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Individual Papers / Communications

Melvin Backstrom (McGill University). To Jam or Not to Jam: The Labour of Improvisation and Discourses of Authenticity in Popular Music.

For many rock critics, determinations of musical authenticity have often depended on the degree of apparent physical effort—the labour—of performance because of its seeming naturalness, allowance for spontaneity and concomitant privileging of live performance. These qualities are contrasted with the ostensible predictability, lack of effort, unnaturalness and, thus, inauthenticity of music whose prominent use of technology situates its origins more obviously in recording studio creations. Simon Frith (among others) has critiqued such assumptions, however, arguing that not only does technology not subvert the authenticity of live music, but such claims of authenticity are fundamentally flawed: what is important in rock music is, instead, the semblance rather than actuality of spontaneity and of the labour that seemingly constitutes it. Among the constituents of one rock sub-genre, however, that of jam-bands, the importance of making each performance unique through genuine collective improvisation (rather than its mere appearance) involving musicians and audience members, both within and between songs, is fundamental. This paper argues that the significance of such musical labour reflects the genre's essential stylistic hybridity: mixing highly experimental musical practices with popular forms and audience dancing as the expression of the collective autonomy of a self-conscious countercultural community. The value of such an account is in undermining the widespread view of the inherent opposition of rock practices to dance and other overtly technophilic music and, instead, acknowledging the significant connections between them—as the work of many contemporary musicians who combine rock instrumentation with the rhythms and textures of electronic dance music demonstrates. These practices also suggest the need to rethink how discourses of authenticity operate in popular music today as well as the modern-postmodern aesthetic divide that the differences between rock and electronic dance music have often been seen to exemplify.

Dana Baitz (Independent Scholar). Music, Meaning and New Materialisms.

Towards the end of the 20th century, a broad shift from material to "ephemeral" fields of activity and significance occurred within both industry and humanities research. This paper takes as its premise the notion that the work of musicologists is not fundamentally different in its perspective and ideation from that of other academics and non-academics. I show that musicologists in the mid-1980s began to move away from examinations of the musical text (particularly formal analysis). Increasingly, their work attributed musical meaning to discursive or "ephemeral" fields of activity such as reception and scene (Lawrence 1993, Morris 1999). This transition did not occur in isolation. Many musical activities at the time shifted from analogue and physical modes of production and consumption to digital ones. In the wider humanities, the impact of poststructuralist theory brought a new attentiveness to discursive and subjective fields of meaning, often alongside a heightened skepticism towards biological, textual and material structures (Jameson 1984, Butler 1990). Similar changes are observed within financial sectors, as economic activity moved from capital to derivative investments (Stanford 2006). Within manufacturing, a transition occurred from a material "industrialization" to a digital or ephemeral "informatization" (Hardt and Negri 2000). Today, however, more than twenty years after this momentous transition, a number of writers within and beyond musicology draw attention to what may have been lost as our work distanced itself from its material bases in favour of ephemeral fields of inquiry. I look to various streams of thought associated with what is described as "new materialisms" to ascertain what these new ideas may have to contribute to musicology. Since the shift I address exceeds the humanities, I raise questions too about what a renewed commitment to materiality may hold for other cultural sectors.

Christina Ballico (Edith Cowan University). Still A Long Way To Melbourne: Geographic and Cultural Distance in a Digital Music World.

As the industrial processes of music production have matured and broadened in recent decades, the labour of musicians has been increasingly framed as vocational and professional. Yet within the Australian context, a remarkably small number of aspiring musicians attain any of the concrete benchmarks associated with a career in music. This paper examines the experiences of an even smaller subset of these musicians: those living and working in the local music industries of Brisbane and Perth. Despite the promises of democratisation and internationalisation of trade made to these musicians in the digital age, the Brisbane and Perth music communities still find themselves faced with various cultural and geographic barriers to entry into both the national and international music marketplaces. Thus these Australian musicians contend with even fewer opportunities for professionalism and here we examine how they navigate and rationalise the more restricted set of career pathways at their disposal. Drawing on in-depth qualitative research interviews with over 50 musicians from Brisbane and Perth, this

paper utilises recent critiques of creative and cultural production, alongside theories surrounding audience, fandom and emulation to examine how notions of success and career development are articulated by capital city musicians who nonetheless still find themselves living at a distance from key music markets.

Kenny Barr (University of Glasgow). Copyright's Division of Musical Labor in the Digital Age.

This paper examines the impact of copyright's division of musical labor on the earning potential popular music composers and musicians in the Digital Age. Copyright's account of musical creativity rigidly delineates the contribution of author and performer in the creation of a musical work. This notional segregation often bears little relation to the loosely defined creative practices of the music makers. Neither does it value each of these contributors' labor equally. The copyright that subsist in a composer's musical work affords the author a more extensive set of rights for a longer term than those neighboring rights relating to a musical performance. Historically this disparity manifests itself in economic inequality between composers and musicians. To a large extent, the music industries are constructed on these legal definitions of how music is made, but like many aspects of the industries in the Digital Age, copyright is in a state of transition. Recent developments in legislation (EU Term Extension), technology (Digitization) and the proliferation of new business models (Music Streaming) indicate that this is an appropriate time to assess the impact of external forces on the income of composers and musicians. Such developments create the context for the paper as it tackles one overarching question: how does a music maker's relationship to copyright affect their earning potential? Based on examples from the contemporary UK popular music market, the paper examines the evolving economic fortunes of these inextricably connected - yet legally and commercially divided - members of the music making community. Drawing on this evidence, I suggest that in the Digital Age pay inequality between composers and musicians endures and has arguably become more pronounced.

Eddy Borges-Rey (University of Stirling). Re-imagining Online Music Prosumption: Creative Appropriations and Music Imagery.

Nowadays, digital music –and the set of cultural practices resulting from it– seems to successfully elude any socio-political and institutional regulatory control. Despite the efforts that music industry has invested in maintaining this control over the various processes and outputs inherent to digital music's production, distribution, marketing and sales; the newly empowered online user has resized the consumption dynamics enabling a transition of power from the cultural industry to the interconnected online collective. This shift, which has seen the

emergence of an innovative stream of brand-new cultural practices and creative appropriations, is increasingly attracting the attention of scholars and researchers, interested in exploring this phenomena from dissimilar perspectives and disciplines. Different virtual communicative scenarios are facilitating this transition in countries with access to music technologies, and the content created, shared, discussed and modified in these spaces, catalyses a number of creative appropriations and prosumption practices which modify the discursive and imaginary values of these musical practices overall, setting the stage for a new communicative era. In this arena of assumed democratic participation, this study used a number of netnographic tools and techniques to analyse a sample of twenty-two online musical appropriation and prosumption practices, to understand the process of re-writing that follows after the appropriation dynamic, and the number of implications for the cultural industry, the power shift and the creation of new business models. Additionally, the study looks at the changes affecting the musical imagery and the symbolic values attributed to these appropriation practices. This research concluded that, among other things, the dynamics of appropriation not only happens within the user scenario, it is a process that occurs in two stages explained in the proposed dual-appropriation model and expands its reach to the process of industrial re-appropriation, where the cultural industry – using UGC that has become meme as raw material – transforms the content or the concept associated to it, into effective marketing and commercial strategies, specifically designed to compel members of the closed network collective.

Donna Boucher (York University). Issues of Fandom, Identity and Industry with the "Quirky" Swing, Jazz, Alternative, Klezmer, Delta Blues, Calypso, Gypsy Jazz Band Called The Squirrel Nut Zippers.

Formed in 1993 in Chapel Hill, North Carolina, the Squirrel Nut Zippers rose to fame in the late 1990s within a niche that has been labeled as the "lounge" movement, the swing music revival, the "neo-swing" movement, or more strangely, "30s punk". Their music is hard to categorize due to the wide range of styles they eclectically fuse into each album. The Squirrel Nut Zippers describe themselves as a "perpetually evolving, hybrid-stew of Southern roots traditions" and include styles such as, swing, jazz, alternative, klezmer, delta blues, gypsy jazz and calypso. Although the band is signed to a major record label, I will argue that the means by which the band presents themselves to their fans enables them to maintain the status of "indie", and in addition, their CDs are not readily available in the market place. They present themselves much like the 80s import bands within the retail industry. Their music has been featured in movies such as "Baby Wants a Diamond Ring" in the *Happily N'Ever After* movie and "Fat Cat Keeps Getting Fatter" in the *Garfield* movie. They also made a sensational appearance on *Sesame Street* in April 2000. Although they have received some acclaim for these works, the majority of their fan followers are focused on the concerts they produce in small, old-world venues around the United States which are marketed by way of the internet in a remarkably vast

number of ways and also via volunteers. This paper will explore the many internet marketing strategies employed by the Squirrel Nut Zippers, specifically focusing on how these strategies perpetuate discourse surrounding fandom, identity, and industry, which are used to maintain presence within their niche market.

Sandria P. Bouliane (Université Laval). Le public montréalais de la chanson populaire dans les années 1920.

Au début du XXe siècle, l'arrivée des gens de la campagne et la diversification de la population au moyen de l'immigration croissante touchaient la ville de Montréal au même titre que ses homologues du Canada et des États-Unis, de sorte que le recensement de 1911 la plaçait au neuvième rang des villes nord-américaines les plus peuplées. Plus encore, le recensement de 1921 révélait un Québec majoritairement urbain, au moment où Montréal était le siège social des grandes firmes canadiennes et l'un des ports le plus important en Amérique du Nord. Ces développements économiques ont affecté les mœurs sociales et le développement de la culture urbaine en fonction des besoins inhérents que créaient alors une forte augmentation et une diversification de la population. Devant une demande croissante de loisirs, de salles de spectacles, de médias écrits et d'institutions artistiques et littéraires, la métropole s'est dotée de cinémas, de revues musicales, de parcs d'amusements, etc. Pour approfondir notre compréhension sur la place occupée par la musique populaire dans la société montréalaise des années 1920, je propose de regarder non seulement les œuvres et leurs auteurs, mais de s'intéresser au public. Ma présentation montrera comment les modes de diffusion que sont la performance en direct (spectacle, concert), l'écrit (la musique en feuilles), le phonogramme (le disque) et l'onde radiophonique (la radio) ont multiplié les lieux d'accès à la musique populaire pour un public de masse qui existait à Montréal dans les années 1920. En étudiant ces lieux d'une industrie en plein essor, je serai en mesure de tracer le portrait d'un public composé d'hommes et de femmes, d'anglophones et de francophones, et de voir comment il brouillait les frontières entre les classes supérieures, moyennes et ouvrières demeurant en ville.

Alexandra Boutros (Wilfrid Laurier University). "In Canada, labels haven't ever done shit": Materialities of DIY Hip Hop, Canadian Style.

