



**FACULTY OF ARTS | SCHOOL OF CREATIVE AND PERFORMING ARTS |
MUSIC DEPARTMENT**

Confounding Expectations 2023

Creativity, Expression, and Emotion in Music

May 8 & 9, 2023

Calgary, AB | Zoom & In-Person (Hybrid)

Graduate Music Conference

Keynote Speaker: Dr. Michael Frishkopf, University of Alberta, Edmonton/Canada

Invited Speaker: Dr. adam patrick bell, University of Western Ontario, London/Canada

Welcome



Welcome to the annual Graduate Music Society Conference *Confounding Expectations* with this year's theme *Creativity, Expression, and Emotion in Music*.

The GMS Committee is delighted to carry on the tradition in 2023. Last year, we had our conference online and it created a wonderful diversity in terms of presenters and the audience. We wanted to keep that variety but also, use our beautiful Rozsa Center.

The idea of this year's topic '*Creativity, Expression, and Emotion*' was highly influenced by the wonderful events the School of Creative and Performing Arts provides. During the recitals and concerts, we have had the opportunity to listen to amazing musicians performing old and new compositions. During the talks by other professional musicians, we gained insight into individual perspectives on their specialization. During the workshops, we see how different musical approaches can be shaped. Having drama and dance division within the school provides us with the chance to encounter works of other disciplines and to create interdisciplinary performances to enhance our musicianship. These experiences shape unique ways to express creativity and emotion.

We are honored to have Dr. Michael Frishkopf from University of Alberta (Edmonton, Canada) as our keynote speaker and Dr. Adam Patrick Bell from University of Western Ontario (London, Canada) as our invited speaker. We are honored that Dr. Laurie Radford will be able to join the Roundtable. We would like to extend our gratitude to them for investing their time and energy.

We look forward to hearing paper presentations and lecture-recitals by graduate researchers from various universities worldwide.

Please use <https://zoom.us/> => *Join a Meeting* to log into the conference. The meeting ID can be found next to each participant's name in the [Speakers](#) section and the Schedule tables. A quick [Job Aid](#) on troubleshooting Zoom access and on Zoom interaction conventions can be found at the end of this document. Use hyperlinks to travel in the Program quickly.

If you have any questions, don't hesitate to get in touch with Graduate Music Society at grad.musicsociety@ucalgary.ca.

We wish you a pleasant and enlightening event!

Kayra Caner

President, Graduate Music Society | School of Creative and Performing Arts | University of Calgary

Thank You

We are grateful to the faculty of the School of Creative and Performing Arts, Dr. Bruce Barton, Dr. Laurie Radford, Dr. Allan Bell, Dr. Rod Squance, Dr. Kenneth DeLong, Dr. Jani Parsons and Dr. Joelle Welling for their generous support and advice year after year in organizing this event.

We are grateful to Dr. Laurie Radford, Dr. Allan Bell, and Dr. Laura Hynes for helping us run this conference by acting as Session Chairs.

We express our gratitude to Catherine Rouleau, Kristine Astop, David Fraser, Alex Bohn, and all the other University Theater Services staff for helping us with our venue Rozsa Center.

We express our gratitude to our graduate program advisor Alison Schmal for her assistance and kind words whenever we needed help.

We thank SCPA digital specialist Satoko Onoda for helping us organize our presence on the Graduate Music Society and University of Calgary websites.

We thank University of Calgary music graduate students for their help and support.

Special thank you to Graduate Students' Association for their support by accepting our conference to their Quality Money Program.

Schedule Day 1

Monday, May 8				
Zoom Link Zoom Meeting ID: 997 6187 1023				
Time (GMT-6)	Session Chair	Item	Presenter	Topic
9:00	Kayra Caner	Sign in, Welcoming remarks		
9:15	Dr. Laurie Radford	Keynote Speaker	Dr. Michael Frishkopf	<i>Music for Global Human Development promoting health and well-being in Liberia, Ghana, and Ethiopia: theory, method, and impact</i>
10:15		Coffee-break		
10:30	Chetan Kohli	Paper 1	Duncan McCallum	<i>The 'Secret Path' to Reconciliation: Secondary Musical Witnessing and Indigenous Allyship</i>
11:00		Paper 2	Maria Mirakhmedova	<i>Emotions in Music through the Concepts of Time and Space</i>
11:30		Paper 3	Mariah Sam	<i>Collegiate Artists Making Meaningful Impact: A Presentation on Interactive Concerts</i>
12:00		Lunch		
13:30	Crystal Tan	Roundtable		
14:45		Coffee-break		
15:00	Dr. Laura Hynes	Lecture-Recital 1	Penny Sanborn	<i>Bellows Through Time</i>
16:00	Kayra Caner	Closing Remarks		

