

****PLEASE NOTE: THIS IS A PRELIMINARY
PROGRAMME AND SUBJECT TO CHANGE****

May 28

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

8:30-10:30

Musicking in Place

Rebekah Farrugia;

Melvin Backstrom

We're Free to do Anything and...Free to Be ignored': Free
Improvisation in Montreal

Kellie Hay

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

Bauer, Erin

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

Oshukany, Natalie

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

Music and Labor

Marco Accattatis

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

Melissa Avdeef

The 9-5, Just to Stay Alive': Beyoncé and the Curation of
LabourThrough Social Media

Eric Hung

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

Martin Lussier

“Assurer la relève”: movements of workers in Québec’s music
industries

Production, Consumption, Prosumption

Marlie Centawer

“everything in yr hand by liz phair” - Liz Phair and *Girly Sound* as
prosumer

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

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

Heather Sparling "Give Me Some Water and I'll Sing You a Song": Analyzing the Professional-Amateur Disaster Song Dialectic

10:45-12:15

Performing Social Justice

Philip Ewell "Dissent in Putin's Russia as Expressed in Vasya Oblomov's Satiric Narratives"

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

Meghan Drury Inciting a Joyful Rebellion: Hip Hop and Solidarity in the Global South

Aesthetics and Ideologies

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

Méi-Ra St. Laurent;
Vivek Venkatesh 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 Ambient Music's Techno-Aesthetics

Legacy: Aging and Popular Music

Murray Forman Everyday a Pioneer: Aging Artists and Hip-Hop Legacies

Line Grenier; Eric Craven "You can add?" Exploring digital music-making by seniors.

Jake Johnson The Oklahoma Senior Follies and the Narrative of Decline

Lunch and workshop

Alexandra Appolloni; Felicia Miyakawa

Workshop: Public Scholarship as Social Justice: Dis/Ability and Accessible Writing

1:30-3:30

New Venues and Virtualities

Mike Daley "Miranda Sings (Badly)"

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

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

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

Sounding Feminisms

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

Emily Gale Female Agency in Mitch Miller's *Sing Along with Mitch*

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

Paula Probst Sonic Feminism in Local Space: Intentionality, Localized Feminist
Education, and Youth Culture in Popular Music

Engendering Music in the 1960s/1970s

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

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

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

3:45-5:15

Performing Dis/Ability

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

Tiffany Naiman He's Lost Control: Late Style, Epilepsy, and Ian Curtis

Serge Lacasse 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 (PANEL)

Mark Campbell Doing the Knowledge: Archiving hiphop Beyond the Local

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

Shaheen Ariefdien untitled

Music on the Dance Floor

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

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

David Madden Locating Montreal's Vulgar Dance Scene

6:00 possible plenary session

8:00 possible performance

May 29

8:30-10:30

Remembering the 1960s

- Steve Waksman "Come and See the Show: Writing the Life of the Concert Promoter"
- Bryan Wright Ending the James Jamerson / Carol Kaye Controversy
- Andrew Flory "She Needs Me": Marvin Gaye, Crooning, and Vocal Agency at Motown
- Kathryn Cox Nostalgia as Rebellion in the Kinks' Arthur (Or the Decline and Fall of the British Empire)

Dimensions of Jazz

- Alan Stanbridge Swingin' in the Ol' Corral: Jazz meets Country Music
- Barry Long "The Black Blower of the Now:" Coltrane, King, and Crossing Rhetorical Borders
- Benjamin Doleac "Ain't No City Like the One I'm From": Second Lining and the Politics of Rhythm in Post-Katrina New Orleans
- Monique Bourdage "Mood Ebony": Confronting Race Relations through Popular Music in *Playboy*, 1955-1970

Pedagogies of Popular Music

- Brian Fauteux "Good Music" and CKUA's Cultural Network: Tracing an Educational Mandate in Music Programming
- Liz Przybylski Proud to Speak, Proud to Rap: Hip Hop Music and Language Learning Contexts
- Jessica Schwartz Punk Pedagogies, Activistic Education, and Community Outreach in Los Angeles
- Daniel Stadnicki Towards a 'Global Folk' Drumming Pedagogy? Lessons from Scandinavia