From Nas' 2006 album *Hip hop Is Dead*, to Touré's *Washington Post* editorial in June of 2012 titled "How America and Hip Hop Failed Each Other," and *Spin's* follow-up by Brandon Soderberg ("The Problem with Hip-Hop in 2012"), hip hop in the popular discourse emerging from the US is portrayed as a genre and culture in crisis. This crisis is rooted in narratives of loss. Nas insists that artists have lost 'power' over their own music practices, while critics bemoan the loss of the socially conscious rap that drove the emergent genre in the 1980s. In both

cases, concerns surface over what it means for a counterculture to be subsumed by mainstream, commercial practices of production and consumption. While these concerns emerge from the specificity of a US history of hip hop, they trouble Canadian hip hop culture. Canadian hip hop is also situated within narratives of loss and lack, with critics bemoaning both a broken industry infrastructure (Jill Murray and More or Les, 2006) and the lack of a clearly defined Canadian hip hop identity. Tensions between mainstream (often US-focused) expectations and the pressure to "keep it real," can force a sometimes-illusory choice between commercial success and notions of authenticity in Canadian hip hop culture. With the discourse about the crisis facing hip hop as a backdrop, this paper will explore the growth of what could be termed independent or DIY hip hop production and dissemination in Canada. Resisting the temptation to see DIY practices (most often mediated through a combination of online networking and digital sound technologies) as inherently resistive or countercultural, this analysis will examine the DIY arena as a site where certain affinities and identities are produced and performed, and power relations are re-evaluated or reaffirmed. Considering the material conditions of DIY production, and focusing comparatively on hip hop from Toronto and Montreal, this paper will build theories of transnationalism and the global flows of popular music to examine a shift from a focus on "the streets" to avenues of mediation (Neal 1999). Redressing a failure to plot Canadian hip hop production as part of a larger cartography, this paper will examine how DIY hip hop reaffirms the local as a site of production, albeit a sometimes contested one.

Murray, Jill & More or Les. 2006. E=emcees2: Toronto Rappers Buddy Up to Solve the Riddle of the Missing Infrastructure, in State of the Arts: Living with Culture in Toronto, Alana Wilcox et al. eds. Toronto: Couch House Books. 186-192.

Neal, Mark Anthony. 1999. What the Music Said: Black Popular Music and Black Public Culture. New York: Routledge.

Durrell Bowman (Independent Scholar). The Labour Situation of Popular Music Courses in Canada, the US, the UK, and Elsewhere.

Seventy percent of university courses are taught by non-permanent staff, including part-time instructors (a large majority with Ph.D.s) and graduate students. However, are the numbers any different for music studies and popular music studies? Are popular music courses (even intense, graduate seminars taken by only 3-5 people) somehow usually thought of as "cash cows" by university administrators? How have these attitudes and percentages changed over the past fifty years? Also, are the numbers for Canada different from those of the U.S., U.K., and elsewhere? Universities have a long-standing tradition of hiring music performance instructors as part-time—"sessional" or "adjunct"—staff, but most such instructors (only a small minority with D.M.A.s) also work as professional performers and teach privately. Thousands of music Ph.D.s have also dealt with the situation of sessional/adjunct and part-time status, but there has been

virtually no discussion of necessary parallel career paths or how such people can be expected to do research. Even worse, almost all tenure-track academic job postings that mention popular music still include it merely as a possible, semi-desirable add-on to world music, jazz, "twentieth-century" music, or even music before 1750. Many popular music scholars thus understandably work in non-music departments. Where did academic popular music studies emerge? Were its earliest instructors "converts" from classical music, jazz, or world music? Did they initially have experience as performers or critics? Were they full-time faculty members? In more recent decades, did the oversupply of music Ph.D.s change the dynamic of how popular music was allowed to be incorporated into music programs? How often has popular music become a significant part of a "core" music history curriculum for music majors? Is it still a "cash cow" mainly taught by part-time, sessional instructors and graduate students? What is the labour situation of popular music courses?

Carolyn Brunelle (Dalhousie University). "There's Always Something There to Remind Me": International Labor Laws, Work Permits, and How Government Shaped the British Invasion.

In 1964, British pop musicians took hold of the American pop music industry so forcefully that the British Invasion is still a focus of contemporary pop culture studies. But despite copious scholarship on the British Invasion, scholars have not yet recognized an important element: the ways in which international labor laws helped shape the pop charts in the mid-1960s. British artists such as Twinkle, and Sandie Shaw struggled to obtain permits to perform on television in the United States, adversely affecting their ability to achieve success in the American music market. The impact that labor laws had on the transatlantic popularity of British musicians is best exemplified through the case of pop singer Sandie Shaw. Between 1964 and 1965 she had three top-ten hits on the Canadian charts. Those same three songs failed to reach the top 40 charts in the United States. As documented in a 1965 issue of *Billboard Magazine*, she was denied the permit to fulfill a scheduled performance on the television show *Shindig!* While she was unable to get television exposure and gain chart success in the US, her exposure on Canadian television helped her popularity in the Canadian music market. This is evidence of the negative effect that labor laws imposed on British musicians in the mid-1960s. How would the British Invasion differ if the rejected artists were granted work permits? By looking at articles from pop culture magazines I will examine the British Invasion in the context of international labor laws, to uncover why some acts received more American exposure than others. In an effort to understand why the British Invasion histories are dominated by male rock bands rather than female pop singers, I will explore gender issues relating to the existing discourse of the British Invasion as well as the historic reality.

Jonathan Burston (Western University). Songs are Work: Studying Singing as Labour on Broadway.

To date, assorted scholarly writings on how radio microphones changed the sonic space of the Broadway musical have generally deployed approaches from cultural studies, musicology and theatre and performance studies. Little writing appears to attend to changes that have taken place regarding the work of singing itself. Such work includes the work of the body, certainly, but other aspects of the work of singing likewise warrant our attention. In considering what we can properly and productively categorize as the labour of singing on Broadway, this paper will address questions of changing divisions of musical labour, of changing conceptions of workplace autonomy, of deskilling, and of alienation on Broadway since the onset of the radio microphone's widespread use in the 1980s. In so doing, I will argue that the perspectives and preoccupations of cultural industries scholarship also deserve the consideration of scholars interested in telling the story of Broadway's recent high-tech, high-corporate revival.

Owen Chapman (Concordia University). Sonic Zoom: Audio Field Recording, Archiving and Remixing with Mobile Devices and Locative Media.

Sonic Zoom is a team-based research-creation project that investigates the use of 'smart' phones as locative audio field recording devices and soundscape composition platforms. On a technological level, we ask: what new practices of sound recording, digital audio storage, and creative remixing are afforded by contemporary mobile devices? On a social level, we seek to explore how such technologies enable different forms of agency and community building, using cultural and artistic expression as a methodology. On a creative level we are engaging new tools and techniques for mobile, locative audio field recording and sound manipulation to better understand the digital economies in which these applications are embedded, along with the different forms of labour that produce and sustain them. This presentation showcases recent creative outcomes from the project including musical compositions and soundmaps. Our principle recording tool is the iOS app we have developed "Audio-Mobile" (A-M), which allows users to record sounds from their everyday lives (walking, driving, sitting, working, - indoor, outdoor, etc.) and upload these files to a web application that plots them onto a Google map with relevant metadata. One of the most important innovations featured in the A-M app is the ability to make 'dynamic' recordings resulting in sound files with multiple GPS tags - i.e., sonic vectors or 'zooms'. At the core of the project is a desire to bring together the fields of soundscape studies, mobility studies and popular music studies - where the latter field is engaged through our research-creation methodology involving the use of mobile devices to produce "in situ" musical pieces with field recorded audio as exclusive source material. These pieces are being developed through "beat making" production practices stemming principally from hip hop and other contemporary forms of electronic and sample-based music. The project draws on Massey's

notion of a "global sense of place" (1991) and her argument that the term 'place' should be framed in the sense of "meeting place [...] as ongoing production rather than pre-given" (Massey 2006, 3). The concept of place is fundamental to soundscape studies, mobility studies, and studies of popular electronic and sample based music (and especially hip hop - see Marsh 2009 and Forman 2000). Following authors like McCartney (2010), Arquette (2004), and Sterne (2003), we recognize the cultural and sonic value of urban 'noise' for such meeting places.

Martin Cloonan (University of Glasgow). A Workers' Organisation? The UK Musicians Union in Context.

This paper forms part of a four year project on the history of the British Musicians Union (MU). The MU traces its roots back to the formation of the Amalgamated Musicians Union in 1893 since which it has worked to secure the best terms and conditions possible for its members. However, the working patterns of musicians often militate against union organisation and the MU has had to contend not only with - in the words of its founder, J.B. Williams - "unscrupulous employers", but also the working patterns of its own members and the conduct of non-member musicians. In the latter case the competition offered by both military and police bands and by tours by "alien" musicians from outside the UK have been particularly thorny issues. In addition changing technology has consistently undermined the status of musicians and the MU's campaign against various forms of technology (including "the talkies" in the 1920s, records in the 1930s and synthesizers in the 1980s) can tell us much about the social status of musicians at any given time. This paper offers an overview of the actions of the MU in dealing with these perceived and real threats and argues that at the heart of these actions lies a tension between musician as worker and musician as professional which has yet to be resolved.

Norma Coates (Western University). Hootenanny, Television, and the "Authentic Commercial."

The American television program *Hootenanny* is most remembered for exploiting the Folk Revival of the early 1960s and the blacklisting of the venerable folksinger, and inventor of the term hootenanny, Pete Seeger. It is notorious as representative of the television industry's craven rush to profit and of how television programming of the network oligopoly era differed from more "authentic" and ostensibly less commercial modes of popular culture. That narrative, which fuels much thinking about youth music on television of that era, obscured the commercialism within the folk revival and helped to transfer its constructed ideological purity and aesthetics to rock culture in the mid-1960s. This presentation, using data gleaned from archival research as well as analysis of contemporary publications and interviews, complicates the convenient narrative about television and folk music in two ways. First, it argues that

Hootenanny was a risky programming endeavor given the political and social climate of 1962-3, one that was recognized by the network. Second, it asserts that the controversy over Seeger's blacklist provided the folk community to resolve on-going tensions over commercialism in the movement, ultimately using television and *Hootenanny* as the representation of a wrong type of commercialism, opposed to the "authentic commercial" practiced by popular folk and soon, rock, artists.

Karen Cyrus (York University). Lessons From the Past: Organizational Behaviour of Instrumentalists in Jamaica's Popular Music Industry from 1957-1979.

Jamaica has had an unusual output of genre and record production relative to the size of its population. However, the success of the early recording industry in Jamaica stands in stark contrast to the current condition of music production, which has been the subject of local and international discussion. What are some of the factors that enabled the success of the early recording industry in Jamaica, that have not been achievable since? This paper surveys discourse on the early period of the recording industry in Jamaica to discern the culture and organizational structure of its workforce in the 1960s to 1970s. The narratives of singers reveal some aspects of the phenomenal growth of the recording industry in the 1960s to 1970s; however, the studio musicians' narratives provide unique insight into the organization of manpower required for such a large creative output during this period. First, I will review the historical and social background of life in Kingston leading up to the 1960s. I will then discuss how musicians who played in recording studios organized themselves as a workforce in response to the needs of the popular music industry in Jamaica and the constraints of society at that time. This paper will outline support systems that enabled the supply and efficient use of manpower at the start of Jamaica's popular music industry.

Richard Davila (Western University). On the (Un)Marketability of Chicana/o Punk: DIY in the East Los Angeles Backyard Punk Scene.

