

MusCan Conference 2021, FINAL PROGRAM

May 31–June 4

Please note that all times are in Mountain Daylight Time
Times will be shown in your local time zone on the Congress platform

MONDAY MAY 31, 2021

Session 1 9:00-9:50

Performers, Health, and Wellness

Chair: Ellen Waterman

9:00	Chair's Introduction		
9:05	“HITS for HIIT, Creating Music for High Intensity Interval Training: The Influence of Audio-Vision on Visual Perception”	Sophie Stévanca Serge Lacasse	Université Laval
9:20	“Sound Performers Canada: Impact of a blended-learning course on musicians' health”	Christine Gupstill	University of Ottawa
9:35	“Cataloguing Musicians Health & Wellness Resources In Canadian Post-Secondary Music Programs”	Carlos Tinoco	University of Calgary

Session 2. 10:10-11:00

Nouvelles perspectives sur Mozart dans la propagande nazie en Autriche annexée

Chair: Jon-Tomas Godin

10:10	Chair's Introduction		
10:15	“Rendre au Reich ce qui appartient à Dieu : La musique religieuse de Mozart en Autriche annexée”	Sebastián Rodríguez Mayén	Université d'Ottawa
10:30	“Mozart dans l'Axe : La délégation italienne à la Semaine Mozart du Reich allemand (1941)”	Marie-Hélène Benoit-Otis Gabrielle Prud'homme	Université de Montréal
10:45	“L'imagerie de la Semaine Mozart du Reich allemand à Vienne”	Elisabeth Otto	Université de Montréal

Session 3. 11:20-12:50**LECTURE RECITAL SERIES I**

Chair: Christine Vanderkooy

11:20	“Rhapsody in Blue for ‘easier’ Piano Duet?! Solutions for challenges in Ensemble Playing with an American Classic!”	Wei Chen Bruce Lin; Nicole Narboni	Texas Lutheran University; Independent Scholar
12:05	“Transforming Bach: A Resurgence of Solo Flute Neoclassicism”	Phoebe Roberston	Manhattan School of Music

LUNCH 12:50-1:30**Session 4. 1:30-3:00*****Opera and Music Theatre: Performance Practices***

Chair: Kaleb Koslowsky

1:30	Chair’s Introduction		
1:35	“Community, Place, and Music Theatre in Kingston 1879-2019”	Colleen Renihan; Vanessa Romao	Queen’s University; University of Toronto
1:50	“L’instrumentalisation des opéras de Giacomo Puccini par le régime fasciste italien (1922-1943) : Le cas de Turandot”	Matilde Legault	Université de Montréal
2:05	BREAK: 10 MINUTES		
2:15	Chair’s Introduction		
2:30	“A fitting ending? Unravelling Dvořák’s ‘conflicted’ artistic persona in the Armida reviews and obituaries”	Eva Branda	Wilfrid Laurier University
2:45	“Sounds from Another Time: Diction and Pronunciation in Historical Recordings”	Mary Blake Rose	University of Western Ontario

Session 5. 3:20-3:55

Phrase and Form: Corpus Studies Approaches to Analysis

Chair: Kyle Hutchinson

3:20	Chair's Introduction		
3:25	“Form in Post-Tonal Music: An Approach for Corpus Studies Using Debussy's Piano Préludes”	Gretta Sayers	Brandon University
3:40	“Schumann's Fragment” Revisited: Non-Tonic Initiating Functions in the Nineteenth Century	Matthew Poon	University of Toronto

TUESDAY JUNE 1, 2021

Session 1 9:00-9:50

Ethnicities and Nationalist Perspectives: Historical and Current Practices

Chair: Julia Byl

9:00	Chair's Introduction		
9:05	“National Perspectives and the Fate of Ethnic Minorities on Russian-Chinese Borders: Representing Taranchis (Uighurs) at Ethnographic Concerts”	Adalyat Issiyeva	McGill University
9:20	“Music Nationalism in the 1971 Bangladesh Liberation War”	Shamika Shabnam	McMaster University
9:35	“Missionaries in Macau: Tracing Jesuit Musical Influences on the Journey to China in the late 16th Century”	Justin Munger	University of Ottawa

Session 2. 10:10-11:00

Reflections on 19th Century Music History

Chair: Guillaume Tardif

10:10	Chair's Introduction		
10:15	"Self-Publication and the Business of Music Composition in Mid-Nineteenth-Century America: Charles Balmer and Herrman Saroni"	Lars Helgert	University of Maryland/American University
10:30	"Future Fire: Liszt's Writings on Program Music"	Jamie Meyers Riczu; Morteza Abedinifard	University of Alberta
10:45	"What the Devil Left Behind"	Benjamin Louwersheimer	University of Toronto

Session 3. 11:20-12:50

LECTURE RECITAL SERIES II

Chair: Mary Ingraham

11:20	"Fusion, Appreciation, or Appropriation? Exploring Three Piano Works That Blend Asian, South American and Western Musical Traditions"	Eric Hung	Music of Asian America Research Center
12:05	"To One Beyond Seas: an interdisciplinary collaboration inspired by the writings of Mohawk Canadian poet Emily Pauline Johnson"	Véronique Mathieu Ingrid Stöltzel	University of Saskatchewan; University of Kansas

LUNCH 12:50-1:30

Session 4. 1:30-3:00***Pedagogy and Collaboration: Innovative Approaches***

Chair: Jody Stark

1:30	Chair's Introduction		
1:35	“Body, Mind, and Psyche: Rethinking How We Teach Sight-Singing”	Catrina Flint de Médicis Glen Ethier Grace Valiante	Vanier College
1:50	“Creating Connections through Interdisciplinary Collaborations: Reflective Practice and Skills Transfer for Music Students”	Sophie Louise Roland Kelly Bylica Laura Benjamins	University of Western Ontario; Boston University; University of Western Ontario
2:05	BREAK: 10 MINUTES		
2:15	Chair's Introduction		
2:30	“Gamifying the Music Theory Curriculum”	Lynnsey Lambrecht Alexandra Jonker	Bradley University McGill University
2:45	“Effective Use of Imagery for the Prevention of Injuries in Piano Performance”	Evgeny Chugunov	Lakehead University

Session 5. 3:20-4:10***Popular Music: Women's Voices***

Chair: Kimberly Francis

3:20	Chair's Introduction		
3:25	“Patsy Gallant's Use of Vocal Techniques: Constructing and Reconstructing a Fluid Musical Persona”	Alexei Michailowsky	York University
3:40	“Nina Simone at the Piano: Musical Protest in ‘Love Me or Leave Me’ and ‘My Baby Just Cares for Me’”	Michèle Duguay	The Graduate Center, CUNY
3:55	“Form as Timbre: Tracking the Form of Tanya Tagaq's ‘Ilunikavi’ through Timbral Changes”	Kristi Hardman	The Graduate Center, CUNY

Session 6. 4:30-6:00

PART I: Framing Music Theory and Perception

PART II Pianists and Personae

Chair: Gretta Sayers

4:30	Chair's Introduction		
4:35	“Black Narratives in the White Racial Frame: Dialogue, Persistence, and Structure in Florence Price’s Piano Sonata in E minor”	Kyle Hutchinson	Independent Scholar
4:50	“Style impacts listeners’ tonal-harmonic representation of Western music”	Bryn Hughes; Dominique Vuvan	University of Lethbridge; Skidmore College
5:05	BREAK: 10 MINUTES		
5:15	Chair's Introduction		
5:30	“Margaret Ann Ireland, pianist and unlikely cultural diplomat”	Richard Hornsby	University of New Brunswick
5:45	“Which Glenn Gould, anyway?”	Paul Sanden	University of Lethbridge

Session 7. 6:20-6:50

MINI-CONCERT SERIES 1

Chair: Allison Balcetis

6:20	“Liminal Spaces”	Justin Massey; Wesley Shen	Independent Scholar; University of Toronto
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WEDNESDAY JUNE 2, 2021

Session 1 9:00-9:50

Negotiating Distance: Music-Making and Isolation

Chair: Laura Gray

9:00	Chair's Introduction		
9:05	"Isolated Bodies, United Voices: Virtual Choir in the Time of COVID-19"	Michelle Boyd	Acadia University
9:20	"Tuning in/to Zoom: The Music on the Rebound Festival as a Model for Inclusive Networked Musical Praxis"	Brendan Kent	Carleton University
9:35	"The Online Composer-Audience Collaboration"	Luis Ramirez	York University

Session 2. 10:10-11:00

Sound and Image: Composition, Technologies, Invention, Intermediality

Chair: Maryam Moshaver

10:10	Chair's Introduction		
10:15	"Monumental stereo: Maurice Jarre's stereophonic score for the first 'son et lumière' at the Château de Chambord (1952)"	Jonathan Goldman	Université de Montréal
10:30	"Fantasies of Musical Inscription"	Virginia Georgallas	University of California, Berkeley
10:45	"Hacking Hitchcock: Intermediality in Nicole Lizée's Hitchcock Études"	Caroline Ehman	Brandon University

Session 3. 11:20-12:50

LECTURE RECITAL SERIES III

Chair: Yung-Yu Lin

11:20	“Collaborative Intersections in New Music”	Andrew Noseworthy; Yaz Lancaster	Western University; New York University: Steinhardt School of Culture, Education, and Human Development
12:05	“Carleton Lab Ensemble: Zoom Jamming during COVID-19”	Ellen Waterman (flute/vocals) Rebecca Cowal (tenor and soprano sax) Brendan Kent (electric guitar/synthesizer) Anthony Kubelka (keys) Matt Scriven (clarinet) Jennie Seaborn (drums/percussion) Zachary Sedlar (tenor and baritone saxophone)	Carleton University

LUNCH 12:50-1:30

Session 4. 1:30-3:00***Curriculum: Revisiting Decolonization and Integration in the Classroom***

Chair: Shruti Nair

1:30	Chair's Introduction		
1:35	“Mitigating European-centric Bias in University Music Theory Curricula and Course Design”	James McGowan	Carleton University
1:50	“Revisiting Treaty People in Music Education: Towards Decolonizing the Instrumental Classroom”	Katie Tremblay	Trent University
2:05	BREAK: 10 MINUTES		
2:15	Chair's Introduction		
2:30	“Decolonizing the Curriculum for Canadian Elementary Music: A Pragmatic Interpretive Inquiry”	Jody Stark	University of Manitoba
2:45	“Integrating South Asian Music into Our Music Classrooms”	Oshadhee Satarasinghe	University of Calgary

Session 5. 3:20-4:10***Performance, Authorship, and Listening Practice***

Chair: Corona Wang

3:20	Chair's Introduction		
3:25	“Reanimating ornamentation: Bridging the gap between historical performance practice and contemporary performers”	Kevin Ngo	University of Calgary
3:40	“Authorship, Identity, and the Challenges of Composing for Guitar: The case of Murray Adaskin's Duo for viola and guitar (1996)”	Cintia Cristiá	Ryerson University
3:55	“Listening to a Gradual Process: Gesture in Steve Reich's Melodica”	Martin Ross	Western University

Session 6. 4:30-6:00

PART I: Digital Methodologies: Encyclopedias and Discographies

PART II: The Agency of Music in Film and Video Games

Chair: Stephanie Lind

4:30	Chair's Introduction		
4:35	Creating the Canadian Encyclopedia of Canadian Opera: from Collecting Data Practices to Digital Implementation	Sophie Bisson	York University
4:50	“Voix d’exception : Les métadonnées discographiques comme outil de recherche pour étudier la culture de la musique country (1944-2016)”	Jada Watson	Université d'Ottawa
5:05	BREAK: 10 MINUTES		
5:15	Chair's Introduction		
5:30	“How Nostalgia is Seen in Video Games and their Music”	Brooke Spencer	Queen's University
5:45	“Every Damn Song Is About You’: Constructing Meaning with Sound and Songs in Baby Driver”	Steven Janisse	Western University

Session 7. 6:20-7:00

Meter, Weight, and Rhythm in Analysis

Chair: Michèle Duguay

6:20	Chair's Introduction		
6:25	“Rhythm as Function: Labeling the other progression”	Ian Guthrie	Florida State University
6:40	“Inner and Outer Weight: Categories for Analysis and Performance of the Classical Measure”	Thomas Ingram	McGill University

