

IASPM-Canada 2018 Conference Program  
“Gathering Diversities: Sounding Justice”  
Regina, Saskatchewan

**DAY 1: Sunday, May 27**

8:00 - 8:30 AM: Registration

8:30 - 9:00 AM: Opening Remarks

9:00 - 10:00 AM                      **Keynote Plenary**

**Politics and the Punk Archive: Commodities, Bodies, and Symbols**  
(Judith Peraino, Cornell University)

10:00 - 10:30 AM: Break

10:30 AM - 12:30 PM                **SESSION 1**

**1A: PANEL — Time is of the Essence: Popular Music, Ageing, and Memory**

Moderator: Mark V. Campbell, Ryerson University

**Knowledge Production and Nostalgia Production: Exploring the Impact of Archiving Hip Hop Cultures in Institutional and Community Contexts**  
(Mark V. Campbell, Ryerson University)

**Hip-Hop Nostalgia and Competing Discourses of the Past**  
(Murray Forman, Northeastern University)

**Music at your fingertips: Exploring the music-trajectories of signing Deaf seniors in Montreal**  
(Line Grenier, Université de Montréal; Véro Leduc, Université du Québec à Montréal)

**Aging Intimacies with Marie Bernard**  
(David Madden, Concordia University)

**1B: Cross-Cultural Collaborations**

Moderator: Chris McDonald, Cape Breton University

**Indigenous Nation-to-Nation Musical Solidarity in Quantum Tangle**  
(Alexa Woloshyn, Carnegie Mellon University)

**Exploring the Impact of the Punjabi Sufi Revival and its Implications for Reconciliation Between East and West Punjab**

(Arshdeep Khaira, University of Alberta)

**Lecture-Demonstration: Weaving Bridges: A Case Study of the Canada-Chile Music Teacher's Exchange as Cross Cultural Collaboration**

(Heather Horak, Carleton University)

12:30 - 2:00 PM: Lunch

2:00 - 3:00 PM

**SESSION 2**

**2A: Aging and the Female Icon**

Moderator: Annie Janeiro Randall, Bucknell University

***Vera Lynn 100: Legacy, Diversity, and National Belonging in the Brexit Era***

(Christina Baade, McMaster University)

***Lucky Punk: Authenticity and Debbie Harry's Aging Vocal Identity***

(Tiffany Naiman, Stanford University)

3:00 - 3:30 PM: Break

3:30 – 5:00 PM

**SESSION 3**

**3A: Girls Rock**

Moderator: Susan Fast (McMaster University)

***What's So Bad About Groovy? Teen Magazines of the mid-1960s as Proto-Rolling Stone***

(Norma Coates, University of Western Ontario)

***Goldie and the Gingerbreads: A Case Study of the All-Girl Band in 1960s Rock 'n' Roll***

(Brittany Greening, Dalhousie University)

***"When She Plays We Hear the Revolution": A Case Study of Girls Rock Regina***

(Charity Marsh, University of Regina)

**3B: Classical/Popular Encounters and Crossovers**

Moderator: David Brackett, McGill University

**Wagner the Gardener: Uncovering a Popular Cult**

(Emilie Hurst, York and Ryerson University)

**Le *cross-over* comme outil de diversification des programmations de concerts : portrait d'une pratique des orchestres symphoniques de Québec et de Montréal**

(Laura Trottier, Université Laval)

**Frank Zappa's Lament: Musical Meaning and Mystique in "Watermelon in Easter Hay"**

(Alexander Hallenbeck, UCLA)

5:15 – 7:00 PM: Break

5:15 – 7:00 PM: **Special Professional Development Session: "Teaching Popular Music"**

7:00 - 9:00 PM: Opening Banquet/Reception

## **DAY 2: Monday, May 28**

8:00 - 9:00 AM: Registration

9:00 - 10:30 AM

### **SESSION 4**

#### **4A: Popular Music Economies and the Politics of Labour**

Moderator: Line Grenier, Université de Montréal

#### **Music's role in political-economic transformation: Demolishing diversity in the Anglo-American world of work**

(Matt Stahl, University of Western Ontario)

