



IASPM Canada 2015
University of Ottawa / L'Université d'Ottawa
Carleton University
Program / Programme



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Conseil de recherches en
sciences humaines du Canada



Word of Welcome / Mot de Bienvenu: Lori Burns and James Deaville

Au nom de l'exécutif d'IASPM-Canada (Jacqueline Warwick, présidente), du comité de programmation (présidé par Richard Sutherland) et du comité des arrangements locaux, nous sommes très heureux de vous accueillir au 32^e colloque annuel d'IASPM-Canada, organisé par l'Université d'Ottawa et Carleton University.

Le projet, financé par le programme Connexion du CRSH, est destiné à favoriser le dialogue interdisciplinaire à propos des intersections de la musique et des images, selon une gamme de formes culturelles variées, comprenant les vidéoclips, le cinéma et l'iconographie de la musique populaire. En mettant l'accent sur les intersections entre la vue et le son, ce colloque fera avancer les connaissances de domaines-clés: les technologies des nouveaux médias relatives au son et à la musique; les pratiques des médias sociaux; les images de marque et le développement de produits; l'esthétique musico-visuelle du nouveau millénaire; les représentations culturelles des genres, des races et des classes sociales; et des méthodologies historiques et théoriques pour l'étude du son et de l'image. Le programme riche et varié de cette année reflète la diversité et l'ampleur des études en musique populaire au Canada.

Les activités du colloque auront lieu au campus de l'Université d'Ottawa et chevaucheront les activités du Congrès des sciences humaines 2015. Le comité des arrangements locaux a préparé une liste d'activités nocturnes et musicales, ainsi qu'une liste de restaurants à proximité (affichés sur le site Web du colloque). Nous concluons le colloque avec un banquet au restaurant Malone's, sur les berges du lac Dow, suivi d'une marche sonore du restaurant jusqu'au campus de Carleton University, mené par Dr. David Madden. Vous pouvez suivre les activités du colloque sur Twitter, au @iaspm_can_2015, et sur Facebook, à la page IASPM-Canada Ottawa 2015. Nous vous encourageons à gazouiller durant le colloque.

Nous remercions chaleureusement tous ceux et celles qui ont contribué à faire de l'édition 2015 du colloque d'IASPM-Canada une expérience mémorable, incluant les bénévoles et les assistantes de l'Université d'Ottawa (Krisandra Ivings) et de Carleton University (Dawn Stevenson).

À votre tour d'apprécier la programmation du colloque et de profiter de l'offre culturelle ottavienne.

On behalf of the Executive of IASPM-CA (Jacqueline Warwick, President) and the 2015 Program Committee (chaired by Richard Sutherland) and Local Arrangements Committee, we are very pleased to welcome you to the 32nd Annual IASPM-Canada conference, hosted by the University of Ottawa and Carleton University.

This SSHRC-funded Connection project is meant to foster an interdisciplinary dialogue on the intersections of music and images in a range of cultural forms, including music videos, film, and popular music iconography. By placing emphasis on the intersections between sight and sound, this scholarly gathering will advance knowledge in a number of key areas: new media technologies for sound and music; social media practices; branding and product development; music-visual aesthetics in the new millennium; cultural representations of gender, race and class; and historical and theoretical methodologies for the study of sound and image. This year's rich and varied program reflects the diversity and breadth of popular music studies in Canada.

The conference activities will take place on the University of Ottawa campus and will overlap with the Congress of the Humanities and Social Sciences 2015. The members of the local arrangements team have created lists of musical night-life activities and nearby restaurants (posted on the conference website). We will close out the conference with a banquet at Malone's on Dow's Lake, followed by a Soundwalk from the restaurant to the Carleton University campus, led by Dr. David Madden. You can follow all conference activities on Twitter @iaspm_can_2015 and on Facebook at IASPM-Canada Ottawa 2015, and we encourage you to live tweet during the conference.

Our special thanks extend to all who have worked hard to make IASPM-CA 2015 a memorable experience, including the conference volunteers and assistants from the University of Ottawa (Krisandra Ivings) and Carleton University (Dawn Stevenson).