THURSDAY JUNE 3, 2021

Session 1 9:00-9:50

Media Programming and the Representation of Diversity

Chair: Deanna Yerichuk

9:00	Chair's Introduction		
9:05	“Troubling Narrative(s): Reviewing the Canadian Broadcasting Corporation’s Contributions to Canada’s Musical Life”	Rebecca Draisey-Collishaw	Queen's University
9:20	“The Great White North: Representations of Diversity at the Opening Ceremony of the Vancouver 2010 Olympic Games”	Hannah Willmann	University of Ottawa
9:35	“Confronting Anti-Black Racism Through Representation in Community Music Programming”	Karen Cyrus; Karen Burke	York University

Session 2. 10:10-11:00

The Global Scene in New Music Composition

Chair: Colette Simonot-Maiello

10:10	Chair's Introduction		
10:15	“Reflets de la colonialité dans la scène des musiques nouvelles”	Gabriel Dharmoo	Concordia University
10:30	“Stimulating Awareness: Exploring the Global Issue of Child Marriage through Song”	Bahar Bingol	University of Calgary
10:45	“‘Unsettling the Score’: the case of Naacnaaca”	Jeremy Strachan	Queen's University

Session 3. 11:20-12:50

LECTURE RECITAL SERIES IV

Chair: Véronique Mathieu

11:20	“A Dance of Polar Opposites: Ars Combinatoria in George Rochberg’s 50 Caprice Variations for Solo Violin (1970)”	Yung-Yu Lin	Hainan Normal University
12:05	“Interactive Improvisation in Times of Isolation”	James Harley	University of Guelph

LUNCH 12:50-1:30

Session 4. 1:30-3:00

KEYNOTE ADDRESS

Chair: Jon-Tomas Godin

1:30	“The State of the Art: A Conductor’s Notes from the Field”	Daniel Bartholomew-Poyser	Artist in Residence and Community Ambassador, Symphony Nova Scotia; Barrett Principal Education Conductor and Community Ambassador, Toronto Symphony Orchestra
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Session 5. 3:20-4:10

MUSCAN COMPOSERS’ CONCERT AND NEW MUSIC ROUNDTABLE

Chair: Mark Hannesson

3:20	MusCan Composers’ Concert: Composer Introductions	Chatori Shimizu, Hanna Kim, Timothy Peterson, Josiah Catalan, Jared Miller, Marcel Zaes, Joan Tan, Jiyoun Chung, Cheuk-ho Lau (Frederick), Holly Winter	Hochschule für Musik Carl Maria von Weber, University of Toronto, Independent Scholar, University of California (Davis), Dalhousie University, Brown University, National University of Singapore, Illinois Wesleyan University, McGill University, University of British Columbia
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FRIDAY JUNE 4, 2021

Session 1 9:00-9:50

Women and Music in North America

Chair: Laurel Parsons

9:00	Chair's Introduction		
9:05	“Canadian Universities: Where are your women composers?”	Kimberly Francis	University of Guelph
9:20	“Keep Woman in her Sphere : l'interprétation vocale au service d'une historiographie de la musique issue du mouvement suffragiste américain”	Catherine Harrison-Boisvert	Université de Montréal / EHESS
9:35	“Finding Inspiration and Hope in Jocelyn Morlock's My Name is Amanda Todd (2016)”	Roxane Prevost	University of Ottawa

Session 2. 10:10-11:00

Contemporary Music: Performance and New Analytical Strategies

Chair: Roxane Prevost

10:10	Chair's Introduction		
10:15	“Cross-Modality as an Approach to Timbre Analysis in Tōru Takemitsu's Rain Spell”	Jade Roth	McGill University
10:30	“Discovering Dramaturgy in the Music of Sofia Gubaidulina via Valentina Kholopova's System of Expression Parameters (Parametr Ekspressii)”	Sasha Drozzina	Purdue University Fort Wayne
10:45	“Unpacking Interpretive Difficulty in Contemporary Music”	Ben Duinker	University of Toronto

Session 3. 11:20-12:50

MINI-CONCERT SERIES II

Chair: Morteza Abedinifard

11:20	“The Cross-Cultural Clarinet”	Shawn Earle	Independent Scholar
11:50	“The Search of Musical Inspiration: Image, Homage, and Narrative”	Alexander Panizza	Pontificia Universidad Catholica Argentina
12:20	“The Music of Children”	Christine Vanderkooy	University of Windsor

LUNCH 12:50-1:30

Session 4. 1:30-3:00

SCIM ROUNDTABLE

Chair: William Richards

1:30	“SCIM Round Table on Equity, Diversity and Inclusion in Music Higher Education”	Open to all attendees	
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Session 5. 3:20-3:55

Race, Identity, and Social Justice

Chair: Carolyne Sumner

3:20	Chair's Introduction		
3:25	“Exploring Racial Justice and Community Building through Music in The Gahu Project”	Deanna Yerichuk; Samantha Tai; Abigail Amponsah	Wilfrid Laurier University
3:40	“Learning to Fiddle on the Canadian Prairies”	Jody Stark; Rachelle Landry	University of Manitoba; Université de St-Boniface

Program Committee 2020:

Ed Goehring (Co-Chair, Western University)
Betty Anne Younker (Co-Chair, Western University)
Kelly Bylica (Graduate Student Assistant, Western University)

Ben Bolden (Queen's University)
Christine Carter (Memorial University)
Jonathan De Souza (Western University)
Beverly Diamond (Memorial University)
Aaron Hodgson (Western University)
Harald Krebs (University of Victoria)
Colleen Renihan (Queen's University)
Jody Stark (University of Manitoba)

Local Arrangements Committee:

Troy Ducharme (Western University)

Composition Committee:

Omar Daniel (Co-Chair, Western University)
Paul Frehner (Co-Chair, Western University)
Dorothy Chang (University of British Columbia)
Jocelyn Morlock (Vancouver)
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Program Committee 2021:

Maryam Moshaver (Chair ex officio, University of Alberta)
Derek Horemans (Graduate Student Assistant, University of Alberta)

Robin Attas (Queen's University)
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Andriy Talpash (University of Alberta)
Scott Smallwood (University of Alberta)

MusCan Conference 2021

May 31-June 4

ABSTRACTS

Monday May 31, 2021

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Session 1 – 9:00-9:50. *Performers, Health, and Wellness*

Chair: Ellen Waterman (Carleton University)

“HITS for HIIT, Creating Music for High Intensity Interval Training: The Influence of Audio-Vision on Visual Perception”

Sophie Stévanca (Université Laval)

« Hits for HIIT » est un projet novateur à travers lequel ses deux concepteurs, à la fois professeurs-chercheurs-créateurs en musique et athlètes, offrent des musiques spécialement conçues pour l'entraînement par intervalles à haute intensité, communément appelé le HIIT (High intensity interval training). Dans cette forme d'entraînement, la musique tient une place très importante : la majorité des études visant à identifier ce qui accroît les bénéfices de l'entraînement par intervalles ont démontré que les pratiquants étaient plus performants en écoutant de la musique, avec ou sans paroles (Sanchez et al. 2013), notamment parce qu'elle motive et génère des émotions positives (Karageorghis 2017; Laukka/Quick 2011). Les recherches jusqu'ici réalisées dans les relations entre musique et sport ont mis en évidence les qualités rythmiques, mélodiques et extra-musicales (ce qu'elles évoquent) de ces musiques (Karageorghis et al. 1999), sans toutefois considérer d'autres paramètres tout aussi importants qui nécessiteraient une analyse, cette fois, musicologique : mélodie, harmonie, performances instrumentales et vocales (le cas échéant), paramètres technologiques tels que la réverbération, l'écho, ou encore la modification du timbre (Lacasse 2010a, 152-155). Pour l'heure, ces musiques, toutes sélectionnées par les pratiquants pour leur effet sur leur propre état émotionnel, ne permettent pas de donner une suite logique et évolutive aux différentes phases d'un HIIT. Nous proposons de combler cette lacune à travers Hits for HIIT.

“Sound Performers Canada: Impact of a blended-learning course on musicians' health”

Christine Gupstill (University of Ottawa)

Researchers estimate over 80% of professional musicians will encounter music-related health conditions that negatively affect their ability to work. Post-secondary music students also deal with these health risks, while working and studying in a “don't ask, don't tell” environment. We sought to understand the impact of the online musicians' health course, Sound Performers, on occupational resilience, health literacy, and development of health conditions in student musicians. We designed a multi-center cohort study to evaluate outcomes of students taking Sound Performers and students who did not take the course. Measures include questionnaires, coursework, and focus groups with participants at all three Canadian sites.

Results of four semesters of data collection will be shared with attendees. The online course has demonstrated utility in three Canadian post-secondary music education contexts. One institution now offers a credit course incorporating this online course; two others are considering such action in the future.

“Cataloguing Musicians Health & Wellness Resources In Canadian Post-Secondary Music Programs”

Carlos Tinoco (University of Calgary)

Research suggests that more than 80% of professional musicians will encounter performance-related health conditions that negatively affects their ability to work. The existing literature suggests these conditions to be prevalent amongst post-secondary music students. Existing studies examine a small number of post-secondary music schools who have implemented health promotion courses in their curricula and the improvements self-efficacy and perceived knowledge of health promotion strategies. We sought to examine what health promotion or educational offerings are offered in Canadian post-secondary music programs. Members of the new Canadian Network for Musicians’ Health and Wellness (CNMHW) were the subject of this study. Members completed a survey and then were interviewed to further discuss their educational offerings. All of the post-secondary institutions interviewed have educational offerings available to students. 4 institutions have courses implemented into the curriculum; the other institution has a sizeable selection of health-related initiatives available to students.

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Session 2 – 10:10-11:00. *Nouvelles perspectives sur Mozart dans la propagande nazie en Autriche annexée*

Chair: Jon-Tomas Godin (Brandon University)

“Rendre au Reich ce qui appartient à Dieu : La musique religieuse de Mozart en Autriche annexée”

Sebastián Rodríguez Mayén (Université d’Ottawa)

Bien que la récupération sous le Troisième Reich (1933-1945) de la musique de compositeurs allemands célèbres ait déjà été étudiée par plusieurs auteurs, le cas spécifique du répertoire religieux reste à explorer. Ce répertoire soulève des enjeux particuliers en Autriche où, juste avant l’annexion nazie, le régime Austrofasciste (1934-1938) cherchait à centrer la culture sur le catholicisme (Pyrah 2011, Mayer-Hitzberger 2010). La présente communication explore ces enjeux à partir de l’exemple de la musique religieuse de Mozart, qui occupe une place particulièrement importante dans le paysage musical de l’époque. À partir d’une analyse du répertoire religieux mozartien annoncé dans les journaux quotidiens viennois ainsi que dans les programmes de concert des orchestres, salles de concert et festivals de Vienne et de Salzbourg, nous verrons comment le régime nazi a repris cette musique dans un contexte purement profane, dans une campagne d’instrumentalisation laïque de la religion au service du régime.

“Mozart dans l’Axe: La délégation italienne à la Semaine Mozart du Reich allemand (1941)”
Marie-Hélène Benoit-Otis; Gabrielle Prud’homme (Université de Montréal)

Organisée par les autorités nazies à l’occasion du 150e anniversaire du décès de Mozart, la Semaine Mozart du Reich allemand visait notamment à renforcer la position de l’Allemagne au sein de la «nouvelle Europe». Si l’impact de cette importante entreprise de propagande musicale sur les politiques culturelles de pays occupés comme la France et la Belgique est désormais bien connu (Benoit-Otis/Quesney 2015, 2019), ses répercussions en Italie demeurent largement inexplorées. La présente communication vise à combler cette lacune en reconstituant, à partir de sources allemandes et italiennes, la participation des invités italiens à la Semaine Mozart et la réception de l’événement dans la presse italienne. Cette analyse fait ressortir l’ambiguïté inhérente aux relations politico-culturelles entre les pays de l’Axe (Hoffend 2001): au-delà d’une collaboration de surface, l’Italie fasciste favorise en effet l’image d’un «Mozart italien» qui n’avait pas droit de cité en Allemagne nazie.

“L’imagerie de la Semaine Mozart du Reich allemand à Vienne ”
Elisabeth Otto (Université de Montréal)

Si des recherches récentes ont permis de documenter l’utilisation de la figure de Mozart dans la propagande nazie (Levi 2010, Benoit-Otis/Quesney 2019), ces études sont demeurées centrées sur le discours politique du parti sans s’attarder à la représentation visuelle des événements mettant en vedette le compositeur. La présente communication vise à combler cette lacune en analysant la propagande visuelle autour de la Semaine Mozart du Reich allemand de 1941, célébrant le 150e anniversaire de la mort du compositeur. En analysant les reportages photo sur la Semaine Mozart parus dans la presse illustrée de Berlin et de Vienne grâce à des méthodes issues de l’histoire de l’art, des études des images (_Bildwissenschaften_) et des _cultural studies_, nous interrogerons leur efficacité comme outil de propagande visuelle ainsi que leur forme hybride, empruntant à la fois à la tradition journalistique des reportages et à la nouvelle force affective du cinéma.

