovation: Throat-boxing to Embody and
Empower Social Change

Alexa Woloshyn, University of Toronto
“Welcome to the tundra”: Lessons in Aboriginal Digital Resistance
through Tagaq’s Twitter Activism

Genre and Borders (Professional Faculties Rm. 110)
Alexandra Apolloni, moderator

Sean Bellaviti, Ryerson University
Caught Between Folk and Popular Music: Panamanian *Música
Típica*, and the Power and Paradoxes of “Middle” Categories

Amy Coddington, University of Virginia
Hip-hop, Got Turned into Hit Pop': How Crossover Radio Stations
Influenced the Growth of Rap in the Late 1980s

Toshiyuki Ohwada, Keio University
Anthropology and the Avant-Garde: *Anthology of American Folk
Music* Reconsidered

Popular Music and Religion (Professional Faculties Rm. 114)
Nicholas Greco, moderator

Tom Wagner, University of Edinburgh
“Clear Body, Clear Mind”: Scientology, Swing Music, and Social
Justice in Britain and Abroad

David VanderHamm, University of North Carolina at Chapel Hill
Agency in Excess: Tony Melendez and the Intersecting
Performance of Virtuosity, Disability, and Religiosity

6:00 Business Meetings for IASPM US (Murray Fraser Hall Rm. 160) **and**
Canada (Professional Faculties Rm. 110) **Branches**

7:30 Keynote Address (Murray Fraser Hall Rm. 160):
David Brackett, McGill University

Sunday, May 30

8:30-10:30

Les problèmes auditifs chez les musiciens : problématique, responsabilisation, prévention et ressources (Professional Faculties Rm. 110)

Méi-Ra St. Laurent, Université Laval

Quand la musique fait mal : démystifier et mieux appréhender les problèmes auditifs des musiciens

Julie Baril, Université de Montréal

La santé auditive des musiciens

Sounds Like Texas: Anti-Oppressive Resistance in Southern Music Communities
(Professional Faculties Rm. 114)

J. Brian Griffith, Texas Folklife

Existence Is Resistance: Politics of Authenticity in Austin's Middle Eastern Fusion Scene

Brian Jay Eley, Independent Scholar

Mixed Genre Majority: Insight Into The Houston DIY Scene And Fostering Growth Of Intersectional Diversity in Artists and Crowds

Joel Zigman, Independent Scholar

Save a Horse Ride a Cowboy: Building (trans)Masculinity Through Top 40 Country Music

Sensing/Listening/Seeing (Murray Fraser Hall Rm. 160)

Monica Chieffo, University of California, Los Angeles

The Neurotypicality of the Tonic Triad in Indie Rock

Anthony Cushing, University of Western Ontario

The Gouldian Reach-Around: The Uninvited Guests Plumb "the Prospects of Recording"

10:45-12:45

Listening to EDM (Murray Fraser Hall Rm. 160)

Justin Burton, moderator

Edward Wright, University of Toronto
Netflix and Chill: Close Listening and Binge Watching in
Electronic Dance Music

Andre Mount, State University of New York, Potsdam
“Dude! It’s so much more complex!”: Modernist Aesthetics and
the Electronic Dance Music Pedagogue/Producer/Consumer/Critic

Miriam Piilonen, Northwestern University
Listening for “Fun” in Electronic Dance Music

Stars Negotiating Identities (Professional Faculties Rm. 110)
Brian Fauteux, moderator

Chris McDonald, Cape Breton University
Broadcasting from Down East: John Allan Cameron as Media
Personality

Mandy Smith, Case Western Reserve University
"He's the One that Makes Ya Feel Alright": Tommy Lee, the
Phallus, and Rock Drumming

Stephane Girard, Université de Hearst
Pour une approche discursiviste de la chanson populaire :
l'exemple de Miley Cyrus

Fire Up: Music and Social Justice in Postcolonial Canada (Professional Faculties Rm.
114)
Katherine Meizel, moderator

Eric Fillion, Concordia University
Toward a Revolutionary Praxis: Free Jazz in Post-Quiet
Revolution Quebec

Francesca D'Amico, York University
“The Mic Is My Piece”: Toronto Rap Music, Racialization and
Industry Regulation in the Canadian Music Scene

Paul Aikenhead, York University
Shadows of Lonely Trees: Glass Tiger’s “Diamond Sun,” Relevant
Rock, and White Supremacy in the Canadian Settler Project during
the Late Twentieth Century