Studies of labour in punk music often take for granted that a Do-It-Yourself, or DIY, approach to the market stems directly from punk's rejection of the mainstream music industry star system, and of a capitalist economic system more generally. Noting such examples as the Washington D.C.-based label, Dischord Records, and Berkeley, CA-based Lookout! Records, such studies read a commitment to a DIY ethos, and the refusal to "sell out" or become "slaves" to the major labels, as a public declaration of integrity and a marker of authenticity. What these studies fail to take into account, though, is that to reject the major label system implies that labels were interested in the first place, an assumption which does not apply equally to all punk scenes. In this paper, I will argue that the backyard punk scene of East Los Angeles, California, which

has existed in some form since the mid-1980s, challenges commonly held ideas about DIY. Chicana/o punk groups from East Los Angeles, because of their ethnicity and class status, have historically had limited access to Los Angeles punk clubs and have likewise attracted very little interest from either major or independent punk labels. East L.A. punks have therefore created their own DIY networks in which bands perform at parties in neighbourhood backyards and music is distributed through homemade cassettes and CD-Rs. There exists scant documentation of this scene, but an analysis of the scene through interviews with members of various bands reveals that, for musicians who do not fit the image of narrowly defined marketing divisions, DIY cannot be reduced to a willful and intentional refusal of the major label system. Rather, DIY must be considered as a necessary mode of cultural production for those on the margins.

Leo Feinstein (Independent Scholar). I'll Tell You Why of My Hands I Sing: Labour Songs as an Organizing Tool and a Weapon.

In this presentation I will explore how Labour Songs sung in the US and Canada were used "as an organizing tool and a weapon" (Joe Hill quote, IWW), with emphasis on the 30s and 40s. My sources include the First and the Second People's Songbooks. I will show, using songs from the period, how lyrics to union songs evolved. Lyrics in the 20s were typically of the "Wave the Red Banner" variety (MacKinnon). In the 30s and 40s, lyrics became less overt. But it was still workers vs. bosses as in, "...pay checks got thinner, but that steel boss kept on growing fat." The direction of my research was set when I heard Utah Phillips of the IWW compare the feel good language of "how many seas must a white dove sail, before he can sleep in the sand," with his own song, "Dump the Bosses Off Your Backs" (Bread and Roses Festival, Lawrence, Mass., 1987). References to class struggle started to disappear soon after the 40s, due to the Cold War and the McCarthy period. I will show, with examples, how lyrics got cleaned up, to make them more suitable for mass recording and for presentation to non-union audiences. Labour songs sung in the 30s and 40s were written to be sung in union halls. The words were available in little handbooks. Many did get recorded by singer/songwriters such as Woody Guthrie and Utah Phillips. But, while popular music in the sense of being popularly sung, you would not find them among popular music played on the radio. I will discuss, using songs from the period: how gospel and other popular tunes were picked to make them easy to remember; how lusty choruses pumped up enthusiasm; how words were changed to suit different periods, and for political correctness.

Ross Fenimore (Davidson College). Contesting the Love Song in the 1980s: Madonna Sings "Like a Virgin."

At the time of its release, music critics derided Madonna's song "Like a Virgin" (1984) as emblematic of a bubble-gum aesthetic. *People* magazine declared it a "tolerable bit of fluff" while the year-end review in *Rolling Stone* relished the song's "whipped cream tastiness" only to dismiss the ubiquitous hit as merely spectacle. However, this pop-fluff aesthetic—shaped predominantly by Madonna's carefully affected voice—foregrounded a powerful challenge to growing reactionary political movements in the U.S. Political figures like the Reverend Jerry Falwell, who sought to heal perceived "decay" of the nation's morality, and Phyllis Schlafly, who staunchly opposed the Equal Rights Amendment believing that it would dissolve the "natural" institution of marriage, fought for seemingly authentic gender roles of the 1950s that had been disrupted by the political turmoil of the 60s and 70s around civil rights. "Like a Virgin" elicited blush faces through a provocative blend of innocence and deviance that compounded an underlying public crisis over sexuality. In this paper, I argue that Madonna's singing celebrates the artifice around the social construction of virginity, and powerfully calls political motives of naturalization around marriage into question. This paper will unpack the girl group sound Madonna cultivated in her sophomore album. I look retrospectively to 60s politics through the love songs of African-American girl groups whose sonic optimism masked underlying social inequalities; furthermore, I consider why Madonna turned to the genre for a historical lesson on how to rewrite the love song for a new period of turmoil. How did Madonna's performance on record and in public concerts undermine cultural nostalgia and the impossible demands it placed on sexual propriety in the 1980s?

Kate Galloway (Memorial University). Soundscapes of Environmental Advocacy, Charity, and Protest.

Public and recorded spheres of environmental social justice in the forms of advocacy, charity, and protest, are sonically shaped by their soundscapes, and the participatory agency of participants. Reciprocally, these spaces of environmental advocacy and their participants engage in the discursive practice of soundscape creation. These soundscapes are frequently "ecotopian" (Morris 1999), highlighting and privileging the positive affect of music both in the dissemination of environmental messages, information, and advocacy, as well as in promoting the sociability of united publics connected by common ecological values. These carefully constructed and mediated soundscapes frequently pair environmental soundscapes of the places, ecosystems, and organisms positioned as "at risk" with popular music artists that have either jettisoned events or have made the conscious choice to contribute their work, identity, music, and voice to particular environmental efforts—illustrating that in many instances, eco-musical work has become a part of the cultural work of artists and particular musics, songs, artists, and soundscapes are contextually

conflated with environmentalist work. This presentation draws on complementary and contrasting illustrative soundscapes of advocacy, charity, and protest, including, for instance, the Juno Rocks Canada Blooms garden project, Sarah Harmer's *Escarpment Blues* documentary and performance project, local non-violent environmental justice initiatives (e.g. Soupstock, Victoria Keystone XL pipeline and Alberta oil sands protests), large-scale fundraisers (e.g. WWF Panda Ball), and largescale events (e.g. Earth Day festivities). These critical encounters with sound and soundscape participate in the communication of environmental affect and the association of particular musics, sounds, soundscapes, and artists with the contemporary environmentalist movement. This paper's discussion of the aural turn of the contemporary environmentalist movement and its soundscapes explores how these soundscapes, and their associated eco-messages, are circulated and emplaced, furthering our understanding of how audiences are guided through the nuanced soundscapes of contemporary environmental art-worlds and spaces of advocacy.

Brígido Galván (Independent Scholar). Competing Masculinities: Underemployment and Gendered Musical Representations among Cuban Musicians in Toronto.

Since the collapse of the Soviet Union, Cuba has been left to cope on its own with a worsening economy and a relentless American-led embargo. Dire socioeconomic conditions, combined with political repression and stringent travel restrictions, have given rise to popular discontent. Paradoxically, these same conditions have made it possible for professional Cuban musicians to leave Cuba in droves in search of better lives and career opportunities. A remarkable number of them have migrated to Toronto. In this highly competitive Canadian city, however, Cuban musicians have been facing a steep adaptation curve. The meager demand for live salsa music in Canada appears to have dashed the aspirations most of them had of pursuing their careers as full-time musicians. With the majority holding a job outside of music as their main source of income, many regretfully feel that their musical careers have been reduced to hobbies. This ethnographic piece discusses the professional challenges male Cuban musicians are facing in Toronto. It particularly looks at how the dilemmas they face highlight issues of musical competence that implicate ideas of masculinity. My analysis takes into account how emergent representations of masculinity may or may not inform the musical judgements of musicians. It also assesses the influence the music industry has had on their situation in order to explain how gendered musical representations of and among Cuban musicians are informed by the colonial history of Latin America. Ultimately, my discussion of the employment woes of Cuban musicians in Toronto, attempts to understand gender as the intersection of other vectors of their identity, namely, race, nationality, ethnicity, class, and sexuality.

Laura Gonzalez (Université Laval). Les travailleurs au sein de la Nouvelle Chanson Chilienne : de la représentation du minier à l'émergence du musicien multi-instrumentiste.

La valeur accordée à la Nouvelle Chanson Chilienne, genre de musique développé au Chili entre les années soixante et quatre-vingt, réside habituellement dans le lien intime que ses musiciens établirent avec le soi-disant « gouvernement des travailleurs » dirigé par Salvador Allende (1970-1973). En effet, ces musiciens participèrent non seulement à la campagne électorale du président socialiste, mais ils s'investirent également dans l'implémentation de son programme à travers la diffusion des idées centrales pour la sensibilisation de la classe ouvrière. Au sein de leur répertoire musical, les représentations des divers « sujets populaires » se rendirent de plus en plus nombreuses, en octroyant une place prépondérante à la construction d'un imaginaire autour du « travailleur prolétaire ». En basant mon analyse musicologique sur des sources sonores et hémérographiques, je m'intéresserai d'un côté aux procédures musicales qui servent à représenter les travailleurs, de l'autre, à la façon dont sont négociées les multiples identités des sujets qui composent la classe ouvrière. Comme hypothèse de départ, j'identifierai la prééminence de la figure du minier, symbole national qui véhicule à la fois des significations reliées à l'histoire du mouvement ouvrier chilien et à l'avancée du progressisme, ainsi qu'à un modèle de développement économique à succès. Parmi les œuvres de la Nouvelle Chanson, j'examinerai l'« Oratorio de los trabajadores » de Huamari et une dizaine de chansons de Quilapayun, Inti-Illimani et Victor Jara. Dans un second temps, j'aborderai le partage du « travail » à l'intérieur des ensembles de musique du genre. J'interrogerai la distribution des rôles parmi les musiciens, en mettant l'accent sur l'émergence du musicien multitâches/multi-instrumentiste et de son rapport avec les idées du travail communautaire. De même, le processus de création collectif sera mis en perspective à la lumière des discours socialistes des musiciens.

Nicholas Greco (Providence University College). Of Desperation and Desire in The Killers' *Battle Born*.

Can the various vivid images that are captured in the lyrics of The Killers' 2012 album *Battle Born*, be thought of as photographs (such as the track "Runaways")? If so, do they contain what Roland Barthes calls an "air," the notion of the soul, the shadow, that makes an image "true"? Then this is the locus of the listener's desire, what keeps the listener listening, and what makes, for that listener, the songs "true." If one can think of the songs as photographs, can one think of the songs as fleeting and transient as well? Paul Virilio speaks of a kind of desperation in the transience of modern global society. Is such transience also depicted in the spacial aspects of the music (such as on the track "Battle Born"), as well as the depiction of airfields and road vehicles in "The Way it Was," and the transience and soft relationships of new communications technologies in "Here with Me" (with images on cell phones rather than personal intimacy)? Desperation is often manifest in a kind of labour, in getting "worked up." Both Barthes and

Virilio hint at this, in that desire demands a certain amount of work, of searching and consuming, of effort in moving from one place to another to escape congestion, to long for another place or the next place. This paper will explore transience, desire, desperation and labour in the songs of The Killer's *Battle Born*. It will take into account theoretical notions of desire and transience, in order to demonstrate how the album encapsulates these notions, creating a vivid picture, a desperate moment in time.

Line Grenier (Université de Montréal). A Simple Labour of Love? Exploring the Economy of *Étoile des aînés*.