Schedule Day 2

Tuesday, May 9				
Zoom Link Zoom Meeting ID: 997 6187 1023				
Time (GMT-6)	Session Chair	Item	Presenter	Topic
9:00	Kayra Caner	Sign in, Welcoming remarks		
9:15	Dr. Allan Bell	Paper 4	Mahina Graham-Laidlaw	<i>Finding New Musical Identity in an Unfamiliar Place</i>
9:45		Paper 5	Robert Hutson	<i>Disability and Opera</i>
10:15		Paper 6	Danny Gerth	<i>“Une langue de France, aux accents d’Amérique” : Beau Dommage and the Musical and Linguistic Expression of Québécois Identity</i>
10:45		Coffee Break		
11:00	Saba Bidar	Paper 7	James Heazlewood-Dale & John MacDonald	<i>The Dance of Combat: Drum Fills, Boss Fights, and The Evolution of Aggressive Game Audio</i>
11:30		Paper 8	Yi-Ting Lu & Eric Hollander	<i>Sonic Atlas: Mapping the Shape and Flow of Music</i>
12:00		Lunch		
13:30	Dr. Allan Bell	Invited Speaker	Dr. adam bell	<i>Building an Accessible Musical Instruments Network in Canada</i>
14:30		Coffee-break		
15:00	Kayra Caner	Lecture-Recital 2	Christina Milinusic	<i>Tuning into the Audible</i>
16:00	Kayra Caner	Closing Remarks		

Speakers in order of presenting

Day 1



Dr. Michael Frishkopf – Keynote Speaker

University of Alberta, AB, Canada | Monday, May 8 | 9:15-10:15 am
Zoom Link | Zoom Meeting ID: 997 6187 1023

Michael Frishkopf, PhD (frishkopf.org), is Professor of Ethnomusicology, Director of the Canadian Centre for Ethnomusicology, and Director of Graduate Studies in the Department of Music, University of Alberta. He is also Adjunct Professor, Faculty of Communication and Cultural Studies, at the University for Development Studies (Ghana). His research focuses on sounds of Islam and Sufism, the Arab world, and West Africa, as well as social network analysis; machine learning; music archives; music and emotion; music, sound, and wellbeing; music and migration; participatory action research; and music for global human development (m4ghd.org). He edited and contributed to *Music and Media in the Arab World* (2010) and *Music, Sound, and Architecture in Islam* (2018), as well as two upcoming volumes: *Resisting the Dehumanization of Refugees: A Transdisciplinary Perspective*, and *Tarab: Music, Ecstasy, Emotion, and Performance in the Middle East*. He is also the author of the two-volume *al-Sufiyya wa al-Tuqus wa al-Hadatha fi Misr* [Sufism, Ritual, and Modernity in Egypt] (2022).

Abstract

Music for Global Human Development promoting health and well-being in Liberia, Ghana, and Ethiopia: theory, method, and impact

I outline Music for Global Human Development, a theoretical, activist ethnomusicology fostering human development through sustainable, music-centric, collaborative projects. Human development, a human process upholding human values in the world by reinforcing the I-thou essence of human connection, is impeded by dehumanization resulting from mediation of personal relationships through an impersonal world system (and ironically characteristic of far too much “development” work today). My model is systems theory, including a modified Habermasian duality of system and lifeworld. But maintenance of the lifeworld—locus of human value—depends not only on rational “communicative action” (as per Habermas), but equally on affective social connectivity, constructed through a profoundly social “soundworld”, where feedback loops of sounded thought-feeling produce what I term “resonance”. Within that soundworld, music provides a crucial technology for rehumanizing social relations damaged by system mediation, inoculating the lifeworld against system depredations. My method is participatory action research, forging collaborative, extensible, community-engaged networks, blurring differences between “researcher” and “researched”, “outsider” and “insider”, drawing participants themselves into a shared, resonant soundworld, across boundaries of ethnicity, religion, nation, and class, transforming their own awareness and practices, as well as those of the societies in which they live. After outlining the general

problem, theory, and method, I present three case studies, examples of resonant participatory action research networks, deploying music to address acute public health crises: poor sanitation in Liberia; rampant malaria in northern Ghana; and high maternal mortality in rural Ethiopia. In each case I outline the problem, the methods, and the impact. In conclusion, I suggest that resonant networks of participatory action research in ethnomusicology have the potential not only to transform local communities, but also the network itself, towards global human development, and the development of the global human, who thinks and acts globally.

Relevant papers:

General:

- [This position paper for an overview of M4GHD theory \(from the journal *Ethnomusicology*\).](#)
- [Chapter 2 in *Transforming Ethnomusicology*, vol. 2](#) (Shawan and Diamond, eds., Oxford University Press) (2021)
- [Music for Global Human Development: Participatory Action Research for Health and Wellbeing](#). 2022. *MUSICultures* 49:71-109.
- Three papers focus on specific applications, in Liberia and in Ghana:
 - [Forging Transnational Actor Networks through Participatory Action Research: Responsibility to Protect via Musical Rehumanisation in Post-War Liberia](#), *The World of Music* Vol. 7, No. 1/2 (2018)
 - [Popular Music as Public Health Technology: Music for Global Human Development and “Giving Voice to Health” in Liberia](#).^[4] *Journal of Folklore Research*, Vol. 54, No. 1-2, Music and Global Health (January/August 2017), pp. 41-86.
 - [Performing arts as a social technology for community health promotion in northern Ghana](#), *Family Medicine and Community Health*, Vol. 4, No. 1 (2016)