#### **Popular music and the transformation of cultural work: (not so) new conceptions among Québec workers and creators**

(Martin Lussier, UQAM; Anouk Bélanger, UQAM)

#### **"The *Uber* of House Concerts? *Sofar Sounds* in a Prairie Music Context"**

(Daniel Akira Stadnicki, University of Alberta)

#### **4B: Prophecy, Populism, and the Sardinian Posse**

Moderator: Murray Forman, Northeastern University

#### **Hip-Hop's New Saviour: Syncretic Prophecy and Conversion on Kendrick Lamar's *D.A.M.N* (2017)**

(Alyssa Woods, Carleton University; Robert Michael Edwards, University of Ottawa)

#### **Sam Hui, Hong Kong Identity, and the Voice of the Commoners**

(Chan Yuen Woon, Chinese University of Hong Kong)

#### **"Represent" the Island: Rap in and about Sardinian Language**

(Diego Pani, Memorial University)

10:30 - 11:00 AM: Break

11:00 – 12:30 PM

### **SESSION 5**

#### **5A: PANEL — Contesting Nations: Popular Music and National Identities in Present-Day Canada and America**

Moderator: David Wilson, Stanford University

**Natalie Cole's Beautiful America: Identity and Nationalism at Super Bowl XXVIII**  
(Kirstin Haag, Stanford University)

**Truth and Reconciliation at the Polaris Music Prize Gala: Hearing Indigenous Voices in a Post-TRC Canada**  
(Michael Evans Kinney, Stanford University)

**From 'Pub Fight' to 'Angelic': Of Trump, Anger Management, and Music**  
(David Wilson, Stanford University)

**5B: Negotiating Popular Culture Online**  
Moderator: Melissa Avdeeff, University of Victoria

**From the Streets to SoundCloud: A Look At Hip-Hop's Genre Evolution Online**  
(Kristopher R. K. Ohlendorf, Independent Scholar)

**The Semiotics of Instagram in the Study of Popular Music:  
#findingdiversityinsurbands**  
(Anne Smith, University Paul Valery)

**Sociocultural Immersion in Pop History's Past: A Community of Inquiry Approach to Online Pedagogy**  
(Allison Fairbairn, University of Saskatchewan)

12:30 – 2:00 PM: Lunch

2:00 – 3:00 PM                      **Keynote Plenary**

**Performance/Discussion with RPM recording artists Eekwol (Lindsay Knight) and Tara (T-Rhyme) Campbell**

3:00 – 3:30 PM: Break

3:30 – 5:00 PM                      **SESSION 6**

**6A: Diversity, Canadian Identity, and Cultural Policy**  
Moderator: Matt Stahl, University of Western Ontario

**"Canada was Joined at the Hip": Issues of Diversity in the Connections between The Tragically Hip, the CBC, and Canadian Identity**  
(Michelle MacQueen , Carleton University)

**“Our Hopes are High:” Diversity, Cultural Policy and Canadian Popular Music During the Trudeau Era**

(Chris McDonald, Cape Breton University)

**Discovering Diversity: Canadian Music Industry Policy and Cultural Expression**

(Richard Sutherland, Mount Royal University)

**6B: Sounding Difference: Queerness and Collectivity**

Moderator: Michael Evans Kinney, Stanford University

**Collective Listening: Popular Music, Temporal Drag, and the Politics of Difference**

(Craig Jennex, McMaster University)

**Lecture-Performance: masc4masc presents *dawson’screamo***

(Joshua Hochman, UCSD; Hillary Jean Young, UCSD)

5:00 – 6:30 PM

**ANNUAL BUSINESS MEETING**

## **DAY 3: Tuesday, May 29**

8:00 - 9:00 AM: Registration

9:00 - 10:00 AM                      **SESSION 7**

### **7A: Hip Hop™**

Moderator: Alyssa Woods, Carleton University

#### **Promotional Vehicles: Financialization, Cultural Analytics, and Hip Hop Branding**

(Andrew deWaard, University of California, Los Angeles)