Please enjoy the conference program and take full advantage of Ottawa's cultural offerings

Word of Welcome/Mot de Bienvenue: Jacqueline Warwick

Bienvenue à l'édition 2015 du colloque d'IASPM-Canada ! Nous avons devant nous trois jours d'idées passionnantes, de discussions stimulantes, de présentations hors-du-commun et de conversations amicales tournant autour du thème « Cadres d'écoute ». La branche canadienne d'IASPM se réunit à chaque année pour partager des idées, soutenir les chercheurs de la relève et nourrir le développement de la recherche; notre communauté est généreuse et ceux et celles qui présenteront de nouvelles recherches peuvent espérer une réponse constructive et encourageante.

Nous sommes ravis d'être à Ottawa cette année, grâce aux valeureux efforts de Lori Burns (Université d'Ottawa), James Deaville (Carleton University) et leurs équipes. Veuillez prendre le temps de les remercier de leur hospitalité et n'hésitez pas à explorer la ville. Louons également la réussite du comité de programmation, mené par Richard Sutherland (Mount Royal University). L'équipe a concocté un programme de premier ordre représentant un registre riche d'approches diverses. Pour ma part, je sais que je voudrais assister à toutes les séances!

Fondé en 1981, IASPM est maintenant un réseau international comptant plus de 500 membres dans 36 pays. IASPM est interprofessionnel et interdisciplinaire. Quiconque impliqué en musique populaire est bienvenu.

Jacqueline Warwick
Président, IASPM Canada

Welcome to IASPM-Canada's 2015 conference! We look forward to three days packed with exciting ideas, stimulating discussion, outstanding research presentations, and friendly conversation around the theme of "Frames of Listening." The Canadian branch of IASPM comes together annually to share ideas, support emerging scholars and artists, and foster the development of research; our community is a generous one, and those of you presenting new work can expect a rewarding and constructive response to your ideas.

We are thrilled to be meeting this year in Ottawa, thanks to the tireless efforts of Lori Burns (University of Ottawa), James Deaville (Carleton University), and their teams. Please take the time to thank them for their excellent hospitality, and be sure to explore the city beyond our conference spaces. Please salute also the outstanding work of the conference's programme committee, led by Richard Sutherland (Mount Royal University). They have put together a full schedule of first-rate work that represents a rich and diverse range of approaches. I know that I will want to be everywhere at once!

Founded in 1981, IASPM has grown into an international network of over 500 members in 36 countries. IASPM is interprofessional and interdisciplinary. It welcomes as members anyone involved with popular music.

Jacqueline Warwick
President, IASPM Canada

Wednesday/Mercredi 27 May/mai

REGISTRATION/INSCRIPTION

4:00-6:00 P.M. Perez Lobby

Thursday/Jeudi 28 May/mai

REGISTRATION/INSCRIPTION

8:00-9:00 Perez Lobby

WELCOME

9:00-9:30 Freiman Hall

	Perez 113	Perez 220	Library Seminar Room	Perez 221
Session 1 9:30-10:30	B: Authenticity & Manipulation Moderator: Jim Deaville	A: Album Covers Moderator: Kristeen McKee	C: Visual Narratives Moderator: Owen Chapman	
	<i>Cora S. Palfy</i> Intersections Between Authenticity and Author: A Perspective From Music and Psychology	<i>Robert J. Belton</i> Can an Album Cover Be a Narrative? Can a Video Be a Picture?	<i>Nicholas P. Greco</i> “Every Night I Have the Same Dream”: U2’s Linear as an example of Barthes’ Vita Nova	
	<i>Dawn M. Stevenson</i> Buying and Selling Ideology: Music as a Recruitment and Retention Tool in Church of Scientology Super Bowl Ads	<i>Albert R. Diaz</i> The Sunn O))) Album Cover as Puzzle	<i>Karen Cook</i> “I am an American and this is my American family”: Music and Identity in “The Cosby Show”	
Coffee Break 10:30-11:00				
Session 2 11:00-12:30	A: Localities Moderator: William Echard	C: Sound and Vision Moderator: Line Grenier	B: Film Into Music: Taking Musical Inspiration From Visual Media Moderator: Paul Merkley	
	<i>Michael Audette-Longo</i> Feel the Noise: Locality, Lo-Fi, and Independence in Bruised Tongue Records	<i>Alan Stanbridge</i> Tied Up With Strings: Irony, Popular Song and Misinterpretation	<i>Scott Henderson</i> “For Who Can Bear to Feel Himself Forgotten?” Indie Rock, Documentary Tradition and National Identity in Public Service Broadcasting’s “Night Mail”	
	<i>Farley G. Miller</i> Southwest Psychedelic: The 13th Floor Elevators and their “Electric” Jug	<i>Nicole A. Marchesseau</i> Stone-Faced Portraits, Teeth Painting, and Precious Gems: A Brief Journey into Jandek’s Visual, Lyrical, and Sonic World		
	<i>Laura Risk</i> A Visual Mapping of Musical Variation in Early Commercial Recordings of			