10:45-12:15

Screening Music

- Hélène Laurin Let it go: Children's musical tastes and parents' family budget

Timothy Cochran Playing With Music in Teen Films of the 1980s

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

“Pitched Battles: Media, Music and War” (PANEL)

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

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

Kip Pegley Soundscape of a Tank

Producing Pop

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

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

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

12:15-1:30 Lunch and workshops

Bernhagen, Lindsay **Workshop:** Teach Your Children Well: A Popular Music Studies
Course Design Workshop

Jason Oakes **RILM presentation**

1:30-3:30

Sound Opens Up: Gender, Race, and Sonic Agency in Hip Hop (PANEL)

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

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

Liana Silva *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

- Elliott Powell “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 Interactions Between Burmese Popular Music Stars and the Censors
- Rebekah Moore “Jadilah Legenda” (Become a Legend): The Professionalization of a Local Music Scene
- Jeremy Wallach;
Esther Clinton Talking Metal: The Social Phenomenology of Hanging Out

Hip Hop and Social Justice

- Maxwell Williams From Black Power to HiiiPoWeR: “hipness” and the sound of the Black Freedom Movement
- Kimberly Mack “99 Problems and Tidal is One: Jay-Z, the Class Wars, and Authentic Activism”
- Dhirendra Panniker "To Pimp a Butterfly": Double Consciousness and the New Black Nationalism
- Adrian Dunn Sounding Contemporary Justice: *Black Boy's* Embodied Marginalized and Marginalizing Voices as Agents for Change

3:45-5:45

Indigenous and Aboriginal Voices

- Toby Martin “I Don’t Want Your Money”: Dougie Young and Social Protest in Australian Aboriginal country music
- Thomas Hilder Queer Voices, Indigenous Articulations, Sámi Musical Performance
- Raj Singh Between Tradition and Innovation: Throat-boxing to Embody and Empower Social Change

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

Genre and Borders

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

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

Toshiyuki Ohwada Anthropology and the Avant-Garde: *Anthology of Folk Music* Reconsidered

Popular Music and Religion

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

Joshua Brown Snoop Who?: Rastas and the Politics of Appropriation

David VanderHamm Agency in Excess: Tony Melendez and the Intersecting Performance of Virtuosity, Disability, and Religiosity

6:00 Business Meetings for IASPM US and Canada Branches

7:30 Keynote Address: David Brackett, McGill University

May 30

8:30-10:30

Les problèmes auditifs chez les musiciens : problématique, responsabilisation, prévention et ressources (PANEL)

Méi-Ra St. Laurent Quand la musique fait mal : démystifier et mieux appréhender les problèmes auditifs des musicien

Yannick Lapointe Preventing hearing disorders through better awareness: Breaking the Vicious Circle of Silence

Julie Baril La santé auditive des musiciens

Sounds Like Texas: Anti-Oppressive Resistance in Southern Music Communities

J. Brian Griffith Existence Is Resistance: Politics of Authenticity in Austin’s Middle Eastern Fusion Scene

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

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

Sensing/Listening/Seeing

Lori A. Burns Narratives of Memory and Loss Through Word-Music-Image in Steven Wilson's Music Videos Directed by Jess Cope

Monica Chieffo The Neurotypicality of the Tonic Triad in Indie Rock

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

Chuiwa Ho "This is a Religious War on Music": Golden Bomber and Intertextuality in the Discourse about Japanese Visual Rock

10:45-12:45

Listening to EDM

Edward Wright Netflix and Chill: Close Listening and Binge Watching in Electronic Dance Music

Andre Mount "Dude! It's so much more complex!": Modernist Aesthetics and the Electronic Dance Music Pedagogue/Producer/Consumer/Critic

Miriam Piilonen Listening for "Fun" in Electronic Dance Music

Stars Negotiating Identities

Chris McDonald Broadcasting from Down East: John Allan Cameron as Media Personality

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

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

Fire Up: Music and Social Justice in Postcolonial Canada (PANEL)

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

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

Paul Aikenhead Shadows of Lonely Trees: Glass Tiger's "Diamond Sun," Relevant Rock, and White Supremacy in the Canadian Settler Project during the Late Twentieth Century