

# **Starting Over? Popular Music and Working in Music in a Post-Pandemic World / Repartir à zéro? Musique populaire et travail musical dans un monde post-pandémique**

*Note: all times in Eastern Daylight Time (North America)*

**Wednesday May 18**

11:30

**Introductory Remarks**

12:00 - 1:00

**Keynote Speaker**

William Cheng, Chair and Professor of Music at Dartmouth College

There Was a Time and a Place...: Why It'll Always Be the Wrong Moment to Talk about  
Gender-Based Violence and Inequity in Musical Communities

1:30-3:00

**PANEL 1**

**Créer et écouter les musiques électroniques en ligne: Ajustements pandémiques ou  
permanence de la transformation?**

Moderator: Serge Lacasse, Université Laval

Elsa Fortant, EPMM – LabCMO

Sylvain Martet, OMEC - EPMM

Transformation numérique du jam en temps de pandémie: De l'improvisation à la composition  
collective

Mathieu Guillen, Université d'Evry

Retour vers le futur

Frédéric Trottier-Pistien, Centre Georg Simmel - EHESS

Is this the future of parties? Une soirée en festival de musiques électroniques de danse en  
ligne

**PANEL 2**

**Representations and Simulations in Sound**

## **PROGRAM DRAFT**

Moderator: Eric Smialek, University of Huddersfield

Emilie Hurst, York and Ryerson University

Root, root, root for the home team: The Synthetic sounds of pandemic baseball

Alyssa Woods, University of Guelph

Simulated Improvisation and the Production of Protest in Kendrick Lamar's "i"

Doug Tewksbury, Niagara University

The Sound of Collapse: Experimental Music and Representations of Climate Catastrophe

3:15 – 4:45

### **PANEL 3**

#### **Metal, Identity, and Gender**

Moderator: Jacqueline Warwick, Dalhousie University

Clare King, Western University

We Are Not Your Kind: Slipknot, Outsider Gender, and Horror Tropes

Eric Smialek, University of Huddersfield

Samantha Bassler, New York University

Dis-ruptions: Heavy Metal Appropriations of Disability in Media

Lori Burns, University of Ottawa

Intersections of Gender, Race, and Genre: Cammie Gilbert and Black Female Subjectivity in Metal Music

### **PANEL 4**

#### **Working Around Music, Past and Present**

Moderator: Mark McCorkle, Western University

Rhiannon Simpson, Western University

Taking advantage of a gap in knowledge: Popular musicians as consultants, teacher trainers, and classroom educators in the field of music education

Eileen Karmy, Universidad de Playa Ancha

Estefanía Urqueta, Independent Scholar

Pietro Cesari: transnational music networks grounded on liberal culture at the Southern Cone at the turn of the century

5:00-6:00

**Performance featuring local musicians A-Kate 47 and Freddy Almarza**

## **PROGRAM DRAFT**

### **Thursday May 19**

9:00 – 10:30

#### **PANEL 5**

##### **COVID Stories: Impacts on Performers**

Moderator: Steven Baur, Dalhousie University

Ly Quyet Tien, Becamex Business School, Eastern International University  
Thuy Nga, the survival story of an overseas Vietnamese company in times of coronavirus

Adam Zendel, University of Toronto  
Off The Road: COVID-19 and the Reconfiguration of Work in the Touring Music Industry

Jacob Wolbert, University of California, Berkeley  
"If this lasts six more months, we're f\*\*ked:" Distance, desperation, and independent music under duress in COVID-era Brazil

#### **PANEL 6**

##### **Genres and Gender**

Moderator: Lori Burns, University of Ottawa

Ludia Exantus, Ecole des Hautes Etudes en Sciences Sociales (EHESS)  
Se construire en tant que femme dans le rap haïtien

Luke Riedlinger, McGill University  
Hearing through and beyond jazzmasculinity in the historical reception of the John Coltrane Quartet

Esther Pérez Nieto, Complutense University of Madrid  
The Universe of Javiera Mena: Traces of Bakhtin's Carnivalization in the Queer Artwork of a Chilean Pop Icon

10:45 – 12:15

#### **PANEL 7**

##### **Adaptation and Survival: Scenes During COVID**

Moderator: Alyssa Woods, University of Guelph

Shams Quader, Mount Saint Vincent University  
How the Central Sydney independent musicians use pre-established 'online DIY' to sustain their networking during the COVID-19 pandemic

Lucía Gómez, Independent Scholar

## **PROGRAM DRAFT**

Metal in a dystopian reality: adaptation and reconstruction of the Lima metal scene and ecosystem during the pandemic