	Instrumental Dance Music in Quebec			
Lunch Break 12:30-2:00				
Session 3 2:00-4:00	B: Queer Representations I Moderator: Craig Jennex	A: Diasporas Moderator: Murray Forman	D: Performing Moderator: Tom Everett	C: Visual Analysis Moderator: Lori Burns
	<i>Raymond Knapp</i> The Musical Coding of Homophobia in Hetero Camp in Films of the Post-Sontag Era	<i>Rosa Abrahams</i> “Africa we love you, Jerusalem, in my heart, soul, and mind”: Ethiopian-Israeli Identity Construction in Popular Music	<i>Laura Gonzales-Jordan</i> Grimaces and Utterances: Learning the Cueca, Representing the Roto and Expressing the Self	<i>Krisandra Ivings</i> Carrie Underwood’s “Blown Away”: The Juxtaposition of Country and Pop Strategies in Music, Word and Image
	<i>Maria Murphy & Craig Jennex</i> Queer Vocality & Visuality in Lucas Silveira’s Autobiographical Performance Project	<i>Emily Lane</i> Seeing Themselves in the Movies: Diaspora Identity, Popular Music, and Indian-American Wedding Videos	<i>Olga Nikolaeva</i> Playing the Reality: Screen Visuals and Modified Bodies in Live Music Performances	<i>Ben Dumbauld</i> “A Total Persona, Built of Parts”: Female Singers and the Limits of Visual Representation
	<i>Marissa Ochsner</i> Camping in R. Kelly’s Closet	<i>Sean J. Lorre</i> Around the Beatles: (Re)presenting the African Diaspora in 1964 English Pop Hits	<i>Marika E. Bujaki</i> Video Games Live: The Music and Player Expectation in a Live Concert Series	<i>Alexander S. Reed</i> Critical Theory Pedagogy Through Music Video, or, “You’re Beautiful, But That Very Utterance Bespeaks a Fundamental Tragedy of Existence”
		<i>Jessica Roda</i> When Musical Representations Take Precedence Over Musical Content: The Example of Festival Sefarad in Montreal	<i>Daryl Ritchot</i> “Pop Culture Was in Art, Now Art’s in Pop Culture in Me”: Lady Gaga and her Theory of ARTPOP	<i>Gabriela Jiménez</i> “Dead Grrrls Rock Too”: Gore and Mexican Folk Imagery in the Music and Musical Performances of the Bloody Benders (Mexico City)
Coffee Break 4:00-4:30				
Session 4 4:30-6:00	B: Spaces Moderator: Serge Lacasse	C: Personae Moderator: Susan Fast	A: Music & Politics I Moderator: Richard Sutherland	
	<i>Owen Chapman</i> Echospace: Representing / Remixing Auditory Space with Mobile Devices	<i>Florian Grandena</i> ‘Annie Lennox and Paradoxical Disidentification’	<i>Alexandra Killham</i> Nova Scotian Roots? Teaching Cultural Imperialism through Music Education	
	<i>Kyle Devine & Tom Everett</i> Solid Sound? Staging Perspective and Practice in the History of Stereo	<i>Nerhys Hall</i> An Iconic Performance: David Bowie’s “Starman” on Top of the Pops	<i>Nicole M. Winger</i> Yip Harburg’s Jamaica (1957) and The Happiest Girl in The World (1961): An Audacious Voice in Cold War Era Musical Theatre	
	<i>Mikkel Vad</i> Seeing and Hearing Landscapes: Analysing Musical and Visual Space in Nordic Jazz	<i>Bernie Murray</i> Inspiration As a Jazz Performer and Style Icon: Creative Expression of Josephine Baker	<i>Matt Stahl</i> “We paid a price to sing this music”: The American Recording Industry, Aging R&B Performers, and the 1984-2004 Royalty Reform Movement	