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Session 3 – 11:20-12:50. *Lecture Recital Series I*
Chair: Christine Vanderkooy (University of Windsor)

“Rhapsody in Blue for ‘easier’ Piano Duet?! Solutions for challenges in Ensemble Playing with an American Classic!”

Wei Chen Bruce Lin (Texas Lutheran University); Nicole Narboni (Independent Scholar)

The debut of George Gershwin's Rhapsody in Blue in 1924 was groundbreaking in that it demonstrated a successful attempt to meld jazz elements with more traditional European art music. Initially scored for piano and jazz orchestra, Henry Levine created an arrangement for one piano, four-hands in 1943. This arrangement is decidedly for advanced students.

Since then, many other versions have been published, mostly simplifications of the original score. A new piano duet arrangement by Brent Edstrom is an adaptation designed for

late-intermediate to early-advanced students. Edstrom captures all of the vibrant colors and excitement of the original score while making the technical challenges more accessible to the progressing pianist.

This lecture recital will focus on four collaborative pedagogical topics related to this new adaptation. These topics include: how to successfully navigate the keyboard geography with four hands; how to solve rhythmic challenges that might be new to intermediate pianists; how to effectively voice the different “instruments” represented in the score; and suggestions on how to create balance between twenty fingers.

Piano duet playing can inspire new interpretive ideas, broaden the understanding of musical nuances, and build awareness through listening. Edstrom’s adaptation provides opportunities for progressing pianists to develop strong musical skills while exploring music outside of traditional European classical repertoire. The syncopated rhythms and rich harmonies will capture students’ interest. Furthermore, the fusion of musical tastes found in this composition will prepare students to play more advanced piano duet repertoire.

“Transforming Bach: A Resurgence of Solo Flute Neoclassicism”

Phoebe Roberston (Manhattan School of Music)

Much has been written on recent contributions to the solo flute literature by such composers as Dick, Carter, Offermans, and Clarke; indeed, Anglo-based composers seem to presently hold the compositional monopoly on the discourse surrounding this genre. An overlooked contribution to the repertoire, however, is Québécois composer Jacques Hétu’s 2001 composition 'Fantaisie sur le nom de BACH'. Drawing on the quirkiness of Hétu’s motivic manipulation of the Partita in A minor by J.S. Bach, this lecture-recital examines a musical language that is neither European nor North American, but decidedly unique to the Canadian composer, without losing sight of the piece’s German inspiration. The roots of Bach’s influence are displayed through Hétu’s use of the B-A-C-H cipher as a melodic cell throughout the work, and by his morphing of full quotations of the Partita with Hétu’s style, most often by presenting such fragments through octatonic processes. This lecture-recital unveils strategies for performers to analyze works through motivic, harmonic, and symbolic lenses, relating newer additions to their instrument’s literature with those works’ forebears.

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LUNCH – 12:50-1:30

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Session 4 – 1:30-3:00. *Opera and Music Theatre: Performance Practices*

Chair: Kaleb Koslowsky (University of Alberta)

“Community, Place, and Music Theatre in Kingston 1879-2019”

Colleen Renihan (Queen’s University); Vanessa Romao (University of Toronto).

Music theatre has been a vibrant part of the cultural life of the city of Kingston Ontario from the late nineteenth century to the present. From operas and operettas presented by

professional touring companies at the Kingston Opera House to musicals produced by local amateur companies in small venues throughout the city, music theatre in its many forms has both shaped and been shaped by Kingston and its residents.

In this paper, we present a broad overview of the history of music theatre in Kingston from 1879 to the present, as it is documented in the Queen's University Archives. Drawing on archival documents, we draw on place theory to understand the various ways that the local was both stitched into and drawn out of various community performances throughout the years. Examples include the press coverage that focused on the details of the local talent employed in all areas of production, and in the use of local and community-focused performance venues such as tents in City Park for the Kinsmen Summer Musicals. Place theory articulates the benefits such as community and rootedness that arise from participation in place-making events (see Nespor 2008, Thomson et al 2015, etc.), but also reveals the limitations and exclusivity of music theatre in Kingston, as well as the silences and white hegemony of these collections in the Queen's University Archives. We suggest that community music theatre has been an agent of community building and place making in Kingston, but that it has also been a space of exclusion and whiteness, revealing the limitations and challenges of archival research.

“L’instrumentalisation des opéras de Giacomo Puccini par le régime fasciste italien (1922-1943) : Le cas de Turandot”

Matilde Legault (Université de Montréal)

Composé entre 1920 et 1925 et créé en 1926, Turandot est le seul opéra de Puccini utilisé dans la propagande fasciste italienne dont la création a eu lieu après le début du régime en 1922. L'oeuvre présente des éléments musicaux exotiques mais aussi modernes et ne reflète donc pas la définition traditionnelle du nationalisme musical italien, qui se traduit essentiellement par la musique lyrique romantique. Comment l'oeuvre peut-elle alors être récupérée par le régime ? Si Tambling (1996) a relevé de possibles correspondances entre le dernier opéra de Puccini et l'idéologie fasciste, personne n'a encore abordé la question en s'appuyant sur les écrits de l'époque.

À partir du dépouillement de périodiques fascistes, j'exposerai les incohérences idéologiques et artistiques inhérentes à la propagande culturelle du régime. Je montrerai comment Turandot convient à la propagande fasciste, car il présente la même ambivalence entre tradition et modernité qu'on trouve dans le discours fasciste.

“A fitting ending? Unravelling Dvořák's ‘conflicted’ artistic persona in the Armida reviews and obituaries”

Eva Branda (Wilfrid Laurier University)

Antonín Dvořák died unexpectedly in May 1904, shortly after his opera *Armida* (1902–3) was premiered in Prague to mixed reviews. Though *Armida* continues to be one of Dvořák's most neglected works, it has recently received scholarly attention, with studies examining its “orientalist” (Nedbal, 2007) and collaborative elements (Smaczny, 2010). This paper explores Dvořák's would-be swan song against a contemporary backdrop, considering both the opera's critical reception and the subsequent obituaries, published in the Prague press.

Part of the trouble with *Armida* lay in Dvořák's abortive attempts to replicate the success he had scored with *Rusalka* (1900). Beyond that, I argue that the opera failed to capture the public because it sought to achieve a compromise between too many diverse elements. Along with the obituaries, *Armida* exposes several conflicting aspects of Dvořák's artistic persona, revealing his perceived status as both national and international composer, and as both traditionalist and modernist.

“Sounds from Another Time: Diction and Pronunciation in Historical Recordings”.

Mary Blake Rose (University of Western Ontario)

Roland Barthes famously wrote about “the grain of the voice” in his essay of the same name. While Barthes's grain has been used in discussions of musical timbre, musical texture, and the voices of specific singers, a central aspect of Barthes's grain that has been less fully explored is the importance of diction. In this presentation, I will identify the specific features that Barthes enjoys in the diction of Swiss Baritone Charles Panzéra. I will focus in particular on the nostalgia that he says he feels when hearing Panzéra sing in French in a way that has gone out of fashion. I will then broaden this idea to show how diction can date a recording, and will discuss a recording of Handel's “The Lord is a Man of War” made in 1925, which crystallizes a way of pronouncing sung English that is not frequently heard anymore.

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Session 5 – 3:20-3:55. *Phrase and Form: Corpus Studies Approaches to Analysis*

Chair: Kyle Hutchinson (Independent Scholar)

“Form in Post-Tonal Music: An Approach for Corpus Studies Using Debussy's Piano *Préludes*” Gretta Sayers (Brandon University)

Corpus studies of post-tonal works are rare due to challenges in addressing contrasting organizational principles among individual pieces while also providing an overarching method to summarize shared formal patterns. This paper addresses these challenges by combining traditional formal analysis, extending both Caplin's formal functions and Hepokoski and Darcy's rotational forms, with a non-traditional statistical assessment identifying pairs of musical elements that tend to occur together and separately.

The traditional analysis identifies surface-level relationships of themes and phrases with a vocabulary appropriate to the preludes' style, while thematic organization is described with rotation forms. The statistical measurement accommodates the non-predictive nature of Debussy's music by identifying which musical elements tend to occur together and which occur separately. The resulting tendencies among pairs of musical elements functions as an ad hoc set of norms that can serve as the formal backdrop against which the individual pattern of each prelude can be compared.

“Schumann's Fragment” Revisited: Non-Tonic Initiating Functions in the Nineteenth Century” Matthew Poon (University of Toronto).

“Schumann’s Fragment” Revisited: Non-Tonic Initiating Functions in the Nineteenth Century
Tonic prolongation plays an essential role in articulating initiating formal function in Caplin’s (1998) form-functional theory, particularly in harmonic progressions within theme types. However, nineteen of Schumann’s symphonic themes begin off-tonic; while scholars have typically described them as beginning in *medias res*, almost all feature other elements associated with initiating functions. Here, I define two categories of non-tonic beginnings to both differentiate such examples from instances of true *in medias res*, and distinguish between various types of non-tonic initiating functions. What I call teleological beginnings start off-tonic but return to tonic harmony by the onset of the continuation, while suspended beginnings remain on non-tonic harmonies up to the onset of their cadential functions. These different categories can be useful in examining a broader range of hierarchical levels and structural parallelisms across movements, providing a system for explaining the various types of non-tonic beginnings and their role within larger contexts.

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Tuesday June 1, 2021

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Session 1 – 9:00-9:50. *Ethnicities and Nationalist Perspectives: Historical and Current Practices*

Chair: Julia Byl (University of Alberta)

“National Perspectives and the Fate of Ethnic Minorities on Russian-Chinese Borders: Representing Taranchis (Uighurs) at Ethnographic Concerts”

Adalyat Issiyeva (McGill University)

According to the first and only Russian Imperial census of 1897, less than half of the empire’s population used Russian as a native language. To increase awareness of the musical cultures of Russia’s non-Slavic population, many Russian composers contributed to the large-scale programme of “Ethnographic Concerts” that performed arrangements of folksongs from remote corners of the empire. Organized by the Music-Ethnographic Committee (MEC), these concerts reflected Russia’s urgent efforts towards establishing its national identity as a unified multiethnic state. This paper focuses on the representation of Taranchi (modern Uighur) people in late-nineteenth-century Russian literature and Ethnographic Concerts and aims to answer how and why Russian ethnographers and musicians presented an image of the Taranchis as people worthy of imperial attention. My archival research demonstrates that some Russian composers incorporated the Taranchis into the national narrative of growing empire by stressing elements associated with musical Russianness. In order to avoid diplomatic tensions with bordering China, however, Russian composers sometimes altered the facts of a piece’s origins or context. For example, a comparison of Reinhold Glière’s manuscript for his arrangement of the song “Nozgum” with its published version reveals that, Glière initially provided “Nozgum” with an explanatory note that indicated Taranchis’ constant confrontation with Chinese authorities. In the published version, the inter-ethnic, -cultural, and -religious struggles were presented as an internal Chinese affair. The Taranchi song conveying a symbolic meaning of freedom and resistance was thus stripped of its particular historical context and political connotation, translated into Russian musical vocabulary, and entirely transformed the representation Russian-Chinese bordering minorities.

“Music Nationalism in the 1971 Bangladesh Liberation War”

Shamika Shabnam (McMaster University)

My paper depicts the political significance of music during the March-to-December Bangladesh Liberation War in 1971. This war took place between East Pakistan and West Pakistan with Bangladesh, former East Pakistan, emerging as an independent nation. During the war, the Bengali nationalist government used “patriotic” music as a means to galvanize young men into militant action against the West Pakistani army. In this context, I explore how such music led to the emergence of an ethno-national identity. I argue that ethno-music nationalism helped Bengalis to oppose ongoing cultural and linguistic dominance. Further, I contend that Bengali music’s representation of nationalist masculinity both fetishizes, and fails to recognize the woman’s role in the war. For my research, I engage in discourse-based analysis of theoretical texts on gender and imperialism in South Asia. Through my paper, I aim to make an original contribution to existing scholarship on postcolonialism, anticolonialism, and music.