Fiona Evison, Western University

“We built a recording studio!” Shifting and conflicting values in community musicking during COVID-19

### **PANEL 8**

#### **Platforms and the Business of Music**

Moderator: Richard Sutherland, Mount Royal University

Emília Barna, Budapest University of Technology and Economics

Platform capitalism, policy and the pandemic impacting work in music: looking at the Hungarian music economy from a labour process perspective

Andreas Rauh, Dublin City University

Showing off is the new selling out: grassroots self-promotion and online platforms

12:45 – 2:15

### **PANEL 9**

#### **Working in Music: Backstage & Technicians**

Moderator: Matt Stahl, Western University

Stan Erraught, University of Leeds

Locals - or the gig economy behind the gig economy

Pedro M Ferreira, Centre for Social Studies, University of Coimbra, Portugal

The support technicians: past, present and future

Martin Lussier, Université du Québec à Montréal (UQAM)

Lucile Ouriou, Université du Québec à Montréal (UQAM)

Popular music, and the material conditions of rehearsal spaces in Montréal

### **PANEL 10**

#### **Disruption and Subversion Through Music**

Moderator: Alexandra Boutros, Wilfrid Laurier University

Maria Spear, Wilfrid Laurier University

Competing with Jolene: How Lil Nas X Subverts the Dolly Parton Classic Through His Projection of Social Difference

Ryan Shuvera, King's University College at Western University

Propagandhi's "Comply/Resist": Settler Colonial Rewriting and Another Attempt at Unlearning How to Listen

Leslie Tilley, Massachusetts Institute of Technology

## **PROGRAM DRAFT**

Coming Back Changed: "Strange Little Girls" and the Multi-Modal Dialogue of the Cover Song

2:15 -3:15

### **Virtual Coffee Hour**

3:15 – 4:45

### **PANEL 11**

#### **Hip-Hop Imaginaries**

Moderator: Alexandra Boutros, Wilfrid Laurier University

Sandy Larose, Université Laval

Hip-hop music in Haiti: from global culture to the culture of revolt and identity-building

Robert Michael Edwards, University of Ottawa

Kung Fu Brothers and the Asian Other: The Influence and Appropriation of East Asian Martial Arts in Hip-hop History.

Édouard Germain, UQAM

An Analysis of Decolonial Imaginaries in Quebec's Black Hip Hop

5:00-7:00

### **Graduate Student Social Event**

## **Tuesday May 24**

9:00 – 10:30

### **PANEL 12**

#### **COVID Stories: Recovery in Music**

Moderator: Charity Marsh, University of Regina

Martin K. Koszolkó, University of Newcastle

Kristal Spreadborough, University of Melbourne

Remote Music Collaboration in a peri-covid era: exploring a new form of digital social practice between musicians, companies, and technologies

Christina Ballico, Creative Arts Research Institute, Griffith University

Performing the unprecedented: Live music as a neighbourhood and community place activation strategy in the present- and post-pandemic world.

Jo Haynes, University of Bristol

Future proofing live music: tech crews' 'hidden' cultures of collaboration, creativity and expertise.

### **PANEL 13**

## **PROGRAM DRAFT**

### **Studies in Study: Pedagogy**

Moderator: Matt Brennan, University of Glasgow

Chesney Palmer, University of the Free State  
A Qualitative Inquiry of Composition Pedagogy at South African Universities

Jean Paul Filiod, Université de Lyon – Centre Max Weber (CNRS)  
Does improvisation fit in popular music? Dialogues between concrete music and mass music through a collaborative research in an elementary school in France.

10:45 – 12:15

### **PANEL 14**

#### **Platform and Genre**

Moderator: Martin Lussier, Université du Québec à Montréal (UQAM)

Shreya Ramnath, Central European University, Vienna  
From Table d'Hôte to A la Carte: How the Virtual Medium has fostered a New “Popular” Carnatic Music

Ben Heffernan, Western University  
“That’s a TikTok song”: The Growing Role of TikTok in the Independent Artist's Career

Melissa Avdeeff, Coventry University  
Sea Shanties in the Time of COVID: A Diffractive Approach to TikTok Memesis

### **PANEL 15**

#### **Creative Practice and Constraint**

Moderator: Line Grenier, Université de Montreal

Dr. Melanie Ptatscheck, University of Music and Dance Cologne  
Insights into German songwriters’ life worlds and (mental health) challenges before and during the COVID-19 pandemic