Étoile des aînés is the Quebec version of *Senior Star*, a 'music talent' contest for people 65 and over, organized by one of the most important investors in the seniors housing market in North America, Chartwell-Reit. In 2013, for the fourth year in a row, Chartwell-Québec employees will organize on a regional level, a competition between seniors who sing or play in front of a panel of judges made up local music and media personalities. If this edition is as successful as the previous ones, more than a thousand participants will take part in twelve competitions to be held in Chartwell-run residences across the province. Ten will be selected to perform in the final, in Montreal, in front of a audience of proud friends and family, local media, as well as Chartwell personnel and management, gathered to celebrate the talent of seniors "who shatter traditional misconceptions of 'slowing down' in one's later years" (Vic Johnson, Senior stars winner 2010). By contrast with the popular shows such *Star Académie*, *The Voice*, or *Canadian Idol*, upon which its format is largely based, *Étoile des aînés* is not televised, nor is it designed to discover new promising artists destined to become the next stars of the recording industry. It resembles corporate concerts (Grenier and Lussier, 2009) insofar as it involved limited-access musical performances that are part of the public relations strategies of organizations but can't be considered as such given that participants perform not to earn a living, but because they love music, and want to fulfill a dream. Drawing on an ongoing multisite ethnography and discourse analysis, this paper explores the economy of *Étoile des aînés* as a specific site of production of music "by elders for elders" (Foreman, 2012), of what might be described as an emerging "grey scene." In this context, I question how music circulation operates and what resources are involved, I also question whether the whole notion of labour in relation to music making is thrown into relief.

Mimi Haddon (McGill University). Post-punk and "Second Cities": Industrial Squalor and Musical Genre.

In his 2005 study *Rip It Up and Start Again: Post-punk 1978-1985* Simon Reynolds draws a parallel between American bands Pere Ubu and Devo, and British contemporaries such

as Joy Division, The Fall and Cabaret Voltaire, based not only upon resemblances in musical style and their historical coincidence, but also upon similarities in geographic locale (Reynolds 2005). So-called "second cities" such as Cleveland, Ohio are aesthetically twinned by Reynolds with equivalent places in Britain's north, such as Manchester and Sheffield, and are purported to exercise a comparable influence. Reynolds frequently invokes images of the railways and factory buildings of industrial or post-industrial cities, and the aural and visual pollution caused by manufacturing practices when describing post-punk. What is more, the recent opening of the Sire Records archival collection at the Rock and Roll Hall of Fame, which contains documents pertaining to post-punk groups such as Talking Heads and The Dead Boys, bolsters this connection between places such as Cleveland, OH, and the post-punk genre. This paper demonstrates the extent to which post-punk's geographic origins in British and North American post-industrial and working-class cities influenced the kinds of images employed in critics' appraisals. I also ask whether certain perceptions of a particular place--as northern and squalid with factories outlining the horizon--can map onto music's sound. I take groups from the late 1970s and early 1980s as my main examples, such as Pere Ubu, Devo, and Cabaret Voltaire, and extrapolate the sounds of "industry" in their music. I draw primarily upon studies of music in urban spaces and the construction of identity by scholars such as Adam Krims, Sara Cohen and Martin Stokes, as well as some semiotic approaches to musical analysis.

Corey Henderson (Dalhousie University). "People Of The Sky": Egalitarianism And The Division Of Labour In The Songwriting Of Sloan.

"With support all around him like a fence or a drink" begins the seventh stanza of Sloan's "People of the Sky" of their sophomore album *Twice Removed*. In a song filled with lyrics that are seemingly nonsense, this lyric stands out in that it perfectly describes the environment that this song was created and incubated in. In her recent book, *Music In Canada*, Elaine Keillor describes the Halifax Rock band Sloan as being "Egalitarian". This description comes from the song-writing model that Sloan has always had, with each member of the band having the ability to write a song. What I hope to discover is how this song-writing model affects other aspects of what musicology Christopher Small defines as "musicking". Through a close reading of the music video for the song "People of the Sky", I will discuss how this egalitarian approach to song writing is presented in the musical personae and image of Sloan. With this shared song writing comes shared performance time, with members of the band switching instruments during live performances. What does this add to the live presentation of Sloan's music, when the walls of specific band roles are broken down? The topic of Canadian image in the musicking of Sloan will also be discussed. Does the egalitarian song-writing model have a connection to how we see Sloan as a Canadian band? Is the approach strengthening their Canadian-ness or detracting from it in some way?

Scott Henderson (Brock University). Working in a Coalmine: Post-Industrial Spaces and the Creative Industries.

This paper will explore the use of post-industrial spaces as part of the music and cultural scene of St. Etienne, France. Of particular interest here is the use of the site of the city's former coal mine as a site of music and cultural performance. The mine houses a museum of coal mining, celebrating the history of the industry within the city, but it is also employed as a music venue, with its outdoor areas housing a stage, and smaller acts often performing within various former mining buildings. An annual independent music festival, Avataria, is held each Spring, while the mine grounds have often been used to house events for France's annual Fete de la Musique, a one day celebration of music held in cities nationwide. Coal mining is one part of the lengthy industrial history of the city. Arms, as well as bicycles have represented prominent former industries, while French catalogue company Manufrance was based in the city. The loss of industry has obviously had a negative impact on the city, and culture, particularly music, has been a key element in the city's own redefinition. This paper also includes an examination of the use of other industrial spaces (such as an abandoned brewery that is now a film and music venue) and ways in which musicians are able to cheaply find such space, for rehearsal etc., and why the city's post-industrial nature has encouraged a vibrant local music scene. This paper aims to examine the impact of post-industrialization on the rise of the local music scene, with particular focus on how previously industrial locales, such as the coal mine, have been repurposed in ways that create a connection to the city's past, and its identity. Much of the analysis here is based on interviews with musicians, and their comments on their relationship with the city's industrial past. This includes issues related to genres, such as punk, hip hop, and industrial metal, that these musicians define as representing a working class, and post-industrial ethos.

Nick Holm (McMaster University). A Working Class Hero (Was Something to Be?): Political Identity and Political Affect.

From Woody Guthrie to Bruce Springsteen, popular music has historically served as central site for the production and consumption of a particular form of white male working-class identity in North America and the wider English-speaking world. However, over the last three to four decades, shifts within the institutional and cultural forms of popular music – not to mention the declining role of "working-class" as a term of self-identification – have dramatically altered those possible expressions of working-class identity in ways that potentially undercut its political articulation and efficacy. Drawing on the historical and continuing circulation of John Lennon's "Working Class Hero" as a central example, this paper examines how the shifting fate of this song can illustrate and illuminate the changing nature of working-class identification, or lack thereof, in popular music. My analysis will be broadly framed in terms of the classical Marxist distinction between a class-in-itself and a class-for-itself: between a working-class that exists by

virtue of social position, and one that recognises its commonality and participates in class struggle. Through this lens I will consider the shifting resonance of "Working Class Hero" as expressed in recent covers by American (pop) punk band Green Day and the Welsh alternative rock band Manic Street Preachers. Particular attention will be paid to changing generic context, and the attendant arrangement of the song in relation to the lyrical context, and how these shifts can be understood in terms of a shifting emphasis between a political identity constituted through cultural critique and an identity understood in terms of affect. Returning to the different understandings of class, I will conclude by suggesting that alternate iterations of the song illustrate different means by which political identities might take affective form, and that this speaks to the wider possibilities of a political popular music in the contemporary moment.

Sheena Hyndman (York University). No Money, Mo' Problems: The Role of the Remix in Restructuring Compensation for Producers of Electronic Dance Music.

The remix, a form of derivative song composition that combines previously recorded sounds with newly composed musical material, has become an important component of the contemporary music industry's business model. The practice of commissioning remixes from producers of electronic dance music (EDM) by recording artists and record labels has become increasingly commonplace, and such remixes are meant to act as promotional material for new and, less commonly, older original releases. These remixes are then distributed to music blogs and radio stations, often being made available to consumers for free download in lieu of being sold alongside the original song, which eliminates a source of revenue for the song's original artist and the record label. Because remixes are used in this way, the producers of remixes are often asked to work for free or are made to sign precarious speculative contracts that do not guarantee payment for services rendered. However, as remixing has become more popular as a promotional tool and as a form of musical expression, producers have begun to negotiate for themselves contracts that are both more financially secure and reflective of the growing importance of the remix as a commodity within the music industry model. Based on fieldwork conducted between March and November 2011, this paper argues that the popularity of remixing as a medium for music promotion has led to a restructuring of compensation for producers of remixes within the context of EDM. I will discuss the different ways producers of EDM are currently compensated for their remixes and how this compensation differs from the payment and intellectual property protections given for the composition of original songs. Additionally, I will discuss how these producers are beginning to negotiate deals with labels and artists that will result in greater financial security and better protection of remixers' intellectual property rights.

Craig Jennex (McMaster University). "I Fell Too Fast, I Feel Too Much": Queer Canadian Cover Performance and the Emotional Labour of Repurposing Sentimentality.

In front of a live audience at a recent performance in Toronto, queer Canadian musicians Rae Spoon and Vivek Shraya argued over who would sing which verses of Jann Arden's 1994 hit "Insensitive." While the quarrel seemed to suggest that their cover was to be a campy repurposing of the sentimental tune, their performance was polished, fraught with emotion, and an exciting tracing of a certain Canadian musical genealogy. In this paper, I explore multiple cover performances of both Spoon and Shraya to unpack the emotional and affective labour of repurposing heteronormative sentimentality for queer politics. Drawing on Sara Ahmed's *The Cultural Politics of Emotion* I trace the ways that sentiment moves through cover performances in a uniquely queer Canadian fashion. Specifically, I turn to songs in which I hear a tension between understanding them as camp or schmaltz: Spoon's performance of Whitney Houston's "I Will Always Love You," and Shraya's version of Mariah Carey's "Always Be My Baby."

Gabriela Jiménez (University of Toronto). "It's Just a Matter of Practice": Learning to Work the Funk.

This paper is an initial exploration into the relationship and missed connections between popular music and art history; specifically, I want to focus on a particular instance when performance art and funk converged to unsettle the perceived dissonance of learning how to work the funk. From 1982–84, philosopher and contemporary artist Adrian Piper “staged collaborative performances” (Piper 1996, 195) throughout—and primarily in—California’s Bay Area. At her Funk Lessons, Piper facilitated opportunities where participants could acquire knowledge of funk as a music and dance form through collective practice. Piper, the performance artist playing the role of expert, would teach, mostly but not exclusively, white attendees how to enjoy funk. Participants would first learn basic dance moves like the two-step and shoulder shrug before learning about funk’s history and form. Finally, attendees put their new skills to use, shifting the space from workshop to dancehall. One of these Funk Lessons—held at the University of California, Berkeley in November of 1983—was captured on video. The video not only documents one of Piper’s “social experience[s]” (1984) but also serves as a mediation into, and a mediation of, socialized embodied tensions surrounding popular dance music. My paper considers the video and literature on Adrian Piper, performance art, funk, and social dancing to ask, what might the Funk Lessons indicate about the labor we perform while listening and dancing to popular music? And, what kind of work is needed to “Get down and party, together” (Piper 1996, 25)?

David Kootnikoff (University of Alberta). Schmaltztopia: Striking Protest.

Since the 1950s, certain genres of popular music such as rock 'n' roll, punk and hip-hop, have had more to gain by aligning themselves with social protest and dissent than with mainstream conventionality. As purveyors of alternative lifestyles and radical politics, these genres have been able to enhance their cultural capital while simultaneously confronting the status quo. However, recent developments have undermined this alliance and reconfigured popular music's relationship to dissent. In this paper, I argue that a new emergence of schmaltz has displaced the privileged position of angst in popular music and diluted any possibility of social change via traditional expressions of anger and confrontation. I attempt to make a case for schmaltz as a distinct genre of social protest. Schmaltz is essentially a reaction against angst, but is not an appropriation of old forms as was done with punk by Green Day or the Offspring in the aftermath of the Ramones and the Clash, or of hip-hop/rap by Kanye West or Jay-Z with the Last Poets and Public Enemy. I maintain that schmaltz is its own unique articulation of new values that derives its potency from its unpredictability. By protesting the protest, artists such as Ariel Pink, Dan Bejar and Tyler, The Creator are opening up new possibilities for popular music to address such that include inclusivity and the collapsing of hierarchies. In particular, I ask how musical forms of protest can operate in a culture that has commodified and branded rebellion and internalized any form of legitimate social change. When breezy and easy is hip, is there any place left to be uptight and angry? Or have these expressions become the hallmark of the status quo?