“Missionaries in Macau: Tracing Jesuit Musical Influences on the Journey to China in the late 16th Century”

Justin Munger (University of Ottawa)

Chinese-Western cultural exchange began in the mid 16th century when the Portuguese settled in Macau on China’s southern coast. With them came the Jesuits, who founded St. Paul’s College in Macau to teach arts, philosophy, and theology. The music the Jesuits brought has been extensively studied by scholars such as Joyce Lindorff, but it has been largely limited to instrumental music. The institutional vocal music of the Jesuits on the China Mission has gone largely unstudied, and despite little to no surviving documentation, an understanding of the music can still be uncovered. By following the educational, musical, and geographic journey the missionaries undertook from Rome to Macau, I have identified not only the musical styles found within the institutions, but I have also compiled a small collection of likely musical works based on my findings. Understanding all facets of early musical exchange, not only instrumental, between the Jesuits and the Chinese illuminates aspects of a cultural exchange that forms an unbroken continuum up to the modern day.

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Session 2 – 10:10-11:00. *Reflections on 19th Century Music History*

Chair: Guillaume Tardif (University of Alberta)

“Self-Publication and the Business of Music Composition in Mid-Nineteenth-Century America: Charles Balmer and Herrman Saroni”

Lars Helgert (University of Maryland/American University)

Composer self-publication has been previously studied, but there is no research on this phenomenon in the mid-nineteenth-century USA. In this paper, I use primary sources to analyze self-publication by Charles Balmer (1817-92) and Herrman Saroni (c. 1823-1900). I argue that these composers pursued self-publication due to difficult market conditions, and

each approached self-publication in distinctive ways (by founding a music publishing firm and a music magazine, respectively). That contemporary music firms heavily favored a very small number of genres was one major reason for self-publication, which offered a way around publisher bias against other genres (such as oratorios or abstract piano works). Self-publication facilitated more control over compositions and a larger share of the benefits. Furthermore, self-publication helped these composers survive in a novelty- and volume-based sheet music market. Although out of favor for most of the twentieth century, this strategy has become relevant again in the digital age.

“Future Fire: Liszt’s Writings on Program Music”

Jamie Meyers Riczu; Morteza Abedinifard (University of Alberta)

Franz Liszt is not generally remembered as a writer. Yet the prefaces that accompany his symphonic poems and his essay on Berlioz show how frequently Liszt turned to text in order to explain his compositional aesthetic. Reading two contemporaneous works in tandem—Berlioz and His “Harold” Symphony (1855) and the preface for Prometheus (1855)—reveals Liszt’s interest in the future of music in which artists suffer to bring music into the present. In working with these writings, we seek to draw attention to Liszt’s work as a music critic, arguing that his writings form an integral part of his music.

“What the Devil Left Behind”

Benjamin Louwersheimer (University of Toronto)

What the Devil Left Behind My paper takes the solo cello works of Adrien Servais (1807-1866) and Louis Abbiate (1866-1933), who were both described as “the Paganini of the cello”, to explore definitions of virtuosity for the cello. Through their technical innovations, both Servais and Abbiate shared a place in the nineteenth century’s popular imagination with the violin virtuoso Niccolò Paganini (1782-1840). Paganini’s 24 Caprices for Solo Violin outlined his technical contributions (Perry, 2004), and my examinations will concentrate on Servais’s and Abbiate’s solo works. This focus reveals technical similarities in their extension of the cello’s range, use of the bow, left-hand extensions, finger independence, chordal textures, and adaptations of musical gestures from other instruments. By incorporating primary sources, score analyses, and demonstrations, I show how these two cellists developed innovations for the cello that paralleled Paganini’s virtuosic image and technique and thereby developed the foundations of modern cello technique during the long nineteenth century.

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Session 3 – 11:20-12:50. LECTURE RECITAL SERIES II

Chair: Mary Ingraham (University of Lethbridge)

“Fusion, Appreciation, or Appropriation? Exploring Three Piano Works That Blend Asian, South American and Western Musical Traditions”

Eric Hung (Music of Asian America Research Center)

Cultural borrowing and cultural fusion are among the most exciting and fraught issues in the arts today. How do composers create intercultural works that equitably combine elements of multiple cultures? How can they ethically use elements of musical cultures with which they are not intimately involved? As performers, should we—and how should we—present works that mishandle elements of different cultures? Can we continue to perform works that perpetuate harmful stereotypes of cultures that are not our own? In short, where are the lines between cultural fusion, cultural appreciation, and cultural appropriation? In this lecture-recital, I will explore these questions through discussing and performing Gao Ping’s *Dance Fury* (an homage to the “nuevo tangos” of Astor Piazzolla), Gareth Farr’s *Sepuluh Jari* (which uses numerous techniques from the Balinese gong kebyar), and Reena Esmail’s *Rang de Basant* (which borrows a raga for spring as well as a Bollywood film).

“To One Beyond Seas: an interdisciplinary collaboration inspired by the writings of Mohawk Canadian poet Emily Pauline Johnson”

Véronique Mathieu (University of Saskatchewan); Ingrid Stölzel, composer (University of Kansas); Performers: Véronique Mathieu, violin; Sarah Anderson Tannehill, soprano; Ellen Sommer, piano.

To One Beyond Seas: an interdisciplinary collaboration inspired by the writings of Mohawk Canadian poet Emily Pauline Johnson. To One Beyond Seas is a new work for violin, voice, and piano written by German composer Ingrid Stölzel. The trio is based on Autumn’s Orchestra, a suite of ten short verses written by Emily Pauline Johnson (also known as Tekahionwake), a Mohawk Canadian writer who lived on the Six Nations reserve in Ontario. Métis artist Leah Marie Dorion was recently approached to collaborate on this project and provided 10 images that are paired with each movement of the piece.

This lecture-recital discusses the collaboration between three women of different cultures (Stölzel, Mathieu, and Dorion) brought together by the works of Ms. Johnson, and how the themes of nature and life in Autumn’s Orchestra reflect our current struggles.

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LUNCH – 12:50-1:30

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Session 4 – 1:30-3:00. *Pedagogy and Collaboration: Innovative Approaches*

Chair: Jody Stark (University of Manitoba)

“Body, Mind, and Psyche: Rethinking How We Teach Sight-Singing”

Catrina Flint de Médicis; Glen Ethier; Grace Valiante (Vanier College)

In this paper, we describe our research project on how the mind, body, and psyche coalesce to shape our students’ learning experiences in sight singing. We assume that knowledge and understanding may become physically encoded in our bodies, as research on “embodied cognition” suggests (e.g., Korsakova-Kreyn 2018; Cox 2016). We develop kinaesthetic learning exercises for sight singing, based on Dalcroze theories and practices. Our work differs from other studies on integrating Dalcroze methods in aural skills classes because we focus on

Québec CÉGEP students who fall “in between” previously studied groups. Moreover, we provide important context for our findings on changes in performance abilities: we compare student results and class rankings to scores on the “Perceived Stress Scale.” Insights gained from our survey of student perceptions about their individual voices provide an even richer perspective. Preliminary observations suggest that sight singing pedagogy benefits from an inter-connected and holistic approach.

“Creating Connections through Interdisciplinary Collaborations: Reflective Practice and Skills Transfer for Music Students”

Sophie Louise Roland (Western University); Kelly Bylica (Boston University); Laura Benjamins (Western University)

While formal music studies strive to prepare post-secondary students as performers, researchers, and pedagogues, literature suggests these spaces rarely lead to a sense of readiness for professional worlds due to student difficulty in transferring skills between contexts. This presentation examines this issue within the context of a post-secondary summer opera program in Italy, specifically focusing on the role(s) deliberate, responsive, and guided reflection activities might play in helping students develop and transfer musical and professional skills. Findings suggest that these reflective practices helped illuminate and examine gaps and challenges for both students and educators, thus leading to pathways for change and a deepened learning experience. This presentation considers the impact of these findings, and explores the need for evolution and collaboration in how post-secondary educators help students transfer and apply skills across contexts, further considering the roles of reflection and reflexivity for both students and educators.

“Gamifying the Music Theory Curriculum”

Lynnsey Lambrecht (Bradley University); Alexandra Jonker (McGill University)

As Generation Z is entering college, the use of gamification—integrating game-design elements in non-game contexts—is becoming more widespread as a way of motivating and improving their learning. Recent research on gamification (Kapp 2012) shows that instructional games are effective for a variety of learners as they promote participation, engagement, and both lower- and higher-level thinking. Gamifying learning activities increases relevance, immersion, and assists with the transfer of learning to real-world situations.

In this paper, we provide examples of four ways in which gamification can be incorporated into the undergraduate music theory curriculum to support Gen Z learning. Online skill-building resources, such as Inquisitives and Music Theory Skill Builder increase engagement by allowing students to reach levels, earn bonus points for having a correct answer streak, and raise the points earned or lost for each question based on their confidence level. Puzzles enable students to get hands-on practice understanding abstract concepts, especially formal structures. Instructors can use in-class game shows, such as “Family Feud,” “Jeopardy,” escape rooms, and score speed dating, to provide a refreshed perspective on traditional content. Speed quizzes can be created through online platforms, such as Kahoot, to reinforce topics, improve students’ motivation, and increase retention. Since many traditional teaching methodologies are no longer adequate for Gen Z learners, online skill-builders, puzzles, in-class game shows, and online speed quizzes are four sample ways that instructors

can incorporate gamification into their music theory curriculum to accelerate learning for this new generation of college students.

“Effective Use of Imagery for the Prevention of Injuries in Piano Performance”

Evgeny Chugunov (Lakehead University)

Despite the long history of achievements in piano performance and many recent pedagogical advances, there are more professional injuries than ever. This paper suggests that these result from the separation of the imagery content of performance from motor development. N.A. Bernstein, the founder of modern psychophysiology and biomechanics, posits that performing is a holistic function, with artistic content at the highest level (E) guiding the (A, B, C, D) motor levels. What we call the desired sound in piano playing, he called the “model of required future.” In performance, the technique only exists to serve sound. The conscious pianist’s primary goal is always to hear the sound produced, its emotion, its quality, harnessing the knowledge of the piano action mechanism. The pianist uses muscle tonus as the foundation of any motion in performance, but the conscious pianist will also call upon imagery to do so. The pianist’s quest for the best sound is a search for a specific muscle tone, position, shape, motion, and kinesthesia of the arm and hand. However, the use of imagery not only binds the mind and body of the pianist into an infinitely adaptable kinesthesia of the playing apparatus but can also eliminate discomfort by introducing new respect for the biomechanics of it. Combining imagery with some of the essential principles of biomechanics, we can now truly harness the psychophysiology of movement construction at the piano and allow the performer to fulfill the musical idea creatively.

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Session 5 – 3:20-4:10. *Popular Music: Women’s Voices*

Chair: Kimberly Francis (University of Guelph)

“Patsy Gallant’s Use of Vocal Techniques: Constructing and Reconstructing a Fluid Musical Persona”

Alexei Michailowsky (York University)

In this paper, I examine how and why Canadian pop singer Patsy Gallant continually and strategically changed her musical persona between 1972 and 1984. A virtuosic and versatile vocalist, Gallant explored a variety of expressive vocal techniques in her recordings from this period. She also experimented with the different sounds and expressive qualities of the English and French languages. As a result, she used record production strategies to play with a fluid artistic persona and offer a myriad of meanings and experiences to her listeners.

For this research, I will study Gallant’s voice on four different moments, analyzing the musical arrangements and production of her recordings. The audio from the original vinyl records will be digitized and enhanced with audio processing tools. Special focus will be given to vocal expression, use of language and lyrics. I will then interview Gallant regarding these elements of her recordings to provide a first-hand account on her artistic vision and creative process. I will contextualize my findings using both scholarly and media texts about Gallant (Smith 1998; Turbon 2018), developments in Canadian popular music (Starr et al 2009; Mersereau 2015),

and the music genres with which the artist identifies (Arena 2013; Echols 2010). The conclusions will highlight the importance of vocal use in the development of Patsy Gallant's artistic persona and contribute to larger discussions in popular music studies about political economy and genre, particularly in the Canadian context.

“Nina Simone at the Piano: Musical Protest in ‘Love Me or Leave Me’ and ‘My Baby Just Cares for Me’”

Michèle Duguay (The Graduate Center, CUNY)

This paper analyzes Nina Simone's use of pianistic idioms from Western common practice repertoire in performances of “Love Me or Leave Me” (1961, 1968) and “My Baby Just Cares for Me” (1958, 1987). Previous scholarship on Simone's musical output has focused predominantly on lyrics and song structure, particularly in the context of protest music (Feldstein 2005, Kernodle 2008, Gaines 2013). Extending these studies, I argue that Simone's piano playing represents a distinct form of musical protest that constitutes a key facet of her musical expression. By explicitly referencing textures, harmonic progressions, and contrapuntal conventions of Western art music within popular song, Simone performs acts of resistance against the systematic exclusion of African-American musicians from conservatories, concert halls, and other spaces dedicated to the performance of classical music.