Danielle Sirek, Western University  
Terry G. Sefton, University of Windsor  
Duoethnographic research and hybrid texts: Musician/educator identity in precarious times

Sophie Stévançe, Université Laval  
Serge Lacasse, Université Laval  
Analyse du comportement de la chercheure-créatrice lors de la recherche et de la création : la réflexivité au service de la création d’un monodrame pop-opéra

12:30-1:45

### **Graduate Student Workshop: Publishing in Academic Journals**

Moderator: Brittany Greening, Carleton University  
Emily Ansari, Western University

## **PROGRAM DRAFT**

Kristin Hoffman, Western University

2:00 – 3:00

**Roundtable Keynote: Closing the Gap: Impact and Representation of Indigenous, Black, and People of Colour Live Music Workers in Canada**

3:15 – 4:45

**IASPM Canada AGM**

7:00-8:30

**The Reset: Music in London During and After the Pandemic**

Local Music Industry Panel

## **Wednesday May 25**

9:00 – 10:30

### **PANEL 16**

#### **COVID Stories: Impacts on Scenes and Audiences**

Moderator: Clare King, Western University

Mathew Flynn, University of Liverpool

Richard Anderson, University of Liverpool

Playing Out: Exploring How Liverpool's Live Music Sector Adapted to Survive the Impact of the Covid-19 Pandemic

Bruno Coulombe, McGill University

Covid-19 and the Future of Indie Music Scenes

Maarit Kinnunen, University of Lapland

Antti Honkanen, University of Turku

Impacts of Covid-19 restrictions on live music venue audiences

### **PANEL 17**

#### **Scenes: Precarity and Survival**

Moderator: Melissa Avdeeff, Coventry University

Emily L. Murphy, Brock University

Lessons from the underground: Anti-capitalist organizing in Toronto's rave scene

Anıl Sayan, Beykoz University

Gunes Ekin Aksan, San Francisco State University

The labor of hope and love: The two survival strategies of the alternative music scene in Turkey

## **PROGRAM DRAFT**

Laura Risk, University of Toronto, Scarborough  
Pandemic Recovery and Revealed Precarity in Quebec

10:45 – 12:15

### **PANEL 18**

#### **Difference and Distinction in Musical Labour**

Moderator: Maxim Bonin, Université du Québec à Montréal (UQAM)

Lénaïg Lozano, Laboratoire des Sciences Sociales du Politique, Toulouse  
L'empreinte de la pandémie sur la partition amateur / professionnel

Pierre Bataille, Université Grenoble Alpes  
Louise de Brabandère, Université Libre de Bruxelles  
Pierre Desmarez, Université Libre de Bruxelles  
How musicians differ ? Employment status, careers and recruitment in the living arts sector in Belgium

Liz Przybylski, University of California, Riverside  
Exclusion, Gendered Labor and the Music Industry

### **PANEL 19**

#### **Music Heritage: Preservation and Renewal**

Moderator: William Echard, Carleton University

Kathleen Pirrie Adams, Toronto Metropolitan University  
Popular music's heritage-at-large: a model for distributed collection

Dr Stephen Bruel, University of Lincoln  
Pause and Resumption in Popular Music: Remastering The Beatles *Abbey Road*

12:45 – 2:15

### **PANEL 20**

#### **Performing Community**

Moderator: Paul Théberge, Carleton University

Stacey Murchison, York University  
Race, Music and Performance in Post-Pandemic Matrimonial Celebrations

Charity Marsh, University of Regina  
Evie Johnny Ruddy, Carleton University  
Imagine This!: Improvisatory Acts, Curating Sounds, and Producing Community Radio for Children During the Pandemic

#### **WORKSHOP: Surfacing Hidden Musicians Through Use of Wikidata**

Stacy Allison-Cassin



## **PROGRAM DRAFT**

2:30 – 4:00

### **PANEL 21**

#### **Future and No Future: Music Industry Pedagogy**

Moderator: Basil Chiasson, Western University

Fruzsina Morcz, ELTE University

Music business education and employability – roots, issues and challenges

Matt Brennan, University of Glasgow

Teaching the music industries at the end of the world

### **PANEL 22**

#### **Place and Spectacle**

Moderator: Laura Risk, University of Toronto

Daryl Ritchot, University of British Columbia, Okanagan

“It’s A Small World After All”: The Globalization of Disney Music in EPCOT’s Harmonious

Maxim Bonin, Université du Québec à Montréal (UQAM)

Performer sur l’eau: un concert à contre-courant de la pandémie

4:00-6:00

### **Virtual Happy Hour**