Yannick Lapointe (Université Laval). Le travail créatif de l'auditeur : le cas de la scène haute-fidélité.

L'enregistrement sonore a certainement révolutionné la façon dont la musique est produite, diffusée et consommée dans nos sociétés occidentales. L'une des particularités du nouveau médium, c'est qu'il ajoute un niveau de médiation technologique nouveau non seulement à l'étape de la production de la musique enregistrée, mais aussi à celle de sa consommation. Le rôle auparavant plutôt passif que jouait l'auditeur s'en est trouvé transformé. En effet, si écouter un phonogramme peut s'apparenter à assister à un concert, la première activité a ceci de particulier qu'elle nécessite de la part de l'auditeur averti un travail créatif préalable : le choix du système de reproduction. La scène haute-fidélité, née dans la première moitié du 20e siècle, regroupe ceux de ces auditeurs, les hifistes, qui sont à la poursuite de la meilleure expérience possible de reproduction phonographique à la maison, notamment en s'intéressant à ce choix du système de reproduction. Selon Andre Millard, le rôle de la scène haute-fidélité va toutefois bien au-delà de ce choix dans les années 1950, alors que l'idéologie haute-fidélité est à l'avant-plan de l'évolution des technologies phonographiques (Millard 2005, 209). Les hifistes ne se contentent pas de rechercher le meilleur son possible parmi ceux que

l'industrie de la musique a à leurs offrir : ils participent à définir ce son. Par une exploration de l'histoire de la scène haute-fidélité, cette communication vise à souligner l'importance qu'a eue le travail des hifistes dans l'évolution de l'idéologie globale de la musique enregistrée. Ce faisant, l'étude compte aussi mettre en évidence l'importance du travail des acteurs comme l'auditeur, le consommateur, ou le fabricant de produits, souvent négligés par les recherches musicologiques se concentrant en général plutôt sur la production, ses acteurs, ou l'impact qu'a l'objet sur le consommateur, en oubliant que ce dernier peut aussi lui-même laisser sa propre marque.

Hélène Laurin (McGill University). "Today I'm a businessman as much as anything else": Mötley Crüe's Discourses About Art and Commerce.

Vince Neil, the singer of the 1980s decadent glam metal band Mötley Crüe, in his autobiography *Tattoos & Tequila* declares: "Today I'm a businessman as much as anything else. I like business." (Neil and Sager, 2010, p. 10) This strong statement contradicts the sentiment among some rock bands that commerce desecrates art. For instance, Nikki Sixx, Mötley Crüe's bassist and leader, expresses a clear anti-industry opinion in his own autobiographies. In this paper, I want to look more closely at the variety of discourses about art and commerce articulated by Mötley Crüe's members in their autobiographies. In particular, I want to examine how Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars make sense of their tremendous success (over 80 million records sold throughout their career) while remaining faithful (or not) to the artistic discourses embedded in rock culture. These artistic discourses flirt with a notion of authenticity and anti-commercial rhetoric. I approach autobiographical discourses as performative, meaning they do things. By constructing a life as a composite of many identities, through words and scripts common to one's culture, the autobiographical discourses reveal different, sometimes contradictory positions. Thus, focusing on the passages (in all six autobiographies) when they discuss their music, the rock industry, and the way they work and create together, I wish to consider the Mötley Crüe members' autobiographical discourses as creating a special place in rock culture, which make the band "relevant" again. The aim of this paper is twofold: I want to question the artificial division between art and commerce in rock culture, while pinpointing how musicians make sense of this somewhat fictitious duality.

Sean Lorre (McGill University). Wonderful Destruction: Genre Blending, R&B and Automotive Chaos in *The Blues Brothers*.

Despite its status as a pop culture film classic, John Landis' *The Blues Brothers* (1980) has received scant attention from cultural theorists and has been all but ignored by musicologists. This paper reads *The Blues Brothers* as a musical comedy, interpreting how the film works within and pushes the recognized boundaries of the genre. Building on film theorist Jim Collins's

work on the nascent cross-genre phenomena of the late twentieth century, I will argue that *The Blues Brothers* is in fact a dual-genre film, at once a musical comedy and automotive pursuit film, what I will refer to as an auto-musical comedy. In interpreting the film I pose the question: Why does a film about music, a musical comedy, no less, need a secondary genre coding of automotive pursuit and wanton destruction? Moreover, why/how does it work? To address this quandary, I present an analytical argument that reads the grand finale performance and subsequent twenty-minute car chase of the film as an extended musical number that links a staged blues performance to automotive spectacle. Based on Rick Altman's assertion that "society and the musical film stand in a symbiotic relationship," I contend that the film's embrace of automotive chaos and out-of-fashion black popular music – fueled by Toronto native Dan Aykroyd's obsession with the blues – reflects contemporaneous social trends, specifically a powerful anti-establishment sentiment present in 1970s North American society. In this frame, *The Blues Brothers* celebration of blues and R&B music and automotive destruction can be read as part and parcel of the same counterculture, dual-genre aesthetic in which a thumping bass note has the same semantic power as a wrecked police cruiser.

Martin Lussier (Université du Québec à Montréal). From "Creative Cities" to "Creative Neighbourhoods": Popular Music and Urban Planning.

During the last decade, urban planners and city councils across the country have taken the "creative turn". From Toronto to London, Montréal or St-Côme, cities of different sizes and with diverse socio-economic backgrounds followed Charles Landry and Richard Florida in what is now the main paradigm in urban development: creative city. This has led to numerous analyses of the place and space of popular music in this new regime of urban planning, notably through its contribution to cities' regenerations, brandings, or their effects on musicians' practices and small venues, for example. But, for a few years, authorities' focus has shifted from the "city" to "neighbourhoods" as the locus or the space of creativity and the object of their interventions. In Montréal, this tendency can be traced back to the new proposed policy for "les Quartiers culturels" (cultural neighbourhoods), and the discussions about what it takes to create "des quartiers innovants" (innovating neighbourhoods). In this paper, I will focus on the way in which this change of scale opens up new conceptions of the occupational activities of musicians and artists. In particular, I will look at the debates around the new policy for "les Quartiers culturels", specifically documents, media coverage and the discussions that will occur during a large meeting of the main cultural organisations and politicians – from Canada, Québec and Montréal – called "Le rendez-vous Novembre 2012". How do these discussions situate music activities in relation to the urban and economic development? What musical activities are understood as being "from or in the neighbourhood" and who decides so? This paper aims at providing an overview of the way in which the shift of attention from "city" to "neighbourhoods" signals a similar change in what counts as "musical activities" for urban planners and local authorities.

Ian Macchiusi (York University). The Computer Visual Interface and The Commodification of Loops.

Loops—brief repeated segments of recorded sound—are a consequence of the dissemination of audio recording. Looping—the art of creating, combining, editing and manipulating short recorded passages as a form of musical composition—makes up a large part of the current popular music landscape, serving as the foundation for entire genres of music such as hip-hop and electronic dance music. Beginning in the 1980s, the popularity of loop-based composition sparked a demand for materials that has been, in-part, supplied by the business community, creating a substantial industry that sells readymade loops for the purpose of musical composition. This business model has greatly expanded as loop-based composition has been subjugated by the visual interface of computer software. By emphasizing composition through modular loop recombination, the grid-based layout of the majority of music software has increased the demand for pre-made loops. Additionally, due to the standardization present in software's visual interface, many of the general skills of computer usage (such as copying, pasting and editing) are used in the manipulation of loops, lowering the barrier of entry to loop-based creation. Consequently, the compositional methodology imparted by the visual interface, combined with the simplicity of its use and the distribution of the Internet, has turned loops into digital commodities—files to be traded, purchased, pirated, reconfigured and manipulated. This paper will examine the influence of the visual interface on the commodification of loops, following the progression of loops as consumer goods, as well as tracing the history of loop-based advertising, presenting how companies described and marketed their wares and how their sales narratives changed upon the transition to looping with the visual interface.

Nicole Marchesseau (York University). The LMN and *Op*: Pre-Web Social Networking and the Labours of Love.

Before there was file sharing, there were mixed tapes passed among friends. And before there was the Internet boom with its continuous stream of music-related websites, blogs, tweets, and fan pages, there were do-it-yourself grassroots magazines like *Op*. In 1979, KAOS FM—a community radio station broadcast from Evergreen State College in Olympia, Washington—printed its first issue of *Op Magazine*. *Op* was edited by John Foster, supported by his brain-child the Lost Music Network (LMN). The LMN was described in *Op* as "a national non-profit clearinghouse for information and ideas about music." Both *Op* and the LMN were dedicated to providing interested readers with printed matter on anything and everything musical, though specific efforts were made to cover "weird," lesser-known, or otherwise harder to come by musics. If "big-name artists" were reviewed or mentioned it was for an album or artist's "merit." The bulk of *Op*'s issues were released alphabetically, beginning with the series' "A" issue, featuring articles on The Art Institute of Chicago and Alabamian music, among others, to the last

of *Op*'s run, the "Z" issue of 1984. This paper/presentation overviews *Op*'s history from its early community radio-centered days to its glossy-covered, ad-filled end. *Op*'s increased reliance upon advertisement as opposed to listener and reader support will be covered, as will the magazine's changes in layout and artists featured. Also included is a more general discussion of printed materials released during the years leading up to the digital boom as providing interactive social networking experiences comparable in nature to those of today's online era.

Charity Marsh (University of Regina). Kinnie Starr Declares Sovereignty: The Appropriation and Transformation of Conventional Industry Models for her Album *Kiss It*.

In Fall 2012 Kinnie Starr launched an on-line campaign to raise funds to support the manufacturing, marketing, and release of her new record *Kiss It*. Offering numerous "perks" - everything from digital downloads, vinyl, her book *How I Learned to Run*, to personal yoga instruction, joint songwriting ventures, recording sessions, and private shows - Starr offered a meaningful return for one's investment in, and support of her artwork, challenging her fans to think differently about the process of producing and releasing an album. Starr explains, "I entered the music business when there was real money changing hands. There's still real money changing hands, but it's pretty much at the top tiers now [...] because there's so little money changing hands in the music business [as artists] we need to be very innovative and think outside the box." Whether she is rapping about the complexities of identities, or the recent Idle No More campaign, in her music Kinnie Starr has confronted systemic barriers and called into question how women are represented in mainstream media. Through an analysis of *Kiss It* including the campaign, I demonstrate how Kinnie Starr continues to challenge genre boundaries associated with hip hop, as well as theorize how she has appropriated conventional music industry models used for funding the release of an album, as a way to "transform [them] to her own use in order to meet her own cultural and political needs" (Wilson and Stewart).

Chris McDonald (Cape Breton University). Sounds Like a Disaster?: Music and Rhetoric in Atlantic Canadian Disaster Songs.