“Form as Timbre: Tracking the Form of Tanya Tagaq's ‘Ilunikavi’ through Timbral Changes”

Kristi Hardman (The Graduate Center, CUNY)

Tanya Tagaq, an experimental vocalist from Cambridge Bay, Nunavut who regularly employs Inuit katajjaq (throat singing) in her music, describes katajjaq sounds in two ways: 1) by inhalation or exhalation, and 2) as a low, deep growl or a high, pure pitch. Her description of katajjaq focuses on sound qualities. In this paper, I explore how the changing sound qualities of her katajjaq passages suggest a formal process in themselves. Using acoustic measurements (RMS energy, periodicity, and spectral centroid) obtained through Sonic Visualiser, I create graphs of the measurements and study the trendlines to understand the form of Tagaq's songs from three perspectives—changes in loudness, noisiness and brightness. To demonstrate this method, I analyze the formal structure of the middle section of “Ilunikavi” (2005). This method of analysing the form of Tanya Tagaq's songs allows for multiple readings and shows the complexities at work in her music.

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Session 6 – 4:30-6:00. PART I: *Framing Music Theory and Perception*

PART II *Pianists and Personae*

Chair: Gretta Sayers (Brandon University)

"Black Narratives in the White Racial Frame: Dialogue, Persistence, and Structure in Florence Price's Piano Sonata in E minor"

Kyle Hutchinson (Independent Scholar)

This paper considers tonal narrative, and its relationship to what Ewell (2020) describes as music's "white racial frame," through the concept I have termed non-harmonic persistence: cases wherein inflections of locally non-harmonic pitches—particularly 6—undermine conventional tonal hierarchies by treating its relation to 5 as hierarchically undefined. Traditionally, tonal narrative strategies often invoke the concept of "heroic overcoming" (Straus 2011), which manifests through normalizing traditional tonal structures while treating elements outside those structures, such as these idiosyncratic anti-hierarchic uses of 6, as problems to be subdued (Almén 2008). Such narratives centralize eighteenth- and nineteenth-century European values—a "white worldview [encompassing] persisting. . . racial prejudices, ideologies, interpretations and narratives" (Feagin [2009] 2013). I propose that the persistence, and resistance to structural integration, demonstrated by 6 reflects a non-Euro-centric narrative consistent with Price's personal experiences: an outsider searching for equality within a hierarchy designed to exclude all but certain privileged elements.

"Style impacts listeners' tonal-harmonic representation of Western music"

Bryn Hughes (University of Lethbridge); Dominique Vuvan (Skidmore College)

We report on a series of experiments using a priming paradigm that cued listeners to musical style (rock vs. classical). Across six experiments, the data show that listeners' tonal and harmonic expectations were influenced significantly by musical style, such that listeners had less differentiated tonal and harmonic expectations in rock than classical contexts. Additionally, the density of style cues in the prime impacted the results: multiple cues yielded greater differentiation than did a single stylistic cue.

Our findings suggest that tonal-harmonic perception in Western musical contexts is not governed by a monolithic system. Rather, different musical styles engender differing structural representations.

"Margaret Ann Ireland, pianist and unlikely cultural diplomat"

Richard Hornsby (University of New Brunswick)

During the height of the Cold War, young Canadian pianist Margaret Ann Ireland embarked on two tours of the Soviet Union. She conducted some of the most extensive tours of musicians who performed behind the iron curtain during some of the most difficult periods of the twentieth century.

Following some of the great names in music in concert tours to the U.S.S.R in the 1950s such as Glenn Gould (Canada) and Leonard Bernstein and the N.Y. Philharmonic (U.S), in expeditions aimed at softening the hardline political situation with what became known as 'cultural diplomacy', Margaret Ann Ireland forged her tours in her own way.

From modest beginnings in western Canada, she was able to develop a personal path to a successful national and then international career which took her from Canada to Europe capitols, recoding contracts and live radio appearances. In 1969 she abruptly ceased her performing career but had a very successful second career as a radio documentary creator in Canada and the United States. This fascinating musician passed away in 2018.

This paper will explore Margaret Ann's early touring to Germany supported by the United States Government as well as the two tours to the Soviet Union in 1961 and 1963 through

Canadian government contacts. It will discuss the reasons for the trips, the repertoire performed and its significance, what her personal role in cultural diplomacy was, and how this unlikely girl from Canada was thrust into the centre of one of the world's great political standoffs.

“Which Glenn Gould, anyway?”

Paul Sanden (University of Lethbridge)

Gould through multiple disciplinary lenses. The Glenn Gould discourse is as complex as was his carefully crafted public image. The broad range of Gould's professional activities has provided a variety of focal topics for writers (academic and otherwise) from a multitude of disciplines, which has in turn led to vastly different accounts of Glenn Gould's significance (or lack thereof). Perhaps unique amongst musicians, Gould has in fact drawn less interest from music scholars than from other writers. Through a thorough consideration of the Gould literature, this paper will address the interdisciplinary nature of the Gould discourse and the comparatively little attention paid to Gould by musicologists. On one hand, this situation reflects an opportunity to draw on these other disciplines in creating a broader context for the discussion of musical performers. On the other, it raises important questions about why such an iconic musical figure as Gould would generate so little interest amongst musicologists.

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Session 7 – 6:20-6:50. *MINI-CONCERT SERIES 1*

Chair: Allison Balcetis (University of Alberta)

“Liminal Spaces”

Justin Massey (Independent Scholar, Saxophone), Wesley Shen (University of Toronto, Keyboard)

Distance (1972) by Toru Takemitsu for Soprano Saxophone and Sho.

Arabesque III (1983) by Ichiro Nodaira for Alto Saxophone and Piano

False Positive (2020) by Justin Massey for Alto Saxophone and Live Electronics

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Wednesday June 2, 2021

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Session 1 – 9:00-9:50. *Negotiating Distance: Music-Making and Isolation*

Chair: Laura Gray (University of Waterloo)

“Isolated Bodies, United Voices: Virtual Choir in the Time of COVID-19”

Michelle Boyd (Acadia University)

Since the COVID-19 outbreak, YouTube has been flooded with “virtual choir” videos: a technologically-mediated method of producing choral music. With singers recording their

individual parts in isolation, a virtual choir creates choral music in a manner seemingly antithetical to what many would regard as the essence of being part of a choir: musicians singing together. Nonetheless, as the pandemic severely impacts in-person singing, virtual choir is one of the few mediums by which choirs can collaborate. Seeking to encourage discussion, this paper addresses the musical, pedagogical, and community-building impacts of virtual choir methodologies. This project is based on an internationally-distributed survey in addition to a case study conducted by the author's student chamber choir. Drawing from singers' and directors' perspectives, it examines the musical experience of learning and performing choral music in this fashion as well as the potential of the video medium as both a creative and collaborative process.

“Tuning in/to Zoom: The Music on the Rebound Festival as a Model for Inclusive Networked Musical Praxis”

Brendan Kent (Carleton University)

This paper will investigate the tension between the imperative to encourage participation and the negotiation of technological and aesthetic priorities in the early days of online music making during the COVID-19 pandemic. I will analyze four online performances of “The World Wide Tuning Meditation” hosted by the Music on the Rebound Festival on the conferencing platform Zoom during March and April of 2020. This paper will be comprised of audio/video analysis of performances, reflection on my own participation, as well as interviews with event organizers and participants. I will frame this analysis through the lens of critical improvisation studies, social aesthetics and theories of participation. I will show how the “The World Wide Tuning Meditation” became a social space at a time of great isolation and demonstrated new and viable ways to create large-scale participatory music performances online.

“The Online Composer-Audience Collaboration”

Luis Ramirez (York University)

There is a substantial amount of research on the composer-performer relationships, yet, there is little research about the dynamics between the composer and listener, a subject which merits consideration. Thanks to the internet and online video-sharing platforms, composers can directly interact with their listeners and fans. This paper focuses on Jacob Collier and Andrew Huang, two artists who use online resources to collaborate with their audience by requesting compositional material from them. Huang is known for his “Fan Mash” series where he produces a song by processing fan-submitted short videos of random sounds. Collier became widely popular by producing complex reharmonizations from fan-submitted melodies and livestreaming the arranging process for his listeners. These two young artists have in common a platform for interacting and submitting content, which can result in a stronger sense of participation and identity with their audience, ultimately leading to a stronger community. This paper provides a detailed description of their corresponding approaches to audience collaboration. In addition, it identifies eight categories of discourse with their audience by analyzing two specific YouTube videos and reviewing user commentary as a tool for further insight into the dynamics and interpretation of digital interactions.

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Session 2 – 10:10-11:00. *Sound and Image: Composition, Technologies, Invention, Intermediality*

Chair: Maryam Moshaver (University of Alberta)

“Monumental stereo: Maurice Jarre’s stereophonic score for the first ‘son et lumière’ at the Château de Chambord (1952)”

Jonathan Goldman (Université de Montréal)

Pierre Schaeffer’s *Club d’essai* presented concerts featuring sound spatialization in the early 1950s that are justly regarded as seminal milestones. Events such as the first ‘stereophonic’ concert, at Paris’s Théâtre de l’Empire on 6 July 1951, which featured Pierre Henry’s spatializations via an in-house invention, the ‘pupitre d’espace,’ and the premiere a year later of Olivier Messiaen’s *Timbres/Durées* are well documented. But in those same years, the *Club d’essai* was also involved in other higher-profile broadcasts and productions that initiated a much larger swathe of the French population to new spatialized listening practices. These included the dual-channel broadcast, on both France 1 and France 2 of Théophile Gauthier’s play *Une larme du diable* (1950) that invited listeners to hear the stereophonic effects designed by Club engineers José Bernhart and Jean-Wilfrid Garrett via two radio receivers. Other events include the production of Henri Pichette’s play *Nucléa* (1952) at Jean Vilar’s Théâtre National Populaire, whose music was composed by Club d’essai composer Maurice Jarre, employing spatially-distinct ensembles and speakers in order to produce Bernhart’s patented ‘stéréophonie dirigée.’ But the club’s collaboration on the first *son et lumière* show had even greater impact. This in situ multimedia production, held at the Château de Chambord in the Loire beginning on 5 July 1952, featured spatialized music by Jarre sent out to multiple speakers and was an immediate popular success that was followed up by more than 100 different *son et lumière* productions in France alone in the following 5 years, many composed by Jarre himself or by another Club d’essai alumnus, Georges Delerue. These experiences initiated listeners on a massive scale to a new kind of listening, one that would be later invoked by avant-garde composers increasingly drawn to spatialized ensembles and spatial technologies. This talk first describes the musical and acoustic aspects of the Chambord *son et lumière* and then explores contemporary critical responses to this new form of entertainment as a way to shed light on the kinds of spatialized listening that this artefact of hifi culture induced.

“Fantasies of Musical Inscription”

Virginia Georgallas (University of California, Berkeley)

This paper argues that John Creed’s “fantasy machine”—a transcriptive device with a rotating cylinder and steel pencils that inscribed keyboard improvisations in real time—was the site of a distinctively eighteenth-century tension between transient sonic expressivity and legible musical writing. This tension was transmuted into an aesthetic in the written-out fantasies of C.P.E. Bach, in which style and stilus were fundamentally entangled. Following commentators who explicitly placed Bach’s experimental music in dialogue with the period’s new inscriptive technologies, I argue that our discipline’s conception of musical style tainted by nineteenth-century cultural hierarchies (Mundy, 2014) can be revised by the materialisms explored in recent eighteenth-century literary studies (Meeker, 2007; Allewaert, 2013;

Goldstein, 2017). The music of Bach and his contemporaries points to a foundational eighteenth-century stylistic materialism in which style is the convergence of the syntactical, typographical, and corporeal—a complex nexus of tools, instruments, and techniques.