#### **We the North: Understanding the Symbolic Associations between Toronto Raptors Basketball, Drake, and Nike's Jordan Brand**

(Jordan William Zalis, Memorial University of Newfoundland)

### **7B: DJs and Mashups**

Moderator: Charity Marsh, University of Regina

#### **DJs Dancing around Diversity**

(Tami Gadir, University of Oslo)

#### **Capturing the Zeitgeist: Preserving American Music and Culture in the Mashups of DJ Earworm**

(Jeff Yunek, Kennesaw State University)

10:00 - 10:30 AM: Break

10:30 AM – 12:00 PM                      **SESSION 8**

### **8A: Close Listening and Popular Music Analysis**

Moderator: Eric Smialek, McGill University

#### **Caractériser le timbre : le « plan de consistance » d'une communauté d'instrumentistes-saxophonistes**

(Martin Desjardins, Université Laval)

#### **Stratégies extratextuelles dans «That's What I Like» de Bruno Mars**

(Charlotte Bonneau-Crépin, Université Laval; Jacqueline Fortier, Université Laval; Jérémie Gendron, Université Laval)

**Listening to Electric Miles: Collaboration and Creativity in the Jazz Recording Studio**  
(David Brackett, McGill University)

**8B: Gender, Image, and Music Video**

Moderator: Norma Coates, University of Western Ontario

**Muscles, a Mullet, and a RoMantic: Michael Bolton and Masculine Melodrama**  
(Saesha Senger, University of Kentucky)

**Björk's Future Femininity: Biophilia Meets Technophilia**  
(Melissa Avdeeff, University of Victoria)

**Lyric Video: Controlling Artistic Image, Sound, and the Stories They Tell**  
(Laura McLaren, University of Ottawa)

12:00 – 1:00 PM: Lunch

1:00 – 2:30 PM

**PLENARY WORKSHOP**

**Beatmaking/DJ 101 at the IMP Lab**  
(Charity March, University of Regina)

2:30 – 3:00 PM: Break

3:00 – 4:30 PM

**SESSION 9**

**9A: Constructing Myths of Authenticity**

Moderator: Steven Baur, Dalhousie University

**I've Got to Keep Moving: Movement and Myth in "Hellhound on My Trail"**  
(Thomas Hanslowe, UCLA)

**"The Myth of the Delayed Backbeat in Southern Soul: Discourses of Rhythmic, Corporeal, and Racial Authenticity"**  
(Eric Smialek, McGill University)

**Hearing Tradition on Satellite Radio: Bob Dylan, Storytelling, and the "Authenticity Celebrity"**  
(Brian Fauteux, University of Alberta)



**9B: K-Pop Cultures**

Moderator: Martin Lussier, UQAM

**Multiculturalism and Assimilation in K-pop Girl Groups**

(Gina Choi, University of British Columbia)

**Les pratiques faniques en tant que marques d'engagement culturel : le cas de la K-pop sur le web**

(Charlotte Bonneau-Crépin, Université Laval)

4:30 – 5:00 PM: Break

5:30 – 6:30 PM

**SESSION 10**

**10A: Incarceration, Social Justice, and Popular Music**

Moderator: Christina Baade, McMaster University

**A Musicologist in Prison**

(Annie Janeiro Randall, Bucknell University)

**Nihilism and Rage: The Activism of Gangs and Gangsta Rap in Chiraq**

(Ty Hall, Carleton University)

**10B: (Re)Sounding the Archives**

Moderator: Brian Fauteux, University of Alberta

**Curating the Rock and Roll Archive: the Role of Reissue Anthology Compilations in the Garage Rock Revival**

(José Vicente Neglia, University of Hong Kong)

**“Uptown Funk” and the Politics of Retro: Privilege and Precarity in Sounding the Pop Music Archive**

Susan Fast (McMaster University)

6:30 – 9:00 PM: Closing Reception