Disaster songs emerge from traumatic events, and merit study for how they express, manage and mediate social and personal trauma. While the lyrics have been subject to recent study for a variety of purposes (e.g., Scanlon et al 2012, Waterman 2009), the use of musical sound in disaster songs has yet to be substantially analyzed. This paper looks at musical sound, structure, and rhetoric in selected songs about Atlantic Canadian disasters. One interesting aspect of these songs is that trauma is not directly expressed in the music of many of them. This contrasts with findings in studies of trauma in European classical music, such as Cizmic's

Performing Pain (2012), where aspects of form and harmony are used to represent shock, hardship and pain. Since they are composed in non-classical musical idioms, Atlantic Canadian disaster songs represent responses to trauma that are tied in to generic expectations and social contexts that use other kinds of musical rhetoric. Drawing from folk balladry, some songs use a stoic, low-tension delivery in which the recounting of the disaster and its aftermath is so affecting that the music need not be. Others draw from the singer-songwriter tradition, where a more personal, individualistic reflection is performed, both lyrically and musically, as a way of describing collective trauma, sometimes at considerable chronological remove. The paper looks at three such disaster songs, Peggy Seeger's "Ballad of Springhill," Brian Vardigans's "Springhill (These are Green Hills Now)," and James Keelaghan's "Captain Torres," analyzing the vocal, melodic, and stylistic aspects that contribute to their rhetorical representation of suffering. The paper builds on recent studies of rhetoric in singing (e.g., Toft 2004) and music and cultural trauma (Hung, forthcoming).

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Ryan McNutt (Dalhousie University). "It's a pretty good song, maybe you know the rest": The Absent Labour in 21st-Century Springsteen-Influenced Indie Rock.

In the 2000s, after a decade in which he stayed largely out of the spotlight, Bruce Springsteen returned to the popular consciousness in a big way. Perhaps the strongest sign of this cultural revival was the wave of critically acclaimed indie rock bands whose sound and sensibilities were not only compared to Springsteen, but who openly acknowledged and embraced "The Boss" as an influence. These bands represented a turn in indie rock culture, eschewing the casual irony of 1990s scene-makers such as Pavement and instead embracing heart-on-sleeve sentimentality and sincerity. Yet something was lost in translation. While selectively co-opting many elements of Springsteen's musical output —directness of prose, character-driven narrative, fight-or-flight urgency, various sonic signifiers — these songs and

albums were almost wholly lacking in representations of labour. This paper's title comes from a case in point: in the Gaslight Anthem's "High Lonesome," vocalist Brian Fallon quotes lyrics verbatim from "I'm on Fire" but follows them with a coy, "maybe you know the rest" — Springsteen's romanticism intact, but without the class consciousness that shaped his artistic worldview. After assessing Springsteen's presentation of labour on seminal albums such as *Darkness on the Edge of Town* and *Nebraska*, this paper will examine four of the most prominent Springsteen-influenced indie rock records of the mid- to late-2000s: Arcade Fire's *Neon Bible*, The Killers' *Sam's Town*, The Hold Steady's *Boys and Girls in America*, and The Gaslight Anthem's *The '59 Sound*. In demonstrating how these records adopted Springsteen's romantic vision and working-class language, but presented few specifics of the nature of work itself, I hope to draw conclusions about changing attitudes towards class and labour in post-millennial popular music.

Leslie Meier (Western University). Music Branding, Musical Labour, and the 'New D.I.Y.': Dynamics of Dependence and Levers of Control.

In today's hyper-competitive popular music marketplace, aspiring artists are often presented with two unenviable options. On the one hand, if they have achieved a certain degree of commercial success, they may have the opportunity to sign an all-encompassing '360 deal' — the standard recording contract now offered by the major record companies. On the other hand, working artists may decide to forge an independent path alongside myriad other artists. Amid the abundance of digital and live music available today, however, this approach comes with considerable financial risk; marketing costs have risen and failure rates are high. As a music branding professional/independent artist told me in interview (he requested anonymity), "You give your rights away and they [record labels] put money behind you or you don't give your rights away. You keep one hundred percent of nothing" (interview with music branding executive, November 16, 2010). This paper draws on my dissertation research, which involved an interview program with executives at record labels, music publishers, advertising agencies, and music supervision companies based in Toronto, New York City, and Los Angeles. I examine how a now-dominant music branding paradigm not only encircles major label artists, but also informs new D.I.Y. approaches. Amid declining CD revenues, music licensing and endorsement deals with consumer brands and media properties constitute key bases of popular music's monetization for star and independent artists alike. Supporters of this model have championed music placements in television, commercials, and video games as the 'new radio'. However, I demonstrate how increasing dependence on such revenue streams has furnished these business partners with an inordinate amount of power vis-à-vis aspiring artists. As a result, brands have slashed licensing fees offered to non-star artists. What is more, artists face pressure to write the types of happy and unthreatening songs that appeal to these brand partners.

Johanne Melançon (Laurentian University). Les travailleurs et leurs revendications dans la chanson québécoise actuelle.

La chanson québécoise a ses moments et ses chansons engagées, et pas seulement envers la cause politique. Les travailleurs ont aussi leurs chansons. En fait, de tout temps, il semble que la situation précaire des travailleurs et leurs revendications aient été une source d'inspiration pour la chanson populaire, de la chanson caractère social de La Bolduc qui prend fait et cause pour les travailleurs victimes de la Crise de 1929 («Ça va venir, dérangez-vous pas», «L'ouvrage aux Canadiens») jusqu'à aujourd'hui. Dans les années 1950, 1960 et même 1970, les chansonniers ont fait le portrait du Canadien français, puis du Québécois en travailleur, vecteur de son identité, comme en témoignent les nombreux portraits de Gilles Vigneault, «McPherson» de Félix Leclerc, «Le Grand Six pieds» de Claude Gauthier ou «Mon pays, ce n'est pas un pays...» de Robert Charlebois. De plus, au Québec, les années soixante-dix sont marquées par plusieurs luttes syndicales, et des chansonniers comme Raymond Lévesque ont embrassé la cause des travailleurs (Raymond Lévesque chante les travailleurs, 1975). Au début des années 1980, en pleine crise économique, plusieurs chansons continuent à dénoncer les difficiles conditions de travail ou font écho aux travailleurs qui perdaient leur emploi («Quand je perdrai mes chaînes» de Paul Piché; «P'tite vie, p'tite misère», Vilain Pingouin; «Schefferville, le dernier train», Michel Rivard; «La raffinerie», Richard Séguin). Au cours des 5 dernières années, des artistes ont encore pris fait et cause pour les travailleurs avec des chansons qui parlent de fermeture d'usines dans un contexte de crise économique et de délocalisation («Fermeture définitive», Daniel Bélanger; «L'usine», Richard Séguin; «Shooters». Les Cowboys fringants). Dans ce contexte, cette communication veut proposer d'esquisser un portrait de la chanson québécoise sociale et engagée actuelle qui s'intéressent à la situation des travailleurs. Comment en parle-t-elle? Dans quelles circonstances? Avec quel impact?

Rachel Muehrer (York University). Closeted in the Field: Music Research in Kampala & the Anti-Homosexual Bill.

In 2009 the Anti-Homosexuality Bill was introduced to the Ugandan parliament, proposing to further criminalize already illegal homosexual acts. Debates over this bill have garnered worldwide attention as well as frightening intensification of homophobia as politicians argue that homosexuality is an export of the Western world that threatens the sexual morality of Ugandans. The political climate at a fieldwork site often impacts research, and this bill created a complicated situation for me, a lesbian conducting research in Kampala. I have two research projects: one that considers court music in a post-colonial climate, and one that focuses on HIV/AIDS education through musical performance. The new legislation does not specify penalties for foreigners, but I hesitate to reveal my sexual orientation to my Ugandan colleagues out of fear of the unknown and the potential consequences to them (loss of work or funding,

imprisonment). The revised version of the bill has gained new momentum, prompting politicians and media outlets to assure the world that it will pass before the end of the year. Whether or not it passes, hostility towards homosexuals will certainly not dissipate without difficulty. The politically charged atmosphere has a direct impact on my work—several of my Ugandan colleagues have expressed their disdain for gays, and this prompts me to question the implications for my research if I were openly gay. What kind of advocate can I be for HIV positive individuals (some of whom are gay) if I am not openly gay? Should I disclose my sexual orientation knowing that my colleagues might choose to discontinue working with me on the grounds that my sexual orientation conflicts with their religious and cultural views? This paper will consider the ethical implications of not being "out" in the field, especially in light of my two very different research projects.

Jose Vicente Neglia (The University of California, Berkeley). Garage Rock and the Cult of the Amateur in the Tokyo Underground.

Garage rock is a particularly apt site to explore the concept of the amateur in popular music. The very notion of 'garage' connotes a socio-aesthetic world that revolves around an ethics of amateurism and the idealization of highly localized and makeshift forms of culture. Rooted in 1960s rock and roll and 1970s punk musics, garage rock in Tokyo, Japan, constitutes a niche scene comprised of a small but committed collective of fans and musicians. These fans embody the dual meaning of the term "amateur", which, on the one hand, refers to a category of labour (unpaid, informal work, rather than professional), while on the other, a degree of commitment to an object of attachment (fandom). Drawing on years of fieldwork in the underground rock scene in Tokyo, I seek to highlight the ways in which various forms of work, from volunteerism and reciprocal labour to more formal, monetized modes of labour, come together in the production of live music culture. By doing so, I hope to bridge aesthetic experience in live culture--the pleasurable, affective domain of music-making and listening--with the practical, 'on the ground' investments of energy and labour that go into organizing and producing the scene. I argue that reciprocal forms of labour, which are fundamental in amateur cultures such as the Tokyo underground, inform aesthetic experience in immediate and felt ways--not merely as social capital within discrete regimes of valuation, but as constitutive of the very experientiality of the event itself. This is particularly true in the case of Japanese forms of sociality, where collective effort and collaboration are especially prized. To this end, this paper seeks to map the various market and labour forces that define the underground as a particular cultural space distinct from more mainstream and mass-oriented industries.

Patrick Nickelson (University of Toronto). Private Listening/Public Engagement: 'Personal' Listening as Political Experience.

Critical writing on personal listening habits through iPods and other digital audio players has found a near consensus about the political implications of these isolated listening practices. Theorists have characterized mobile listening as the height of the liberal individual's violent rejection of community, and a sign of people's inability to communicate (Thorley 2011). This paper examines how the 'primary listener' functions as an anarchic, egalitarian individual contributing to a musically-saturated and -constructed democratic through interaction with social networks in the process of listening; the changing subject-formation involved in this new form of listening; and the political efficacy of music such as Mikel Rouse's International Cloud Atlas – a piece designed to create a collective experience among an audience listening to the same set of pieces on iPods in different shuffled orders. Working from Jonathan Sterne's writing on the MP3 and Jacques Rancière's theorization of 'emancipated spectatorship', this paper will provide a more nuanced political contextualization than the present public-private divide based on whether the music is heard through loudspeakers or ear buds. Sterne (2012) argues that the MP3 is a medium that presupposes an imperfect listening subject; for Rancière (2011), spectatorship is not the passive reception of the more engaged activities of an actor, but rather our "everyday situation", in need of a more positive theorization. Both writers thus oppose arguments that turn everyday cultural occurrences into degenerative failures in comparison to an immaterial norm. Rather than labeling these habits as the sequestering of a formerly communal activity, in what ways can personal listening be re-theorized to include participatory forms of listening? On what grounds can we conceptualize the person listening to an iPod on the street or public transit as engaged in a productive social activity?