“Hacking Hitchcock: Intermediality in Nicole Lizée's Hitchcock Études”

Caroline Ehman (Brandon University)

This paper focuses on the interaction of live musical performance, soundtrack, and film in Canadian composer Nicole Lizée's Hitchcock Études (2010 and 2014 versions). As in her other works that incorporate film scenes as found objects, such the Kubrick Études (2013), Lizée suspends moments from the films by isolating and manipulating specific sounds, gestures, and speech fragments which creates a “glitch” effect in dialogue with the live performer(s). Drawing on theories of intermediality by Chiel Kattenbelt and Matthew Causey, among others, and on Michel Chion's concept of synchresis, I discuss how the relationships between the aural and the visual, as well as the live and the mediated, are continuously reconfigured in this work. I argue that the intersections between the manipulated film scenes and the live musical performance create a liminal hybrid space, in which Lizée explores new approaches to temporality, narrative, and the relationship between sound and gesture.

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Session 3 – 11:20-12:50. LECTURE RECITAL SERIES III

Chair: Yung-Yu Lin (Hainan Normal University)

“Collaborative Intersections In New Music”

Andrew Noseworthy (Western University); Yaz Lancaster (New York University: Steinhardt School of Culture, Education, and Human Development)

I, composer-electric guitarist Andrew Noseworthy (he/him), am proposing a short program of two new/recent works in collaboration with performer-composer and poet, Yaz Lancaster (they/them). This program will include “meditations on auxin” (2019) for electric guitar and voice, with music and text by Yaz Lancaster (commissioned by Andrew Noseworthy), as well as “a trip around the sun” (2020) for violin and voice/electronics with music by myself and text by Yaz Lancaster (commissioned by them). As a colonial-settler artist in Canada and PhD Candidate at Western University, my work as both a composer and performer dedicated to contemporary music has focused especially on questions of equity within my generation's creation and programming of new music. As a queer non-binary African American artist, Yaz Lancaster is primarily interested in the performance of new/contemporary & underperformed works, collaboration and the representation of minorities in art. These works represent an ongoing intersectional collaboration that fundamentally involves a number of key focuses for this year's MusCan conference including cross-genre, multidiscipline, cross-cultural, multiracial and intergender creation.

“Carleton Lab Ensemble: Zoom Jamming during COVID-19”

Ellen Waterman (flute/vocals); Rebecca Cowal (tenor and soprano sax); Brendan Kent (electric guitar/synthesizer); Anthony Kubelka (keys); Matt Scriven (clarinet); Jennie Seaborn (drums/percussion); Zachary Sedlar (tenor and baritone saxophone). Carleton University.

Social distancing has caused musicians everywhere to rethink the meaning of relationality through music, including basic perceptions of listening, sounding, time, and space. This lecture recital explores how musical relations are mediated through networked performance which involves musicians in different physical locations playing together synchronously over the internet. Born out of a research project on online music ensembles led by Ellen Waterman, the Carleton Lab Ensemble explores free improvisation as a modality for making music together using domestic internet in the diverse living conditions of student and faculty musicians. This 30-minute lecture recital comprises pieces we have developed for the Zoom environment that show how we are listening and sounding with and through the platform’s issues of latency, packet loss, and divergent acoustic environments. We improvise using graphic scores, sonic explorations, and conduction and discuss the challenges and affordances of Zoom jamming.

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LUNCH – 12:50-1:30

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Session 4 – 1:30-3:00. *Curriculum: Revisiting Decolonization and Integration in the Classroom*

Chair: Shruti Nair (University of Alberta)

“Mitigating European-centric Bias in University Music Theory Curricula and Course Design”

James McGowan (Carleton University)

The need to confront colonialism and anti-Black racism is clearly apparent today, evidenced with the theme of Congress 2020 that explicitly addresses it. While it may be popular to talk about racial equality in our typically left-leaning academy, some argue that we need to consider how we are mitigating curricular bias of European centrality (Cavicchi 2009, Hein 2017, Madrid 2017). This paper builds on existing research to argue that one of the last holdouts for tackling this problem is in the music theory classroom (Cook 2007, Ewell 2019, Kang 2009). I discuss specific ways in which music theorists do not prioritize music that falls out of the non-Western canon, and how they could support the study of the practice and techniques of non-European musical traditions in the design of their courses, the structure of their degree programs, and the pedagogy of their methodologies.

“Revisiting Treaty People in Music Education: Towards Decolonizing the Instrumental Classroom”

Katie Tremblay (Trent University)

This paper revisits my initial work on Truth and Reconciliation in Music Education as

presented at the 2017 MusCan conference. Previous research in this area focused on including questions surrounding issues of practice, repertoire, and appreciation versus appropriation through a lens of critical theory and social justice (Author, 2018; Gaztambide-Fernández & Stewart Rose, 2015). This paper is designed as a response towards decolonizing practices in music education by addressing ongoing issues such as intent versus impact, teaching in context, building relationships, and land-based learning (Kovach, 2009; Toulouse, 2013). Additionally, I consider how we can incorporate decolonization practices through Indigenous knowledge, frameworks and epistemologies as methodology for moving forward (Battiste & Henderson, 2009; Bell, 2013). The aim of this paper is to consider how we can create a reciprocal relationship between music education and Indigenous infusion and to invite musicians and educators to take up this work “in a good way” (Ball & Janyst, 2008).

“Decolonizing the Curriculum for Canadian Elementary Music: A Pragmatic Interpretive Inquiry”

Jody Stark (University of Manitoba)

The purpose of this interpretive collective case study was to explore ways that Canadian elementary music teachers could use a Comparative Music Model (Hess, 2015) to expose students to a more diverse Canadian identity. The study sought to respond to the following research questions:

1. In what ways do current models of teaching music reinforce a colonial understanding of music?
2. What might a Comparative Music Model approach to teaching music look like in elementary music programs?
3. What kinds of teaching resources would be helpful and needed in supporting such an approach?

Data consisted of transcripts from semi-structured pre- and post-interviews with each participant (N=7) and 5 monthly focus group meetings, field notes from school observations, and reflective journal entries. Themes constructed through individual case and cross-case analysis included: (1) Challenges in finding resources; (2) Difficulties in disrupting a song-teaching epistemology; and (3) Individual and structural resistance to change.

"Integrating South Asian Music into Our Music Classrooms: *Fostering appreciation and building cultural connections to empower both student and teacher*"

Oshadhee Satarasinghe (University of Calgary)

Creating a culturally responsive music classroom that empowers both student and teacher has emerged as a significant topic of importance in music education. As a music educator of South Asian origin, teaching in North America I noticed a lack in music resources for representing South Asian students. This paper will discuss comparisons of both the British and American music education systems from a student and then teacher perspective and how to integrate South Asian music into classrooms to create a culturally responsive student body. Subtopics will include approaches on integrating South Asian music into the elementary music curriculum, creating lesson plans, and conducting workshops.

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Session 5 – 3:20-4:10. *Performance, Authorship, and Listening Practice*

Chair: Corona Wang (University of Alberta)

“Reanimating ornamentation: Bridging the gap between historical performance practice and contemporary performers”

Kevin Ngo (University of Calgary)

The Adagio from Mozart’s Sonata K. 570 in Bb major is one of the slow movements for which no extant embellishments were written by Mozart. This movement features a structure with six unadorned statements of the principal theme. With no instruction and little experience in improvisation, most pianists today simply follow the Urtext edition note for note, playing the theme identically six times: see for example Mitsuko Uchida’s 1986 studio recording. However, as Domenico Corri (1746-1825) – a contemporary of Mozart – observed, music performed “exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance” (Brown, 2012, 235). In Mozart’s time, ornamentation was essential. Without embellishment, even “the best melody is empty and ineffective” (Bach, 79).

This paper presents an alternative approach that includes embellishments for the principal theme of the *Adagio* in K. 570. My additions to the score, which would certainly have been included in performances of this music in Mozart’s lifetime, are based on ornamentations Mozart himself wrote for other keyboard music, and exemplars found in numerous 18th-century treatises, such as Carl Philipp Emanuel Bach’s *Versuch über die wahre Art das Clavier zu spielen* (1753, revised in 1787), Daniel Gottlob Türk’s *Klavierschule* (1789) and Johann Joachim Quantz’s *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752).

“Authorship, Identity, and the Challenges of Composing for Guitar: The case of Murray Adaskin’s Duo for viola and guitar (1996)”

Cintia Cristiá (Ryerson University)

Primary research on Canadian composer Murray Adaskin uncovered a manuscript of his Duo for viola and guitar (1996) annotated by guitarist Douglas Hensley. Hensley and violist Joanna Hood premiered and recorded the piece. However, miscommunication between composer and performers resulted in the publication of a previous, non-annotated version of the piece and in the removal of its recording from the composer’s set. Through testimonials and the comparative analysis of Duo’s published score, Hensley’s edition, and related guitar works by Adaskin, Milhaud, and Brouwer, this paper retraces the facts and argues that Adaskin’s diligence to organize his opera omnia, his preoccupations with authorship and artistic identity, and the challenges of composing for guitar played a role in Adaskin’s decision of withholding the recording of Duo. Hensley’s edition enhances the guitar’s combination with the viola. Informed by Cook’s and Taruskin’s theorizations, this paper reflects on authorship, identity, and the complex interactions between composers and performers.

“Listening to a Gradual Process: Gesture in Steve Reich's Melodica”

Martin Ross (Western University)

Process music is unique among minimalist music because the listener is the only source of gestural inference. Gesture, according to Robert Hatten, relies upon “the ability to recognize the significance of energetic shaping through time” (Hatten 2004, 93).

Steve Reich explains that through “a particular liberating and impersonal kind of ritual,” the listener shifts attention from subjects of composition and performance to the process itself (Reich 2002, 36). Scholars have thus suggested a passive, non-participatory approach in listening to process music. However, active participation allows process music to express gestural qualities.

This paper discusses how the active listener perceives and confirms gesture in Reich’s *Melodica* (1966). Hatten’s prototypical gesture suggests the listener recognizes how energetic shapings in music form groups through an imagistic gestalt and how such groupings continuously take shape through a temporal gestalt. These two gestalten reveal emergent gestural qualities that open process music to more referential interpretation.

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Session 6 – 4:30-6:00. PART I: *Digital Methodologies: Encyclopedias and Discographies*

PART II: *The Agency of Music in Film and Video Games*

Chair: Stephanie Lind (Queen’s University)

Creating the Canadian Encyclopedia of Canadian Opera: from Collecting Data Practices to Digital Implementation

Sophie Bisson (York University)

The Canadian Encyclopedia of Canadian Opera aims to be the most comprehensive searchable database with up to date information on the Canadian operatic repertoire. Comprised of over 400 operas and searchable via numerous parameters, the encyclopedia will serve as a tool for all performers, music departments, and lyrical companies to discover and perform arias or entire operas. The encyclopedia features a built-in purchasing platform for scores and a ‘submit your opera page’ for composers to submit their work via a vetting process. Against the backdrop of my experience with the encyclopedia I discuss the challenges and possible solutions for disseminating large-scale projects in music and in the humanities in general. I combine my experience with the knowledge gained by speaking with other musicologists working on other databases and, in the current spirit of making musicological research more accessible to the general public, hope this paper can serve others wishing to engage in similar work.

“Voix d’exception : Les métadonnées discographiques comme outil de recherche pour étudier la culture de la musique country (1944-2016)”

Jada Watson (Université d'Ottawa)

La musique country a historiquement été définie par une « southern thesis » qui suggère que cette musique a émergé de la campagne et du creux des montagnes du sud rural des

États-Unique (Malone 1968/1985/2010/2018). Des chercheurs ont remis en question la véracité de ce paradigme et dont la critique a exposé le « récit fictionnel » qui privilégie les contributions d'artistes blancs, masculins, originaires du sud des États-Unis (Huber 2008 ; Hughes 2015 ; Mann 2008 ; Pecknold 2013 ; Tyler 2014).

Adoptant des méthodes de recherche « Big Data » (Moretti 2005) et prosopographie (Keats-Rohan 2007), je suggère que la collecte et l'organisation des données permet de révéler les cadres socioculturels et institutionnels d'un genre musical. S'appuyant sur les résultats d'une analyse fondée sur les données de la liste « Hot Country Songs » du Billboard entre 1944 et 2016, cette présentation vise à prendre les premiers pas vers une compréhension des inégalités raciales et de genre qui régissent le genre de la musique country.

“How Nostalgia is Seen in Video Games and their Music”

Brooke Spencer (Queen's University)

Many video games attempt to evoke previous decades through musical traits from the time period – for example, the use of 8- and 16-bit sound in the Super Mario series – but the nostalgia they evoke is often directed at players who never experienced the original era.

Although it is usually easy to observe when music evokes nostalgia, the ways through which it does so can be broken into three categories: memory-based, mimicked retro, and ‘faux’stalgia.