[Back to Schedule: Day 1](#)



Duncan McCallum

University of Western Ontario, London, ON

Paper presentation | Monday, May 8 | 10:30-11:00 am

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

Duncan McCallum is currently an M.A. student studying musicology at the University of Western Ontario. Duncan received an Honors Bachelor of Music degree from McMaster University in 2022, during which time served as president of both the McMaster Music Society and McMaster Concert Band from 2020-22. Duncan's research interests lie in film and popular music, with a particular focus on Canadian popular music. Outside of academia, Duncan performs frequently with both rock and jazz groups throughout southern Ontario and has even performed at The Rock and Roll Hall of Fame in Cleveland, OH in 2019.

Abstract

The 'Secret Path' to Reconciliation: Secondary Musical Witnessing and Indigenous Allyship

In 2016, Canadian musician Gord Downie released a solo concept album titled *Secret Path*, which deals with the death of Chanie Wenjack, an Anishinaabe boy who passed away after escaping an Ontario

residential school in the 1960s. This album came just one year after the Final Report of the Truth and Reconciliation Commission was published, marking a major national step in the reconciliation process. This, in combination with Downie's terminal brain cancer diagnosis that same year, gave the album a particularly heightened prominence within Canada. This paper examines Downie's album through musicologist Amy Lynn Wlodarski's framework of secondary musical witnessing, where Downie acts as a witness in defining the story of Chanie Wenjack. Through analyzing Downie's work as a musical witness, broader questions of Indigenous allyship are explored through the lens of settler witnessing. This paper aims to explore the nuances and circumstances around Secret Path to understand its historical and cultural significance in the reconciliation movement upon its release, and how its problems related to Indigenous allyship when judged by modern standards show how drastically conversations around reconciliation have progressed since its release. [Back to Schedule: Day 1](#)



Maria Mirakhmedova

University of Calgary, AB

Paper presentation | Monday, May 8 | 11:00-11:30 am

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

A classical singer and a musicologist, Maria completed BMus in Voice, Performance with the Silver Medal from the School of Creative and Performing Arts and MA in Musicology at the University of Calgary, Canada. As a singer, Maria has a vast performance background both in ensemble and solo settings, having worked with various conductors and organized her own series of chamber performances. She is currently researching how the latest methods of posture improvement and facial muscle relaxation developed by the professionals of a medical research center Revitonica can be applied to overcome common physical and psychological challenges of singers. As an alpine skiing instructor, Maria is interested in how sport can help musicians overcome anxiety and stage fright. As a musicologist, Maria is focused on analyzing music by applying the notions of time and space, and is working on a related educational music course both for professional musicians and wider audience.

Abstract

Emotions in Music through the Concepts of Time and Space

The method of Understanding Music through the Concepts of Time and Space is based on the presumption that music is a type of art that has a quality of duration and exists in time, as opposed to some other types of art that exist in space, such as sculpture or painting. While any piece of music lasts a certain number of minutes and seconds, it also contains a notion of so-called virtual time, that is a sequence of events that happen in the piece, in parallel with the clock time.

This paper will explain the notion of the “inferiority complex”, that is the way how certain types of art compensate their inherent lack of duration (sculpture, painting) or lack of space (music, literature). By presenting a system of terms, approaches and visual aids, this paper will demonstrate virtual time manipulation techniques that compensate music's lack of space by evoking images and emotions in the listener. Some qualities of virtual time will be demonstrated, such as its ability to create loops, to stretch, compress or stop.

The value of this method lies in the fact that, combined with the formal theoretical and musicological analysis of a piece, it can provide musicians with an extra set of verbal and visual tools to speak about music. Because of its intuitive and free approach, it can inspire new interpretations of well-known or difficult-to-understand musical pieces. Also, simple graphical representations and the possibility of the intended weaning from the professional music terminology allows to adapt this method for a wider audience. [Back to Schedule: Day 1](#)



Mariah Sam

Brigham Young University, Utah, USA

Paper presentation | Monday, May 8 | 11:30 am-12:00 pm

[Zoom Link](#) | **Zoom Meeting ID: 997 6187 1023**

Mariah Sam graduated with her Bachelor's Degree at BYU in Piano Performance with Magna Cum Laude and is excited to be continuing her graduate studies there where she currently studies with Dr. Stephen Beus. Mariah has soloed in concert with both the Utah Symphony and BYU symphony orchestra. She was selected as the Collegiate MTNA winner for the state of Utah in 2020.

Mariah also has a passion for pedagogy. She has had a full studio of roughly 20 students for the last few years. She loves engaging in the music community and has personally started a well-attended state-wide piano competition, presented at the Collegiate MTNA Pedagogy Symposium, and been a BYU MTNA member of leadership.