John Partington (McMaster University). "Forrest Gump, You Run My Mind Boy": The Emotional Labour of Disidentification in Frank Ocean's *Channel Orange*.

Recent articles in *Details* and *Vibe Magazine* suggest that queer hip-hop is on the rise in American popular music. William van Meter, in *Details*, observes a new wave of queer hip-hop artists "bringing their art, undiluted, straight to the masses" (110). In doing so, according to van Meter, these artists find ways to "push hip-hop forward" (110). Similarly, Tracy Garraud in *Vibe* argues that Ocean's album *Channel Orange* – and the "Frank Ocean effect" it created – might be part of a larger progressive project encouraging hip-hop to shed its "homophobic armor". In this paper, I suggest that Ocean performs as (what José Esteban Muñoz calls) a disidentificatory subject to expose the integrated forms of oppression that contextualize his music production. More specifically, I utilize Muñoz's theory of disidentification to highlight how Ocean's song "Forrest Gump" rethinks and reforms traditional crooner and heterosexual courtship narratives. For Muñoz, to disidentify is to "read oneself and one's own life narrative in a moment, object, or

subject" (10) that is not culturally coded to connect with the disidentifying subject. Conventionally, crooning is a style of singing where emotional (white) men intimately sing to a (white) female lover. In the film *Forrest Gump* (1994), the seemingly traditional love story of Forrest and Jenny sees them meet in childhood, get married, have children, and buy a home together. Minority subjects must work "on and against" (Muñoz 11) dominant ideology to invest it with new meaning. Disidentification is an active labour project that queer of colour subjects must undertake. Disidentifying enables Frank Ocean to signify: Ocean (re)writes his experiences with love into narratives that are white, heterosexual, patriarchal, and middle class; in the process, and crucially, he recycles them for his own purposes.

Rasmus Rex Pedersen (Roskilde University). Engaging Niche Audiences Through Transmedia Storytelling: The Case of Efterklang.

This paper investigates how the Danish indie rock band Efterklang monetizes their niche music by engaging a global audience, and producing a wide variety of content, across different media and platforms. They produce traditional media products such as records, live concerts and music videos, but also documentary films, collaborations with symphony orchestras, and a music education program. All of these activities add distinct dimensions to the storytelling about Efterklang. The activities are simultaneously tied together through an overarching sonic and visual profile. Many of the activities engage audiences in activities that weaves Efterklang into the social fabric of their life in a dialectical relationship where music is used to construct and express the personal identity of audiences, and at the same time values attached to the band and their music. The paper will draw on an interdisciplinary theoretical framework, including theories of media convergence, transmedia storytelling, branding, and cultural labour. It will suggest understanding independent musicians as entrepreneurial producers of media content, and show how musicians employ strategies that are similar to the branding strategies of marketers from other industries when they add value to their music and build a loyal fan base. Creating their music as transmedia stories, Efterklang effectively integrates these efforts into their art, whereby they simultaneously market their music and facilitate a business model based on a diversity of revenue streams. Traditionally, there has been a strong dichotomy between serious music and commercial thinking, but it will be argued that the business models of the digital music ecology provide opportunities for niche bands to make a living while still retaining creative autonomy.

Kip Pegley (Queen's University). "Look, Another Wall": Retired Canadian Army Soldiers on Music "In Theatre" and in Post-Deployment.

Music has long played an important role in the lives of 20th-century combatants from patriotic anthems to radio broadcasts to big band dances; recent technologies including iPods, DVD and CD players are now used by soldiers "in theatre" on a daily basis, rendering music more accessible than ever before, and allowing music to shape their sonic landscapes in considerably more personalized ways. Two scholars have explored American soldiers' musical practices while serving in Iraq (Pieslak, 2007, 2009; Gilman, 2008); these researchers make a series of assertions about which musical genres the soldiers preferred while deployed, and how soldiers utilized music both on and off duty. Beyond this work, however, little has been written on the effects of music on deployed soldiers, or on how conflict might even subsequently change soldiers' musical consumption practices in post-deployment. Further, no research to date explores the particular musical practices of Canadian military personnel. The need for research on how to improve Canadians' mental health both while deployed and in post-deployment clearly exists: an estimated 25% of soldiers returning home from Afghanistan have been reported to suffer from mental problems and high-risk drinking. How might music help us learn more about Canadian soldiers' experiences and enable them to cope more successfully upon returning home? Early in 2012 I conducted interviews with retired Canadian soldiers who served in Cyprus, Bosnia, Somalia, and Afghanistan, and asked about their relationship with music upon returning to Canada. In this paper I explore how they talk about music, discuss how it provided them with a "lifeline" as they endured and recovered from trauma, and theorize how popular music might hold new possibilities for therapeutic intervention and help soldiers in post-deployment.

Wendy Pringle (McGill University). "A Disquieting Feeling of Strangeness": Outsiders, Song-Poems and Weirdos in Pop.

In the 1990s, Irwin Chusid adopted the term 'outsider' into popular music, as a way of accounting for the bizarre, spirited and, at times, opaque stylings of artists like Daniel Johnston, The Shaggs, Wesley Willis and Tiny Tim. Internet resources dedicated to providing access to such music also serve to authenticate their origins and reinforce the relevance of creative work done seemingly in vain. Online communities of listeners and aficionados cherish the ability of such music to surprise; they celebrate the unpredictable naivety of the tracks and their producers. Recent digital sharing and archiving practices are assembling and documenting once lost bizarre musics of the twentieth century. Sites like the freemusicarchive.org and songpoemmusic.com, for example, chronicle hundreds of song-poems (lyrics set to music and recorded by session musicians in exchange for a fee paid by the writer), telling the stories of ordinary people who mailed in their poems in the hopes of 'making it big' with their custom demos recorded to vinyl or cassette. These blogs and archival sites provide access to otherwise ephemeral and obscure

recordings of failed and bizarre music of misguided productions and misfit musicians. I look at how recordings once marked as unlistenable are celebrated for the very same unmusicality that contributed to their failure upon their original release. In this paper, I consider the work of independent archivers and researchers in tandem with the labour of the musicians themselves.

Laura Risk (McGill University). Pulp Wood, Fiddle Music, and Popular Song: A Woman's Voice in the Musical and Lumbering Economies of Québec's Gaspé Peninsula.

For the anglophone community of Douglastown, Québec, located at the tip of the Gaspé peninsula, popular music in the mid-twentieth century consisted primarily of Irish vaudeville and music-hall songs, a local fiddling tradition, and popular and country songs. Typical for small Gaspésian communities, most local men worked as small-scale fishermen in the summer and cut lumber in the winter. While some men contracted their labor to a lumber camp for the season, others cut "four-foot" lumber to sell as pulpwood to local mills. The isolated camaraderie of lumber camps, in combination with the typically diverse regional origins of the lumberjacks, is frequently evoked as a driving force in the transmission of fiddle music and popular song (Rodrigue 2011, Ennis 1987, also see Guilbert 2012). By focusing on these male-only locales, however, we run the risk of overemphasizing a particular model of musical transmission as following the travels of men. In this paper, I argue for a complementary study of women's roles in the transmission and maintenance of these same musical genres. I propose as a case study the home of a local Douglastown pulpwood dealer as recalled through interviews with his housekeeper, Norma McDonald, who assisted with the pulp wood business and also accompanied local fiddlers and dancers with her guitar and voice. I suggest that McDonald's story offers a new model for understanding the twin economies of lumbering and music in the Gaspé and elsewhere in Eastern Canada and the Northeastern United States. I conclude by arguing that the recent decline of fiddling in Douglastown may be associated with the disassociation of that music from the local means of production, and the failure to adapt a more modern "heritage music" model.

Michael Sammut (Wilfrid Laurier University). "Is It Really Real?": Canadian Hip-Hop's Struggle for "Authentic" Identity.

Hip-hop culture has undeniably undergone a series of dramatic changes since DJ Kool Herc led a surge of musical innovation that originated in the Bronx borough of New York in the 1970s. What began as a voice for the economically and socially marginalized black youth of post-industrial America has grown into a global revenue machine that includes the participation of artists from a variety of geographic, economic, and racial backgrounds. Within the realm of hip-hop discourse, there is a continuous pressure on rap musicians to "keep it real," which can

refer either to having ties to American urban ghetto life or remaining untainted by commercial influence. Given rap's US origins, the proposition of staying "real" is arguably especially difficult for rap artists residing in Canada, leading to Canadian rappers struggling to find an acceptable position within hip-hop culture alongside their American counterparts. Informed by my personal experience as a rapper working out of a small Ontario city, in conjunction with a series of interviews amongst a small selection of active Canadian rap musicians, this paper will complicate the notion of authenticity that has remained a qualifying necessity for members of the hip-hop community, particularly rap artists, by uncovering the economic incentives that largely contribute to the shaping of the limited versions of authentic identity that permeate hip-hop culture. I will build upon existing work discussing outsider appropriation of rap music (such as the discussions pertaining to white rap performers offered by Geoff Harkness and Mickey Hess) to offer an analysis of the topic that directly concerns Canadian hip-hop. Proposing that the production and negotiation of authenticity is a central part of the labour of rap, this paper will explore the cultural politics of race, place, and commerce in relation to processes of identity formation in the context of Canadian rap.

Catherine Schwartz (McGill University). Josephine Baker, Chanteuse.

Whereas the primitivist contexts and currents at work in Josephine Baker's dance performances in France during the 1920s have dominated accounts of her career, little has been written about her subsequent contribution to the art of the chanteuse which became central to her performing persona during the 1930s. In shifting the focus from Baker's sensational dance style – which was perceived as authenticating her African-American identity – toward her vocal performance practice, I build on the work of Kelly Conway and Andy Fry to consider Baker's negotiation of a black French identity. Specifically, this paper examines the theme of nostalgia which emerges prominently in Baker's vocal practice. Demonstrating how nostalgia in "J'ai deux amours," "C'est un nid charmant," and "Haiti" (Zou Zou) is a vessel through which her performances integrate various notions of history and timelessness, progress and primitivism, migration and homeland, colonialism and cosmopolitanism, I consider matters of genre, text, music, and vocal style as modes of embodiment. At issue is how the multi-faceted trope of nostalgia relates to Baker's particular artistic and cultural practices of the body and how this relationship helped her engender a transnational French identity.

Eric Smialek (McGill University). Rethinking Class Relations in Metal: Conflicting Aesthetics in Meshuggah's *Catch Thirtythr33*.

Metal music, its surrounding subculture, and the aesthetics of its practitioners and fans have continuously been described using the labels "working class" or "blue collar" in metal

scholarship. Deena Weinstein argues that metal fans from the genre's "beginning through the mid-1980s" can be accurately characterized in these terms "across geographical settings" (Weinstein 1991, 99) and Harris Berger asserts that "it would be impossible to understand heavy metal without reference to de-industrialisation, joblessness and the ever-increasing difficulties of the working class" (Berger 1999, 172). However, the uniformity of these and similar American writings conflicts with studies of metal outside of North America (Roccor 1998, Hein 2003, Baulch 2003), inviting us to reconsider how metal aesthetics can vary in different global locations. *Catch Thirtythr33* (2005), an experimental album by Swedish extreme metal band Meshuggah, provides a useful case study for uncovering widely varied aesthetic values due to the controversy it sparked over its musical complexity and its unorthodox song writing. As I will show, heated debates have surfaced in online fan forums, album reviews, and magazines surrounding the band's apparent disregard for conventional rock authenticity by using programmed drums on the album; similar debates followed the discomfort many writers felt towards the intellectualism they perceived from several fans' detailed transcriptions and analyses of Meshuggah's most complex music. After I demonstrate some contradictions between the band's elaborate fretboard patterns and their denials of compositional "calculation," I will outline some of the conflicting aesthetics that Meshuggah is caught between as they attempt to cater to polarized conceptions of authenticity. Using Keir Keightley and Keith Kahn-Harris' extensions of Bourdieu's field of cultural production and theories of cultural capital, I will argue for an alternative to traditional class-based models of metal fans, one that will acknowledge the wide variety of aesthetic values found amongst Meshuggah's audiences.