Memory-based nostalgia can create powerful emotional responses by evoking gamers’ lived experiences. Mimicked retro nostalgia is achieved through the emulation of 1980s-1990s game music, especially the reuse of similar musical themes and 8-bit/16-bit timbres and styles. Lastly, ‘Faux’stalgia focuses on nostalgia of a time period outside of gameplay and is thus not tied to previous gaming experiences. The effect of nostalgia is considered complex: it is thus culturally created and is continuously being redefined.

“Every Damn Song Is About You’: Constructing Meaning with Sound and Songs in Baby Driver”

Steven Janisse (Western University)

Baby Driver (2017) has been widely praised for director Edgar Wright’s integration of sound, image, and narrative. The film features a compiled soundtrack of preselected pop songs that Wright used to guide the filming and editing process. Protagonist Baby (Ansel Elgort) is both the “eyes and the ears” of this heist film as the titular driver who listens to music constantly on an iPod to drown out the ringing symptoms of his accident-induced tinnitus. The film features an intriguing blend of diegetic and nondiegetic cues, with much of Baby’s activity set to a soundtrack that only he can hear. The action sequences are notable for their tight audiovisual choreography, with stunts coordinated to upbeat tunes, while the musical selections for less adrenaline-filled moments are equally laudable for their efficacy in providing narrative signposts.

While most of the music in the film is presented as diegetic songs from Baby’s iPod, composer Steven Price provided a more conventional underscore for several sequences. Many of those nondiegetic cues appear at points where Baby is experiencing stress, either from a memory or during a confrontation. The selective use of the nondiegetic underscore indicates that Baby’s constant consumption of music is equally essential for alleviating his emotional trauma as well

as his physical symptoms. In this paper I discuss how the sound design of *Baby Driver* effectively uses diegetic and nondiegetic cues as narrative signposts while privileging the protagonist's point of audition as the primary locus of meaning.

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Session 7 – 6:20-7:00. *Meter, Weight, and Rhythm in Analysis*

Chair: Michèle Duguay (The Graduate Center, CUNY)

“Rhythm as Function: Labeling the other progression”

Ian Guthrie (Florida State University)

Recent scholarship has explored how rhythmic “cells” complement or replace the standard harmonic phrase models in Western music. The system of Christopher Hasty (1997) distinguishes “beginning” and “continuing” rhythmic perceptions in periodicity, but does not delineate specific rhythmic cells nor relate them to particular harmonic functions. Conversely, the system utilized by Joseph Swain (2002) addresses contextual harmonic progressions and rhythms simultaneously, but fails to assign independent functional roles to the rhythmic cells. The system proposed in this paper builds upon these models to develop a system that categorizes rhythmic function, exemplified through analyses of Lassus to Berg. Categorizing rhythmic cells according to their contextual metrical dissonance and harmonic association reveals fascinating correlations between harmony, rhythm, and meter. This approach also explores how composers interwove harmonic and rhythmic successions, how functional rhythmic cells can shape our impression of non-functional and post-tonal repertoire, and how this approach can illuminate related musical fields.

“Inner and Outer Weight: Categories for Analysis and Performance of the Classical Measure”

Thomas Ingram (McGill University)

This paper examines the metrical theories of Gottfried Weber and Adolf Bernhard Marx, who allow a role to the performer in emphasizing strong beats and de-emphasizing weak beats. One commentator describes the results of performing according to their prescriptions as “manifestly unmusical” (Caplin 2002). However, closer examination of the sources shows that their conception of the performer's role is more nuanced than has traditionally been understood.

In Weber's terms, performers mediate between “inner” weight (weight inherent in timespans within the measure) and “outer” weight (weight inherent in a rhythmic event). By negotiating between these two competing demands, the performer helps to create an overall sense of meter without mechanically stressing every odd-numbered position in the measure.

Re-evaluating the metrics of Weber and Marx helps us to understand the philosophical context of metrical theory in the nineteenth century as well as later criticisms by theorists like Hugo Riemann.

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Thursday June 3, 2021

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Session 1 – 9:00-9:50. *Media Programming and the Representation of Diversity*

Chair: Deanna Yerichuk (Wilfrid Laurier University)

“Troubling Narrative(s): Reviewing the Canadian Broadcasting Corporation’s Contributions to Canada’s Musical Life”

Rebecca Draisey-Collishaw (Queen's University)

Founded in 1936, for more than eighty years the Canadian Broadcasting Corporation/Radio-Canada (CBC) has been responsible for much of the communications infrastructure, journalism, and entertainment that connect Canadians coast to coast to coast. In this paper, I review scholarly engagements with the CBC’s music production activities, including broadcast content, live events, recording, and commissions. I suggest that attention to the range and scope of these activities is needed for us to understand the ways in which the CBC—historically and in the present—supports and sustains music production across Canada. Following Charles Acland’s recommendation that we “consider the place of cultural history in cultural policy” (International Journal of Cultural Policy 12/2:181), I argue the necessity of expanding our understanding of this history so that we might critically engage with the changing role of music at the CBC.

“The Great White North: Representations of Diversity at the Opening Ceremony of the Vancouver 2010 Olympic Games”

Hannah Willmann (University of Ottawa)

Olympic opening ceremonies offer a unique opportunity to shape and broadcast a national identity to an attentive global audience. In this paper, I employ multimodal analysis (Burns, 2017) to interpret the narrative that is communicated through the combination of music, texts and visual images from one scene of the cultural segment of the Vancouver 2010 Olympic Opening ceremony. Faced with a multitude of diverse cultural influences, the pressures of government agendas, and financial restrictions, these events must carefully balance fact and myth in order to foster the desired perception of the host nation. By situating this study in a framework of transculturalism (Welsch, 1999) and challenging “official multiculturalism” (Kalman-Lamb, 2012) I argue that this scene rehearses a national identity that reinforces the hierarchies of colonialism, rather than advocating for reconciliation.

In this scene, music by Alberta-born composer, Dave Pierce, is presented in combination with Indigenous art and quotes from famous Canadians. In particular, I suggest that the inclusion of Joe Schlesinger’s quote about coming to Canada as a refugee contributes to the portrayal of an idealized national identity. In the context of the ceremony however, Schlesinger’s words are contradicted by the stark, unfamiliar environment that the audience sees and hears. In this paper, I will show how the relationship between Pierce’s music, the on-stage action, and the narration creates a “disjuncture” (Goodwin, 1992) which rehearses hegemonic nationalism at the expense of the peoples that this cultural sequence was intended to honour – both the First Nations hosts and refugees.

“Confronting Anti-Black Racism Through Representation in Community Music Programming”

Karen Cyrus; Karen Burke (York University)

A lack of cultural representation, such as the absence of pan-African culture in the music curriculum of learners of African descent, is likely to result in what Cohen and Sherman (2014) describe as a “psychological threat that undermines learning and performance” (p. 343). However, the process of integrating pan-African music in the curriculum of a community music school is neither simple, nor straightforward. Drawing on relevant scholarship and interviews with community music leaders, I will first discuss community-engaged research as the framework for an ongoing multiple methods study which aims to assess and improve the music curriculum and programming of a community music school. I will then outline three significant challenges and subsequent approaches taken to source, integrate, and align pan-African music to existing curricula objectives of a community music program in Toronto.

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Session 2 – 10:10-11:00: *The Global Scene in New Music Composition*

Chair: Colette Simonot-Maiello (University of Manitoba)

“Reflets de la colonialité dans la scène des musiques nouvelles”

Gabriel Dharmoo (Concordia University)

Certains acteurs de la scène des musiques nouvelles souhaitent en décentrer ses racines eurocentriques et en critiquer ses tendances colonialistes. Avant même de discuter des stratégies qui pourraient constituer un cadre décolonisateur, il est utile d’identifier comment la colonialité se reflète dans cette scène. L’auteur, lui-même membre actif de cette scène, partage des pistes de réflexion portant sur l’homogénéité culturelle du milieu, les questions d’accès, l’héritage de la musique classique, le concept de l’excellence européenne, la présomption d’universalité, la coexistence de statuts de légitimité et de marginalité, la relation ambiguë avec l’appropriation culturelle et les fondements de l’attribution du mérite.

“Stimulating Awareness: Exploring the Global Issue of Child Marriage through Song”

Bahar Bingol (University of Calgary)

Most folk songs tell conventional stories about love, separation, death, or celebration. However, there are other kinds of pieces on sensitive matters such as child marriage. My presentation will examine how culturally delicate subjects can be transmitted through performance and how both performers and audiences are challenged to examine their assumptions in the process.

This paper seeks to address certain aspects of my thesis project that exposes Western-trained musicians to improvisation techniques based on models derived from the music of Turkey within the theoretical framework of research-creation: an approach that combines “research methods and creative practice within a dynamic frame of causal interaction” (Stévanca,

Lacasse 2018, 145). The first phase of this project was undertaken with a group of performance students at the School of Creative and Performative Arts (University of Calgary) in 2019. During the process, we rehearsed and performed the twentieth-century Turkish folk song “Ağelimemor kınalar yaktılar” [They put red hennas on my hand] that explores the subject of child marriage. In my presentation, I will unfold the position of the piece and the creative process that enabled the ensemble to engage with the music and the difficult content that it conveys. I will share my position as a performer-researcher, within this framework and present recorded video and sound data of the rehearsals as source material. I will also examine the reception of this song in the multi-cultural contexts of the university and the outside community in Calgary, based on the interaction through live concerts and published music videos on social media.

“Unsettling the Score’: the case of Naacnaaca”

Jeremy Strachan (Queen's University)

This paper examines the ethical, legal, and aesthetic issues of Indigenous song appropriation in Naacnaaca (trance): ballade for orchestra (1975) by émigré composer Tāivaldis Ķeniņš, a work which misuses Nuu-Cha-Nulth intangible wealth—the topati, or ceremonial song 'Naacnaaca.' Unlike Harry Somers' misuse of the Nisga'a lament in Louis Riel and its recent removal, Ķeniņš' breach of customary law remains unaddressed and unaccounted for by virtue of its invisibility. Naacnaaca exemplifies one of many moments in the legacy of mediated musical encounters between Indigenous stewards of culture, ethnologists, and settler colonial composers in Canadian art music that warrant exposure in the path towards reparation and decolonization.

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Session 3 – 11:20-12:50. LECTURE RECITAL SERIES IV

Chair: Véronique Mathieu (University of Saskatchewan)

“A Dance of Polar Opposites: Ars Combinatoria in George Rochberg’s 50 Caprice Variations for Solo Violin (1970)”

Yung-Yu Lin (University of Toronto)

George Rochberg’s 50 Caprice Variations (1970), based on the famous theme from Paganini’s Caprice Op.1 No.24, draws on a vast array of historical stylistic references, from the Baroque era to the modern musical period. The work marks Rochberg’s first attempt to bring together the two polar opposite worlds of tonality and non-tonality. My presentation shows how Rochberg incorporates historical stylistic references, as well as musical quotation and non-tonal compositional techniques, to realize his idea of Ars Combinatoria, as he termed it. I begin by discussing Ars Combinatoria and how Rochberg reconciles the inherent contrast and conflict between polar opposites in music. I then examine Rochberg’s compositional approach in a selection of the variations by analyzing the stylistic references and the use of musical quotation. At the end, I will perform 10 of the variations to demonstrate how Rochberg’s music variously references Baroque, Classical, Romantic, and Modern stylistic idioms.

“Interactive Improvisation in Times of Isolation”

James Harley (University of Guelph)

The aim of this project was to creatively showcase the realities of living in isolation. The group (seven grad students and one faculty-producer) produced a series of 14 short audio-video recordings of individual improvisational responses to ambient recordings (e.g., early morning birdsongs, rainfall, footsteps on gravel) and responses to each other’s improvisations in lieu of collaborating in person. The ambient recordings signify the current reality, where nature exists, even thrives, with muted human intervention. The responses to the soundscape recordings signify our awareness of that reality “out there”, with our emotional responses to the isolation we are experiencing. The interactions to each other’s responses signifies our adaptability, where we find ways to listen and engage, when in a “normal” situation we would interact face-to-face in the moment. Deep and critical listening can still be undertaken, even acting in physical isolation. The project also draws on awareness of neuro-diversity, where (for example) autism engenders creative responses to other, ongoing forms of isolation. Isolation can be uncomfortable when enforced, but can provide space for reflection and creative engagement. The group also created videos to go with each audio project, enhancing and exploring the content in a different way. This lecture-recital will present two of these projects through video recordings: each showing an individual improvisational response to a natural soundscape, followed by the collective responses.