Abstract

Collegiate Artists Making Meaningful Impact: A Presentation on Interactive Concerts

As a classical musician, it is easy to get stuck in a cookie-cutter mentality in regard to career path. Many of us pursue music anticipating that, upon graduation, we will join an orchestra, be a performer, follow an academic route, or maybe all of the above. Learning to think critically and creatively about our role in the communities we live in, is crucial to the development of our careers and overall sense of purpose. This presentation will highlight the idea of interactive concerts and will open the eyes of audience members to new possibilities of the roles they could play in their own communities. Classical music should be made more accessible to all. This can be done through creative concert programs which teach how to listen to and engage with such music.

Even while in college, we as musicians can take our art and bring it into our communities through relatable means. An example of this might be through creating a musical program with planned dialogue that teaches audience members what to listen for in the music. This is a very interactive process in which the performer and audience members participate in activities and discussions which prepare them to listen to music with an engaged ear.

As a graduate student, I and my classmates have found our eyes opened to new perspectives. Through experience developing themed programs, for specific audiences in our community, we now better understand the role we can have in both promoting the arts in an impactful way and in viewing our music career in a new light.

During the course of this presentation, short video examples will show my classmates performing interactive concerts in different venues. Following these video examples, a discussion will be held. Lastly, this presentation will highlight clear ideas to create an effective and engaging interactive concert program. This presentation will inspire the audience to view their own potential to engage meaningfully in their communities.

[Back to Schedule: Day 1](#)

Roundtable

Monday, May 8 | 1:30-2:45 pm

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023



Dr. Laurie Radford

University of Calgary, AB

Monday, May 8 | 1:30-2:45 pm

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

Laurie Radford is a Canadian composer, sound artist, music technologist, educator and researcher who creates music for diverse combinations of instruments and voices, electroacoustic media, and performers in interaction with computer-controlled signal processing of sound and image. His music fuses timbral and spatial characteristics of instruments and voices with mediated sound and image in a sonic art that is rhythmically visceral, formally exploratory and sonically engaging.

His music has been performed and broadcast throughout North and South America, Europe and Asia. He has received commissions and performances from ensembles including the Aventa Ensemble, Ensemble Transmission, Esprit Orchestra, New Music Concerts, Le Nouvel Ensemble Modern, L'Ensemble contemporain de Montréal, Meitar Ensemble, Paramirabo, Pro Coro Canada, Thin Edge New Music Collective, Trio Fibonacci, the Penderecki, Bozzini and Molinari String Quartets, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras. He has contributed articles and reviews on electroacoustic, interactive and audiovisual composition to journals such as *Computer Music Journal*, *Circuit*, and *eContact!*

Radford's music is available on *empreintes DIGITALes*, McGill Records, PeP Recordings, Clef Records, Eclectra Records, Centrediscs and Fidelio Audiophile Recordings. He has taught composition, electroacoustic music and music technology at McGill University, Concordia University, Bishop's University, University of Alberta, City University (London, UK), and is presently Professor at the University of Calgary. [Back to Schedule: Day 1](#)



Penny Sanborn

University of Calgary, AB

Lecture recital | Monday, May 8 | 3:00-4:00 pm

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

Penny Sanborn is a Classical Concert Accordion performer and educator from Calgary, Alberta, Canada. Penny performs solo, in chamber music ensembles and with orchestra. She also teaches accordion lessons to accordionists of varying skill levels to improve musical skill and growth. She holds a Bachelor of Music degree with distinction, from the University of Calgary in both Composition and Performance, and is currently pursuing her Master's degree in Performance on Classical Concert Accordion, at the University of Calgary's School of Creative and Performing Arts. She currently studies with distinguished Classical Concert Accordionist Sir N. Antonio Peruch, and has been awarded grants from professional organizations including the Canada Council for the Arts and the Alberta Foundation for the Arts. Her performance credits include the world-renowned Luciano Pavarotti, Itzhak Perlman, Renée Fleming, the Calgary Philharmonic Orchestra, and appearances in Canada, Dubai and Europe.

Abstract

Bellows Through Time

The classical accordion is at times, a mysterious and intriguing instrument, with confounding expectations for an audience. An audience often expects to hear a certain genre of music on the accordion, such as folk music, although in addition to having the ability to perform folk music, this contemporary instrument has the capability to perform a wide variety of genres such as early music, baroque, tango and contemporary music. We will explore some of these genres and possibilities, through the feelings evoked by the composers of the pieces presented, and how to interpret these emotions on the accordion. One way a performer can express emotion on the accordion is through bellows control, depending on when and how the bellows are opened or closed. The musician can change dynamics or create depth (audible and emotional) through bellows manipulation, allowing the performer to share their creative and unique interpretation of the music. In this lecture recital, there will be a focus on early music. The classical accordion has the ability to recreate music from the past extremely effectively. Through performance, I will share how early music can be performed and experienced today on this instrument, using creativity and in-depth knowledge of the instrument. We will explore how the possibility of playing sustained harmonies on this instrument can impact the expression and emotional result of the music. Pieces from different time periods will be included such as **Early Music** (William Byrd 1540-1623: Pavana, The Earle of Salisbury), **Baroque Period Music** (Johann Pachelbel 1653-1706: Ciaccona in F minor), **Tango music** (Astor Piazzolla 1921-1992: Adios Nonino), and **Contemporary Music** (Vladislav Zolotaryov 1942-1975: Meditations on Dionysius' frescoes of the St. Ferapont Monastery). [Back to Schedule: Day 1](#)