Friday/Vendredi 29 May/mai

Coffee 8:00-9:00				
	Perez 113	Perez 220	Library Seminar Room	Perez 221
Session 5 9:00-10:30	B: Music & Politics II Moderator: Alan Stanbridge		A: Workshop: Popular Music, Age, and Ageing Murray Forman & Line Grenier	C: Sites of Production Moderator: David Brackett
	<i>Tiffany Naiman</i> Camp Fascism: The Tyranny of the Beat			<i>Gabrielle Kielich</i> The Recording Studio: Rock History Icon and Tourist Destination
	<i>Clare Neil</i> BOOM goes the Global Protest Movement: Exploring Connections between Heavy Metal, Protest, and the Televisual through System of a Down's "Boom!" Music Video			<i>Samuel Olatonbuson</i> Sound Production in Nigerian Churches Auditoria: A Sociological Phenomenon in the 21st Century
	<i>Richard Sutherland</i> A Place in the Country: Heimat in 1970s German Rock Music			<i>Chris Wilson</i> Commercial Artistry and the Embracing of Contradiction: The Creativity of Nashville Songwriters
Coffee Break 10:30-11:00				
Session 6 11:00-12:00	C: Gender Moderator: Jacqueline Warwick	B: Composition Moderator: Paul Théberge	A: Crossovers Moderator: Johanne Melançon	
	<i>Marlie Centawer</i> "The Camera Gets a Stuttered Shot": Liz Phair and the Photostrip as Subversive Indie Media	<i>Daniel A. Walzer</i> Sound Environments: Fostering Diverse Compositional Practices in an Undergraduate Music and New Media Program	<i>Melvin Backstrom</i> Seastones and the Crossover of High Art and Popular Music within the San Francisco Rock Music Scene	
	<i>Alyssa Woods & Lori A. Burns</i> "It's Hard Out Here for a Bitch": Female Appropriation of Female Objectification		<i>Paul Merkley, Elsa Marshall & Carolyne Sumner</i> Music of the Marier Family and Networks for Production and Creation: The Practice of Theatrical and Occasional Popular Music in Central Canada from the Silent-Film Era to the 1970s	
Lunch Break 12:00-2:00				
Graduate Student Lunch: 12:00 at The Royal Oak – 161 Laurier Avenue East				

Session 7 2:00-4:00	A: Queer Representations II Moderator: Florian Grandena	B: Multimedia Moderator: John Richardson	C: Social Media Moderator: Scott Henderson	D: National Identities Moderator: Mark Percival
	<i>Christopher Culp</i> Serial Temporality and the Queer Art of Musical Theatre	<i>Anthony Cushing</i> Stacked & Back to Back: Video Mashups and the Music That Accompanies Them	<i>Melissa Avdeeff</i> Beyoncé: Social media, Authenticity, and the Presentation of Self	<i>Darrell G. Baksh</i> Still An “Audio-Visible Minority”? “(Re)Framing” the Indo-Caribbean Image in Chutney Soca Music Video
	<i>Zoë E. Gross</i> “If I was gay, I would think hip-hop hates me”: “Homo-Hop,” Queer Liberalism, and Macklemore’s “Same Love”	<i>Thomas Johnson</i> Mashups and Mediation of Multimedia Meanings	<i>Paula Harper</i> Waking Up in a Post-Beyoncé World: How Social Media “Techniques of the Now” Exploded a 2013 Concept Album	<i>David Henderson</i> Sukha Dukha, Or the Pleasure and Pain of Music Video in Nepal
	<i>Brian Christopher Thompson</i> Ambiguous Images: Imagination, Gender and Sexuality in Popular Culture of the 1860s	<i>Whitney J. Slaten</i> Sonic Color and the Transparency of Live Music Production: Mixing Porgy & Bess on Broadway	<i>Bernie Murray</i> Aural Perception in a Creativity Activity: Using YouTube and a Hip-hop Violinist to Develop Listening Skills	<i>Jada Watson</i> “Hurtin’ Albertan”: Corb Lund and the Negotiation of “Geo-Cultural” Identity
		<i>Anastasia Udarchik</i> Sound Visualization in Amon Tobin's ISAM (2011): Synesthesia and the Phenomenology of Internal Time-Consciousness in Neo-Minimalist Electronic Dance Music	<i>Marianna Ritchey</i> Pop Music Culture and the YouTube Symphony Orchestra	<i>Sangeeta Marwah</i> Beyond the Sung Word: Locating Modernity, Nationhood & Identity in the Bollywood Song Video and its Performative Reenactments
Coffee Break 4:00-4:30				