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LUNCH – 12:50-1:30

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Session 4 – 1:30-3:00. KEYNOTE ADDRESS

Chair: Jon-Tomas Godin (Brandon University)

“The State of the Art: A Conductor's Notes from the Field”

Daniel Bartholomew-Poyser. Artist in Residence and Community Ambassador, Symphony Nova Scotia; Barrett Principal Education Conductor and Community Ambassador, Toronto Symphony Orchestra.

Touching on his experience as an Orchestral Conductor and as a Board member of Orchestras Canada, in this talk Daniel Bartholomew-Poyser will discuss the challenges and opportunities of music making today. What happens when we actually try to materialize our concepts and enact real change relating to inclusion, diversity, equity, accessibility and de-colonization? How have the challenges of gathering together irrevocably changed the training and careers of musicians? With stories of success and more than a few cautionary tales, Daniel will discuss the situation in which Orchestral musicians now find themselves and provide some orienting principles around which we can possibly gather.

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**Session 5 – 3:20-4:10: MUSCAN COMPOSERS' CONCERT AND NEW MUSIC
ROUNDTABLE**

Chair: Mark Hannesson (University of Alberta)

Introductions to the selected composers for the 2021 MusCan (Canadian University Music Society) Composition Concert as well as the winners of the 2020 and 2021 MusCan Student Composer Competition winners with descriptions of their works. Unfortunately, the companion concert to this talk was canceled.

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Friday June 4, 2021

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Session 1 – 9:00-9:50: *Women and Music in North America*

Chair: Laurel Parsons (University of Alberta)

“Canadian Universities: Where are your women composers?”

Kimberly Francis (University of Guelph)

Transforming music spaces so that they are equitable and inclusive remains challenging work. Recent scholarship by Ellie Hisama, Roxane Prevost, Laurel Parsons, and Brenda Ravenscroft among others has compellingly argued for the efficacy of promoting work by women-identifying composers and scholars as a means to catalyse change. To quote Hisama, “Demographic diversity is not only an issue of equity, but also yields innovation in research that enriches the field” (Hisama, 2019). The imperative, then, remains strong for scholars to highlight works by, for, and about women and other underrepresented groups. It also behooves us to have women serve in leadership positions within the field, including as professors. Yet, a scan of Canadian post-secondary instructors shows deep problems remain concerning music study and equity, particularly in the field of music composition.

Here, I discuss demographic data drawn from all Canadian post-secondary music programs (both university and college) as of 1 January 2020. I show that women-identifying composers account for a dismal 13.7% of all composition faculty currently working in Canadian post-secondary institutions (any rank). If one looks exclusively at tenured faculty, the ratio dips to 3.2%, 44% of whom are emeritae. I discuss the implications of this data with an eye toward what Naomi Klein has termed “transformative change.” I ask how we might attend to the issue of equity within Canadian higher learning by celebrating initiatives that, to borrow from Sarah Ahmed, see policy about inclusion better served through “action” rather than “description.”

“Keep Woman in her Sphere : l'interprétation vocale au service d'une historiographie de la musique issue du mouvement suffragiste américain”

Catherine Harrison-Boisvert (Université de Montréal / EHESS)

Cette communication vise à situer la pertinence méthodologique de la reconstitution musicale dans une démarche historiographique féministe, en s'appuyant sur le cas de la musique issue

du mouvement suffragiste américain. À travers une application méthodologique du concept de juxtaposition temporelle (Poitras 2018), soutenue par une réflexion sur l’embodiment, j’examinerai comment l’interprétation vocale d’un répertoire musical historique constitue un outil réflexif de premier plan pour les chercheurs. Celle-ci permet d’interroger la manière dont le rapport de ces derniers à l’histoire a teinté le traitement historiographique de la musique issue du mouvement suffragiste. Alors que les recherches abordant ce sujet sont rares (Brandes 2016, Hurner 2004), plus rares encore sont celles qui s’intéressent à l’objet musical en lui-même, peut-être en raison de son apparente simplicité. J’exposerai donc en quoi l’utilisation méthodologique de l’interprétation vocale contribue à déconstruire cet a priori en vue de l’analyse de répertoires jusqu’ici négligés par la recherche.

“Finding Inspiration and Hope in Jocelyn Morlock’s My Name is Amanda Todd (2016)”

Roxane Prevost (University of Ottawa)

As part of Donna Feore’s project *Life Reflected*, honouring four inspiring Canadian women, the National Arts Centre Orchestra commissioned Canadian composer Jocelyn Morlock to write an orchestral work inspired by Amanda Todd. Although the composer brought social awareness towards cyberbullying with her Juno-award winning piece titled *My Name is Amanda Todd* (2016), she opted to approach the work as Todd’s message of hope after conversations with Todd’s mother, Carol. The composer begins with a mournful melody, which evokes the sadness associated with Todd’s struggles and the despair that led to her suicide. From this mournful melody, Morlock extracts repeating fragments to represent the use of technology, which led to relentless cyberbullying but also gave Todd a voice; the composer ends the work with a solo-flute melody evoking hope. In this paper, I analyse motives, texture, orchestral colour, and harmony to show how these contribute to the powerful message of hope.

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Session 2 – 10:10-11:00. *Contemporary Music: Performance and New Analytical Strategies*

Chair: Roxane Prevost (University of Ottawa)

“Cross-Modality as an Approach to Timbre Analysis in Tōru Takemitsu’s Rain Spell”

Jade Roth (McGill University)

Tōru Takemitsu’s (1930–1996) style is often compared to that of Debussy, Messiaen, and Cage, three composers whom Takemitsu acknowledges as inspirations to his unique approach to composition. Previous approaches to the analysis of his works have focused on pitch relationships, leaving a large facet of Takemitsu’s compositional style understudied: his techniques in orchestration and use of timbre as an element of structure. The purpose of this paper is to fill this gap in the literature by examining the ways Takemitsu treats timbre and orchestration in his late chamber work, *Rain Spell* (1983). Through the combination of score-based and aural approaches to analysis, I study Takemitsu’s orchestration techniques using grouping principles from auditory scene analysis. Additionally, I study how the aesthetic values of late 19th-century painting manifest in Takemitsu’s *Rain Spell* and how the composer’s philosophy regarding silence and sound connects to the metaphorical language frequently used to describe timbre.

“Discovering Dramaturgy in the Music of Sofia Gubaidulina via Valentina Kholopova’s System of Expression Parameters (Parametr Ekspressii)”

Sasha Drozzina (Purdue University Fort Wayne)

Valentina Kholopova (b. 1935) is a prominent Russian music theorist working at the Moscow Conservatory; she has written countless books and articles on multiple composers (Webern, Schnittke, etc.), many of which have been translated into foreign languages. Yet her work remains overlooked in Western music academic scholarship, while the research of her brother, Yuri Kholopov (1931–2003), is cited profusely.

This paper shows how Kholopova developed a powerful system of “expression parameters,” or EPs for the music of Sofia Gubaidulina, and my own application of the system to Gubaidulina’s repertoire of the 1980s. I demonstrate how V. Kholopova’s system enriches the understanding of Gubaidulina’s large-scale works of religious nature for multiple instruments, such as *Sieben Worte* (1985) and *Rejoice! Sonata for Violin and Cello* (1981). V. Kholopova’s mode of analysis retains the dramaturgical meaning, born out of the dialogue between the EP pairings and their gradual synthesis.

"Unpacking Interpretive Difficulty in Contemporary Music"

Ben Duinker (University of Toronto)

This paper explores the notion of interpretive difficulty in contemporary Western art music, treating it as a structural, tangible aspect of music analysis. Inspired by Daphne Leong’s collaborative research on analysis and performance (2019), I interview five professional contemporary musicians about their experiences learning and performing specific works, focusing on how interpretive difficulty and musical structure manifest in their practice. These interviews suggest that interpretive difficulty and musical structure intersect along several axes, including (but not limited to) accuracy, latitude (choice), narrative, embodiment, and control. Analysis of music across these axes establishes relationships between works, performers, and instrumental idioms that might otherwise have little in common, a particularly appealing prospect for recently composed repertoire, for which few comprehensive analytical strategies exist.

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Session 3 – 11:20-12:50. *MINI-CONCERT SERIES II*

Chair: Morteza Abedinifard (University of Alberta)

“The Cross-Cultural Clarinet”

Shawn Earle (Clarinet, Independent Scholar)

Contemporary works for solo clarinet from India, South African, and Australia

“Raga Music” (1957) by John Mayer (1929 - 2004)

1. Vilasakhani
2. Megha (Rainy Season)
3. Vibhasa (Sunrise)
4. Gunakali (Morning)

5. Shri (Afternoon)
6. Pilu (Evening)
7. Puravi (End of Day)
8. Kanada (In the deep of Night)
9. Vasanta (Spring Raga)

“Game I for Lila” (1996) by Surendran Reddy (1962 -2010)

“Dying River Party” (2018) by Christopher Sainsbury (b.1963)

1. Black and White Protest
2. Old Fella Murray Cod
3. Dying River Party
4. Bindara
5. Crying Tree
6. The Pooncarie Emu Dash

“The Search of Musical Inspiration: Image, Homage, and Narrative”

Alexander Panizza (Piano, Pontificia Universidad Catholica Argentina)

“To a Galliforme Marionette” by Constantin Caravassilis (Canada, 1979)

“A True Lover’s Knot: Variants of ‘Barbara Allen’” by Luis Mucillo (Argentina, 1956)

“Three Movements from Petrouchka” by Igor Stravinsky (1882-1971)

- Danse Russe
- Chez Petrouchka
- La Semaine Grasse

“The Music of Children”

Christine Vanderkooy (Piano, University of Windsor)

Having two children, Evelyn, 5, and Nathaniel, 3, has had an overwhelming and all-encompassing impact on my life and work, and my life at the piano is no exception. This program captures the essence of childhood scenes, both broadly in the work of Schumann's "Kinderszenen", and specifically in two commissioned works by Canadian composer David L. McIntyre entitled "Finding Evelyn" (2017) and "Chasing Nathaniel" (2019).

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LUNCH 12:50-1:30

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Session 4 – 1:30-3:00: SCIM ROUNDTABLE

Chair: William Richards (MacEwan University)

“SCIM Round Table on Equity, Diversity and Inclusion in Music Higher Education”

The Standing Committee of Institutional Members (SCIM) round table session is an

opportunity for all members of MusCan to come together to discuss pressing issues facing music educators in Canadian post-secondary settings. This year, the SCIM round table continues on the theme of equity, diversity, inclusion, and decolonization. The round table will allow participants to hear from and interact with several leaders in the field as it applies to music, with discussions centered more particularly on curriculum and relevancy, actions and strategies, and pathways, access, and systemic barriers in music higher education.

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Session 5 – 3:20-4:10. *Race, Identity, and Social Justice*

Chair: Carolyne Sumner (University of Toronto)

“Exploring Racial Justice and Community Building through Music in The Gahu Project”

Deanna Yerichuk, Samantha Tai, Abigail Amponsah (Wilfrid Laurier University)

This paper presents findings from a research study on The Gahu Project, a project involving six Ontario high schools that integrated racial justice education with participatory music from Ghana. Findings showed that The Gahu Project fostered new insights into racial justice and developed mostly positive connections amongst participating students and teachers. The dove-tailed focus on racial justice and participatory music making opened up possibilities of creating more racially inclusive high school climates. Student participant-researchers documented increased understanding of racial justice amongst students, and found increased intergroup connections. Music teachers reported a variety of changes they began to make to their classrooms, repertoire, and pedagogies because of their involvement. The research is supported by the Social Sciences and Humanities Research Council of Canada.

“Learning to Fiddle on the Canadian Prairies”

Jody Stark (University of Manitoba); Rachelle Landry (Université de St-Boniface)

This ethnographic study sought to understand the ways that young fiddlers learn to fiddle and how they engage with specific communities of practice to construct their identity (Lave & Wenger, 1991; Wenger, 1998, 2000). The study sought to respond to the following guiding questions:

1. What significant processes and events facilitate learning to fiddle?
2. In what ways do social structures and interaction contribute to constructing one's identity as a fiddler?

Data consisted of transcripts from semi-structured interviews with 14 fiddlers, field notes from observations at a week-long fiddling camp on the Canadian prairies, and a journal kept by the primary investigator. Several participants began their music education in classical lessons and contrasted these two approaches. The themes of family support and community featured prominently in participants' narratives about learning to fiddle. Participants also noted that their prairie fiddling community valued experimentation and personalization of tunes rather than replication.