Day 2



Mahina Graham-Laidlaw

Memorial University of Newfoundland, NL

Paper presentation | Tuesday, May 9 | 9:15-9:45 am

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

Originally from Calgary, Mahina (she/they) moved to St. John's in 2016. Mahina grew up studying viola within the Mount Royal Academy of Music. She has played with the Calgary Youth Orchestra and studied under Nick Pulos, Theresa Plotnick, and Ben Neuman. She completed a Bachelor of Music with a focus in viola from Memorial University of Newfoundland and Labrador in 2021. She is currently completing an MA in Ethnomusicology also at MUNL. Her work has mainly focused on working for and with the Newfoundland Symphony Orchestra. Mahina is also an active participant in the community, volunteering for multiple committees, boards, and festivals such as Newfound Music Festival, St. John's Folk Festival, Sound Symposium, and student representative on The Newfoundland Symphony Orchestra Committee.

Abstract

Finding New Musical Identity in an Unfamiliar Place

Music performance can be a place of negotiation for personal identity. What happens when you branch out from a comfortable identity into new unfamiliar spaces? When dipping into new formats of artistic expression what can it tell us about the space, the performer, and the community? Drawing from a personal narrative about joining an “Authentic Newfoundland and Irish music” session this paper examines my negotiation of identity within this space. It takes a reflexive stance on writing about music, community, and identity. The aim is to understand the embodied experience of a musician within the context of a particular community by pushing the personal boundaries of the author's identity. As an orchestral musician entering a new performance context, I felt anxious walking into the session. These emotions shifted during the night and demonstrate how identity is negotiated within a performance context. Drawing from Burt Feintuch's Eight Words for the Study of Expressive Culture and using discourse analysis this paper focuses on ideas of Performance and Group. Dorothy Noye's chapter on Group provides the framework for looking at both the physical and the emotional space created. Noye's outlines the mechanism of group and how they make the group a reality. Drawing from Deborah Kapchan's chapter on Performance we can examine the embodied experience of performance and its influence on emotion and recollection. Kapchan outlines how performance can be transformative. When we pay attention to performance, we pay attention to how the structure of selfhood and community are created. These ideas inform and influence each other in the process of defining identity. [Back to Schedule: Day 2](#)



Robert Hutson

University of Western Ontario, London, ON

Paper presentation | Tuesday, May 9 | 9:45-10:15 am

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

Tenor Robert Hutson hails from London Ontario. As an active performer, Robert has performed in operatic and choral settings throughout Europe and North America. Recent roles includes Il Contino Belfiore (*La Finta Giardinera*), Charlie Appleby (*The Shop Girl*), Nanki-Poo (*The Mikado*), Basilio and Don Curzio (*Le nozze di Figaro*). On the concert stage, recent performances include soloist for Handel's *Messiah* and Beethoven's *Mass in C*. Robert is currently pursuing a Masters of Music in performance and literature from Western University. Robert holds both an Artist Diploma (one year) and a Bachelors of Music from the same institution.

Abstract

Disability and Opera

Many marginalized communities' inclusion in opera is only just beginning. This paper will highlight the disabled community's relationship with opera and participation in the art form.

Artistic institutions have viewed the disabled community as outside spectators. When inclusion is asked of these institutions they are viewed from the perspective as being the audience, and not the artist themselves. As with many art forms, simple and minor changes to our preconceived and "traditional" ways that opera is produced, opera can be utilized to demonstrate and better represent the disabled experience. In opera, there are a multitude of characters that we, the audience, often don't realize are disabled. Through the directorial process, these characters can be better portrayed to demonstrate the emotions with still better representing their unique perspectives and experiences. Isn't opera inherently about empathy? Yet, why is performed the same way that it was hundreds of years ago when it comes to showcasing disabilities? For opera to grow and include more perspectives, including disabled voices and be a vehicle for disabled art, our views on the art form must change. Opera has the capacity to not only showcase disabled performers but also creatively express their perspectives and experiences. [Back to Schedule: Day 2](#)



Danny Gerth

Brandeis University, Waltham, MA, USA

Paper presentation | Tuesday, May 9 | 10:15-10:45 am

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

Danny Gerth is a first-year PhD student in musicology at Brandeis University, having previously earned a master's degree in music theory at Indiana University. His past research focused on gender and nationalism in fin-de-siècle Europe, having presented on nationalism and degeneration theory in Sibelius's *Kullervo* at the McGill Music Graduate Student Symposium in March 2022, and current research focuses on music and

politics during and following Quebec’s Silent Revolution. He also has a background in French-English translation from his undergraduate studies at the University of Indianapolis and served as a copy editor for Indiana Theory Review during his master’s studies.