Saturday/Samedi 30 May/mai

Coffee 8:00-9:00				
	Perez 113	Perez 220	Library Seminar Room	Perez 221
Session 8 9:00-10:30	A: Past Sounds, Present Politics: Sound and Vision in the Cover Age Moderator: Matt Stahl	B: Methodologies Moderator: Richard Sutherland	C: Science Fiction Moderator: Nicholas Greco	D: Chanson de Québec Moderator: Hélène Laurin
	<i>Jacqueline Warwick</i> Songs my Father Taught Me: Dad Rock, Nostalgia, and Child Musicians	<i>Hubert Léveillé</i> A Change is Gonna Come: Three Empirical Studies on the Evolution of Harmonic Syntax in Popular Music from the 1960s	<i>Emilie Hurst</i> Music, Voice and Monstrosity: Hearing the Body in Doctor Who	<i>Johanne Melançon</i> L'esthétique du vidéoclip «engagé» dans la chanson québécoise : le son, les images et les mots (titre provisoire)
	<i>Craig Jennex</i> Pleasurable Pasts: Cover Song Collectivity & Retro-orientations	<i>Eric Smialek</i> Metal Taxonomies: Parallel Universes of Genre	<i>Alexander J. Polley</i> Technology and Guardians of the Galaxy	<i>Danick Trottier</i> Le tournant télévisuel des années 1950 en chanson québécoise : l'exemple du Concours de la chanson canadienne de 1956-1957
	<i>Susan Fast</i> Reclaiming and Critiquing the Past: Lez Zeppelin Revisit "Black Dog"		<i>Alexa L. Woloshyn</i> Nature, Music, and Technology in Björk's Biophilia: "A Gateway Between the Universal and the Microscopic"	<i>Gérald Côté & Serge Lacasse</i> Remixer la chanson québécoise: Remixing identities
Coffee Break 10:30-11:00				
Plenary II: Carol Vernallis: Freiman Hall 11:00-12:30				
Lunch 12:30-2:00				
Session 9 2:00-3:00	B: Guitars and Those Who Love Them Moderator: Richard Sutherland	A: Soundtracks Moderator: Ray Knapp		C: Technologies of Sound and Vision Moderator: Jada Watson
	<i>Benoît Cordelier</i> Ethnocentric Discourses Among Guitar Players' Communities Internet Forums Examples	<i>Steven Hicks</i> Zappa on Film: Baby Snakes and the Collapse of the Concert Hall		<i>Ian Macchiusi</i> Sample-based Music, The Digital Audio Workstation and Visual Representations of Musical Time
	<i>Mark J. Percival</i> Superheroes and Guitars: Music and Musicians in U.S. Comics of the 1960s and 1970s	<i>Kristeen M. McKee</i> The Sights and Sounds of Normativity in Disney Animated Princess Films: What Rhetorical Perspectives Can Teach Us About Visual and Aural Constructions of Princesshood		<i>Michelle A. Macklem</i> Composing with AUMI (Adaptive Use Musical Instruments)
Coffee Break 3:00-3:30				
Annual Business Meeting in Freiman Hall 3:30-5:00				
Banquet at Malone's on Dow's Lake 5:30-7:30				
SOUND WALK, led by David Madden. Leaving From Malone's at 7:30 P.M.				