Abstract

“Une langue de France, aux accents d’Amérique”: Beau Dommage and the Musical and Linguistic Expression of Québécois Identity

Montreal-based Beau Dommage were an unexpected overnight sensation in Quebec during the holiday season of 1974, becoming the best-selling artist in a province where francophone Canadian artists accounted for less than 40% of the market. Despite the band’s short career, lasting only until 1977, Beau Dommage remains one of the most significant artists in Quebecois history, as evidenced by comparisons to the Beatles in the Montreal media, and were inducted into the Canadian Songwriters Hall of Fame in 2017.

Yet despite their historical significance and enduring popularity, Beau Dommage have been largely ignored in musicology. The band has been briefly mentioned in written histories of the *chanson Québécoise* (Léger 2003, Ollivier 2006) and Quebec’s counterculture (Sirois-Trahan 2016). The sole written account of the band’s history, Robert Thérien’s 2009 book *Beau Dommage, Tellement on s’aimait*, provides a comprehensive account of the band’s history, and a common theme in his book is how critics and listeners alike strongly identified with their music because it is so evocative of daily life in Montreal. Yet how Montreal is evoked so vividly, or how their portrayal of the city fit into Quebec’s turbulent political climate of the 1970s, is left underexplored.

In response, I argue that Beau Dommage’s enduring popularity and national significance stem from their use of *joual*—a working-class sociolect of French native to Montreal that became a symbol of post-colonial resistance in Quebec since it was incomprehensible to anglophones and speakers of Metropolitan French, alike—and due to their blending of francophone and anglophone genres that reflected the bicultural musical soundscape of Montreal. Furthermore, their lyrics, while never overtly political, frequently make references to locations in the francophone neighbourhoods of Montreal, a significant departure from the rural landscapes normally found in Quebecois popular music of the 60s and earlier. The combination of these traits resulted in a musical style that fit what band member Marie-Michèle Desrosiers said the people of Montreal were searching for at the time: an identity that “wasn’t French, that wasn’t Canadian, that wasn’t American, and yet was all of those things,” and, above all else, was uniquely *montréalais*.

[Back to Schedule: Day 2](#)



John MacDonald

San Francisco, CA, USA

Paper presentation | Tuesday, May 9 | 11:00-11:30 am

Zoom Link | Zoom Meeting ID: 997 6187 1023

John MacDonald is a writer, composer, and performer based in the San Francisco area. After completing his studies at the Berklee College of Music and the New England Conservatory, he performed alongside Taylor Dayne opening for Earth, Wind, & Fire, Guggenheim Fellow David Fiuczynski, and David Gilmore. He currently works as a composer

and sound designer for video games. Several of his papers on percussion, dance, and embodied musicality are pending publication in the Percussive Notes Online Research Edition.



James Heazlewood-Dale

Boston, MA, USA

Paper presentation | Tuesday, May 9 | 11:00-11:30 am

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

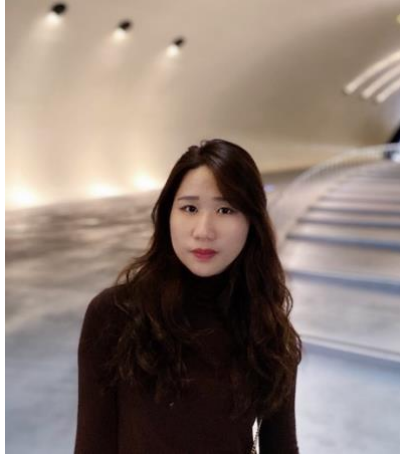
Growing up in the vibrant music scene of Melbourne, Australia, scholar, and performer James Heazlewood-Dale relocated to Boston to study jazz double bass at the Berklee School of Music and the New England Conservatory on full scholarships. He has since performed with world-renowned artists, including Grace Kelly, Terence Blanchard, and Zakir Hussain.

A recipient of Brandeis University's Provost Research Award, his dissertation research focuses on jazz improvisation and ludomusicology. James has forthcoming publications with Palgrave Macmillan and has presented ludomusicological research at several national conferences, including those for the American Musicological Society, the College Music Society, and Ludo2022.

Abstract

The Dance of Combat: Drum Fills, Boss Fights, and The Evolution of Aggressive Game Audio

The sound of striking a drum kit has long evoked a myriad of musical meanings. Synonymous with rhythm and power, the drum kit (and the various percussion instruments it comprises) is deeply entangled with American popular music and its rich, complicated (and at times problematic) history. Many of the instrument's long-standing assumptions and associations continue to operate within the context of media as musical coding for combat, violence, exoticism, virtuosity, climax, and masculinity. While extant discourses explore how drums operate in the context of film, TV, and especially popular music performance practice, minimal research examines how composers and sound design teams maintain (and subvert) these meanings in video game sound worlds. How do technological advancements inform how video game composers utilize and implement drums in scoring? How does the instrument's application to shifting ludic contexts contribute to the evolving reception and meaning of the drum kit? The present study addresses such questions and argues that technological advancements demark critical changes in how the drum kit participates in dynamic audio. These changes engender significant shifts in how the drum kit operates as musical coding for violence, sexuality, and exoticism. This interdisciplinary study draws from a range of scholars in gender studies (Susan McClary and Marcia Citron), ludomusicology (Roger Moseley and Steven Reale), and jazz studies (Vijay Iyer and George Lewis) and examines several case studies that richly demonstrate the complex relationship between the drum kit and gameplay. These include *Donkey Kong Country* (1994), *Sonic R* (1997), *No More Heroes 2: Desperate Struggle* (2010), and *Superliminal* (2020). This inquiry aims to illuminate the drum kit's plurality of meanings and how they participate in a player's gameplay experience. [Back to Schedule: Day 2](#)



Yi-Ting Lu & Eric Hollander

Northwestern University | Brandeis University - USA

Paper presentation | Tuesday, May 9 | 11:30-12pm

[Zoom Link](#) | Zoom Meeting ID: 997 6187 1023

Yi-Ting Lu and Eric Hollander have been friends and writing partners since early 2022. Both are Ph.D. candidates: Yi-Ting studies composition at Northwestern University and Eric musicology at Brandeis University. Both are deeply interested in breaking boundaries in music theory and reconceptualizing sound through novel listening

practices. The two scholars have gradually learned about each other's work, interests, and personalities by sharing independent projects and generally commiserating about the woes of graduate school. Summertime consistently finds both Eric and Yi-Ting in Chicago, where they make it a priority to meet for a long coffee and an inspiring conversation. The two have been discussing each other's ideas and providing feedback on ongoing independent projects for many months, but this presentation marks the duo's first fully collaborative project from inception to delivery.



Abstract

Sonic Atlas: Mapping the Shape and Flow of Music

The threshold of distinction separating noise from music is unceasingly challenged and usually fading. In many ways, this seems good: we, as a global community of hearers, become better listeners – more discerning in our encounters with sound. And yet, there is still maintained a claim among us that such encounters can – though not *always* – be distinctly musical. So, what criteria renders an experience musical? Is it the perspective of a listener? The intention of a performer? The context in which noise is contained? This presentation will propose that music is where sound, or breath, discovers its expression: voice. Largely inspired by the phenomenological musicology of Judy Lochhead and her methodological mappings of musical performances in concert with Guattarian Deleuzian thought on the one hand and by the analytical science of Gestalt psychology and the entire field of musical composition in practice on the other, we have been inspired to draw a new species of musical map: one that represents not only an existentially embodied experience of a musical expression but does so in the very language of sonic material. We feel that this effort surpasses either of the fields it draws from insofar as it presents a de-subjectivized description of music in action: the shape of music as an expressive flow through sonic material.

This project benefits from collaboration; we work together as a composer and musicologist team: one charts the space, the other lunges through it. Together, we will engage in a double-sided map-making analysis subjecting Gyorgy Kurtag's *Officium Breve* as a site of musical materials (taxonomy) and emotional flow (phenomenology). We hope to share with you a map like never before: like a meteorological rendering of the music behaving on its own terms; a self-portrait of music expressing; the shape of emotion cast through sound. [Back to Schedule: Day 2](#)



Dr. adam patrick bell – Invited Speaker

University of Western Ontario, ON | Tuesday, May 9 | 1:30-2:30 pm
[Zoom Link](#) | **Zoom Meeting ID: 997 6187 1023**

adam patrick bell is an associate professor of music education in the Don Wright Faculty of Music at Western University. He is the author of *Dawn of the DAW* (Oxford, 2018), and editor of *the Music Technology Cookbook* (Oxford, 2020). adam is the editor of *Canadian Music Educator* and serves on the editorial boards of the *International Journal of Music Education*, *Journal of Music, Technology & Education*, *Journal of Popular Music Education*, and *Visions of Research in Music Education*. Currently, adam is the principal investigator of three projects funded by the Social Sciences and Humanities Research Council of Canada (SSHRC), including “Disability-Led Musical Instrument Design,” “Canadian Accessible Musical Instruments Network,” and “Facilitating Anti-Ableist Remote Music Making.”

Abstract

Building an Accessible Musical Instruments Network in Canada

In this presentation, I will discuss my role as the principal investigator of three ongoing research projects that examine barriers to music education for disabled persons/persons with disabilities, and community-led approaches to increasing and improving inclusion and accessibility to music making. I will commence this presentation by situating the need for (critical) disability studies approach to research within the field of music education and providing examples of organizations that practice a disability-led model of community music making. Following, I will discuss some of the initiatives in progress within my own research projects and their implications for music teaching and learning. [Back to Schedule: Day 2](#)



Christina Milinusic

University of Lethbridge, AB
Lecture recital | Tuesday, May 9 | 3:00-4:00 pm
[Zoom Link](#) | **Zoom Meeting ID: 997 6187 1023**

Christina Milinusic is a sound practitioner, thereminist and arts-based researcher. She began composing using real world soundscapes recorded for spatial investigation during her Individualized Multidisciplinary Master of Arts studies at the University of Lethbridge. Her sound art pieces have aired on three difference episodes of the CJSW's program *Ears Have Eyes*. Christina is a new board member with *New Works Calgary* and a past chapter head for SoundGirls Alberta.

Abstract

Tuning into the Audible

Tuning into the Audible is an arts-based research project probing human connections to the physicality and phenomena of sound-in-space. Sound shapes our spatial reality. To confirm that

sound shapes the human sensory and perceptual experience of space, analog and digital technologies, including custom build listening devices, spatial field recordings, and unconventional mixing practices are used. The theremin, a space-controlled instrument, facilitates physical engagement with sound-in-space while elucidating that sound is sensed as an aggregate, synaesthetic experience. Performances on theremin, sound visualizations using a Chladni plate, and creative electroacoustic sound production devices are used to interact with and draw analogs to specific acoustic environments under investigation. Recordings of acoustic energy in soundscapes, investigations into hearing mechanisms across vertebrates, and assessments of the psychoacoustical impacts of listening, inform the methodology. The methodology of this project engages with the creation of aural adventures through geological, biological, and anthropological soundscapes. These adventures, in the form of electroacoustic compositions, seek to connect and calibrate a listener's deeper awareness of human spaces and draw attention to the often-ignored sonic environments of its inhabitants. The ultimate purpose of this research is to expand an understanding of human connection to acoustic ecology and bring awareness to how diverse species hear the world, and tune into our androcentric impressions of sound-in-space.

[Back to Schedule: Day 2](#)

Job Aid to Log into Zoom

This edition of Confounding Expectations will be held entirely online on Zoom. The following guidelines will help you set up for the conference.

- *Getting Started 1:* Please make sure you have updated your Zoom to the latest version. You can do so by signing into your Zoom desktop client, clicking on your profile picture, and then clicking on **Check for Updates**. You can also access this [link](#) for more detailed instructions.
- *Getting Started 2:* We strongly recommend you connect your computer to your router with an **ethernet cable** as it will improve the quality of your internet connection.
- *Getting Started 3:* For each day you will be given a **meeting ID**. To join the session you wish to attend, you can sign into your Zoom desktop client, select the option **Join**, and add the **meeting ID** number (**997 6187 1023**). You can also access this [link](#) for more detailed instructions.
- *On Day 1:* We kindly ask that you mute your microphones when you are not presenting. To ask a question, you can click on the **Raise Hand** option (see [link](#) for more information). The moderator/session chair will then pin your video together with the lecturer/performer and will unmute your microphone.
- *On Day 2:* Please feel free to reach out in case you have any issues. You can do so by sending a private message over to the chat box or email. We will always have members online and available to assist you during the conference.
- The University of Calgary has made available a webpage with detailed instructions on using Zoom. Please feel free to visit this [link](#) to learn more.

About us

The Graduate Music Society is a group of dedicated members who create a cohesive and supportive structure for graduate studies in music at the University of Calgary. We promote communication and interaction between all graduate students in music.

Annual Graduate Student Conference

Every year, the GMS organizes an International Graduate Music Conference *Confounding Expectations* to encourage the sharing of research in the field of music. The GMS Conference receives strong support from the Music department of the University of Calgary.

The Conference topic is chosen by the GMS members. For this year's Conference "*Creativity, Expression, and Emotion in Music*", we are pleased to invite Dr. Michael Frishkopf of the University of Alberta as our keynote speaker and Dr. Adam Patrick Bell of the Western University as our invited speaker.

The Conference typically lasts for two days and features paper presentations, lecture-recitals, performances, roundtables, presentations by the invited esteemed members of the musical community and the keynote presentation. Specific to each year, receptions and catering are organized to provide a comfortable and pleasing atmosphere.

The Conference usually takes place in the Eckhardt-Gramatté Hall at the University of Calgary main campus. As one of our goals is to include speakers from around the world, we have decided to host this year's Conference in a hybrid mode, offering both in-person and online participation options. This will enable us to welcome a wider range of speakers and participants and increase the reach and impact of our Conference. We do supply the online presentation format for in-person conference participants as well.

Current Executives (2022-2023)

Kayra Caner – President

Saba Bidar – VP Academic & Finance

Crystal Tan – VP Communications & Media

Chetan Kohli – VP External

Read about us: <https://arts.ucalgary.ca/creative-performing-arts/current-students/graduate/grad-resources/graduate-music-society>

Contact us: Grad.MusicSociety@uCalgary.ca