Jocelyn Smith (McMaster University). "Wake Up in the Morning Feelin' Like P Diddy": The Self-Declared Drunk Slut and the Labour of Distorting Sound and Gender.

This paper examines Ke\$ha's musical performance as a distortion of heterosexual femininity. As Micha Cárdenas argues, Ke\$ha works against "the moral duties of heterosexuality" through her music (both the lyrics and the distorted, electric sounds), instead opting to occupy "the position of the sleazy, cheap slut." While this position is not unproblematically feminist, I see a space for Ke\$ha to distort understandings of the female pop star within J. Jack Halberstam's formulation of gaga feminism—"a feminism built around stutter steps, hesitation ... that does not find comfort in assimilation but demands resistance and transformation." Ke\$ha works to reclaim the space of the "drunk slut" in popular music—a space most often claimed by men, who oh-so-chivalrously attempt to save the emotionally damaged, drug-addled and sex-addicted girl from herself (e.g. Hootie and the Blowfish, "Let Her Cry"; anything by Nirvana). Unlike other female pop artists who deny this helpless "drunk slut" subject position through sobriety and abstinence, Ke\$ha reclaims this space by imposing her own timeline on her drunk sluttiness. As Cárdenas argues, although Ke\$ha "embrace[s] ... an excess of embodied pleasure," she "refuses to be sexualized on demand." She decides when and where

and, most importantly, if her "panties drop," and she'll call you when and if she "need[s] a hit." And, I argue—in contrast to Cárdenas, who views the distortion of Ke\$ha's voice and her "white girl rap" solely as a racially privileged way of expressing her "ordinariness"—that she "denaturalizes" the male-as-sexual-aggressor/female-as-passive-recipient binary by working with recording technologies to distort her voice and push her sound to its extremes. Ke\$ha "intoxicates" heterosexual femininity by denaturalizing and distorting the position of the drunk slut.

Sean Smith (Independent Scholar). Gait Surfing and the Musical Matrixial: Control and Agency in the Age of Networked Labour.

The contemporary era of cognitive capitalism opens new problems and questions for the labouring multitude, particularly in those dense yet fluid urban areas of the postindustrial city. Among these are an increasingly sedentary body that sits recumbent in front of various computer and telescreens, a paradoxical parallel in which flows of (often precarious) pedestrian workers are offered newfound mobility via wireless technologies, and a more pronounced blurring of labour and spectacle in the most heavily trafficked conduits of the city sphere. Furthermore, these spectacular spaces of transit have also become heavily surveillant spaces of control, featuring a variety of visioning and biometric identification technologies for labour and consumers alike. Gait Surfing, an aesthetico-micropolitical performance intervention developed by the Department of Biological Flow art collective, is offered as a means of navigating these pedestrian flows through movement and music: refashioning earlier walking practices in the arts (*flânerie*, psychogeography, transurbance) for the tempos of today, synchronized playlists of techno music allow clusters of movers to stay "connected" to aural waves while "surfing" the thresholds between vectors of pedestrian traffic—all while keeping one's eyes directed at ground level to recalibrate the optic bias of spectacle and surveillance in favour of a more haptic experience. In this sense we are proposing a musical movement practice for the age of cognitive capitalism that, in the words of Brian Massumi, "can be aesthetically political, inventive of new life potentials, of new potential forms of life, and have no overtly political content" (*Semblance and Event*, p. 54).

Heather Sparling (Cape Breton University). Working through Pain: Cultural Trauma and Disaster Songs of Atlantic Canada.

There are forms of labour that are particularly risky. Mining and fishing, for example, have historically been plagued with disasters that constantly threaten workers and all too often actually take their lives, sometimes in large numbers. In this paper, I explore the relationship between disaster songs and cultural trauma. In particular, I will focus on four major Atlantic

Canadian disasters: the 1914 sinking of The Empress of Ireland (1,012 killed); the 1958 Springhill, NS mining disaster (75 killed); the 1982 Ocean Ranger oil rig disaster off the coast of Newfoundland (84 killed); and the 1992 Westray, NS mining disaster (26 killed). In a research project focusing on disaster songs of Atlantic Canada (with a collection of well over 300 songs), these events inspired the most songs of any labour disaster in our database: 13, 9, 16, and 21, respectively. "Cultural trauma," as defined by Alexander (2004), is socially constructed trauma. Events are interpreted as traumatic depending on the social meaning made of those events. Unlike psychological theories that focus on the individual, a theory of cultural trauma focuses on harm done to collective identity. This theoretical framework has recently begun to be applied within music (Cizmic 2012; Hung Forthcoming 2012) but within cultures defined by ethnic and political boundaries. I will assess the applicability of this theory to a musical culture defined by labour.

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Daniel Stadnicki (University of Alberta). Ideal Time: Rhythm as Incentive.

This presentation will examine the paradoxical role of enjoyment in arts-based social justice initiatives, focusing on the widespread use of World and West African drumming in both the creative industry sectors and in forms of cultural activism. In each case, collective drumming performances are employed to encourage participation in social and political affairs, enhancing the feeling of cultural solidarity through producing emotional affects. Drawing from the work of Slavoj Žižek and Jean-Jacques Nattiez, as well as referring to a number of North American case studies, this paper will systematically explore how rhythm is used as an incentive to enjoy the act of political dissent. There are many international drumming organizations that are mandated specifically for anti-capitalist protests—one being Rhythms of Resistance, a network of politically engaged Brazilian samba drumming squads. In fact, collective drumming performances have played a significant role in some of the largest political protests in recent North American history, including Occupy Wall Street and the 2012 Montreal student demonstrations (les casseroles). Simultaneously, in the lucrative industry of corporate team building, governmental departments and businesses hire companies like Drum Café and Boom! The Power of Rhythm to help boost productivity and profits through African drumming—a trend that some academics and economists have attributed to the new 'creative class' that is propelled

by holistic approaches to collaboration, ideas, and economic growth (Howkins 2001; Florida 2012). This paper will critically investigate how rhythm and drumming is employed in these contexts—assessing the political discourses and ideological commitments that inform their practice, as well as considering how they are representative of the state of political engagement in neoliberal democracies.

Alan Stanbridge (University of Toronto). All the Rest is Propaganda: Jazz, Class, and Race in British New Wave Cinema.

In American movies of the 1950s and early 1960s, the use of jazz, whether as source or soundtrack music, tended to serve a preassigned semiotic role. Most often, jazz connoted the seamy underbelly of contemporary life, and the music became the ubiquitous soundtrack for movies featuring criminality and drug addiction – e.g. *I Want to Live* (1958), *The Man With the Golden Arm* (1955) – and served a similar function in an endless parade of police, detective, and private eye television series – e.g. *Peter Gunn* (1958-61), *Staccato* (1959-60). But if the nature and character of the jazz and jazz-inspired music employed in American films became increasingly codified along the lines established by composers such as Elmer Bernstein and Henry Mancini, an examination of the music employed in British films of the same era reveals a wider musical and semiotic range, and a willingness on the part of composers to move beyond these American archetypes. In the work of the English composer Philip Green, jazz is afforded a significantly broader set of signifying possibilities, encompassing issues of class and race in the context of the 'social problem' film and melodrama – see, for example, *Sapphire* (1959), *Flame in the Streets* (1961) and *All Night Long* (1962). This extended semiotic potential is similarly evident in John Dankworth's work for Karel Reisz, in both the Free Cinema documentary *We Are the Lambeth Boys* (1959) and the social drama *Saturday Night and Sunday Morning* (1960). In these films of British working class life, jazz fulfills a specifically political role – for a left-leaning film-maker such as Reisz, classical music represented the conservative establishment, while, in classic Frankfurt School fashion, popular music was regarded as an aspect of mass culture which was the subject of critique, whether implicitly (through its absence), or explicitly (through its presence). Hence, jazz was the music of choice. These distinctively English films therefore represent a significant – and significantly political – break with the often firmly circumscribed role of jazz in dominant American models.

Richard Sutherland (Mount Royal University). No Sign of Live: The Curious Absence of Live Music in Canadian Policy.

This paper examines the Canadian federal government's policies with respect to the live performance of music. Over the past decade the transformation of the global music industry has

left the value of recorded music sales at about half what they were a decade ago. As a result of the decline in revenues from recording, other activities, including merchandising, licensing and performance has risen accordingly have risen in importance as sources of music-derived income. Nonetheless, despite these developments, almost all of the Canadian federal government's policy pertaining to the music industry remains focused on recording artists and record labels. In particular, federal (and, for that matter, most provincial policy) singularly lacks any coherent policy directed at live performance. Few and limited sources of support and these funds are fragmented across various programs. FACTOR and MusicAction provide some funding for tour support but access to this is generally positioned as marketing for recordings. Support for concert promotion is non-existent, except for funds some of the more established summer music festivals in Canada via federal tourism programs. While there have been a few calls for a more a more coherent and thorough policy for live music, such calls have so far failed to achieve any significant results, beyond some very preliminary government funded studies on the industry. The relative lack of attention given to live music strongly suggests that there exists a hierarchy in the relative importance federal policy makers attach to different forms of musical labour. This paper explores some possible reasons for this, as well as why the situation may be changing.

Sandra Velasquez (Universidad Nacional de Colombia). Quand le musicien devient aussi producteur : un parcours qui joue en faveur des productions de musique traditionnelle.

L'autoproduction est une véritable aubaine en ce qui concerne la qualité des productions de musiques traditionnelles. L'informatique et les technologies de l'information et de la communication représentent aujourd'hui autant d'opportunités et de défis pour les musiciens. Les artistes publient leurs oeuvres dans le but de dépasser la dimension éphémère de la prestation scénique, pour se rapprocher de leur public, mais pour marquer également de leur présence l'espace artistique. La possibilité de jouir d'une production musicale n'est plus le fait exclusif des artistes liés aux majors; les musiciens disposent maintenant de petits studios à leur portée, et grâce à aux connaissances acquises dans les processus d'enregistrement, de promotion et de mise sur le marché de leurs oeuvres, il finissent par glisser du statut d'amateur à celui de professionnel. Les travaux de recherche entrepris sur la production indépendante des musiques traditionnelles en Colombie sont un bon exemple de ces pratiques alternatives mises en pratique par des musiciens autoproduits. Notre étude, travail mené en vue d'un doctorat en Communication, met en exergue les changements survenus au sein des musiques traditionnelles. En effet, si les musiciens ont tout d'abord été l'objet d'études avec les enregistrements "pris sur le vif" au cours de différents travaux de terrain, puis portés ensuite sur le marché international par les compagnies multinationales à la faveur du développement de la World music, ce sont eux qui assument aujourd'hui les risques liés à la production et qui décident des choix artistiques et autres de leurs oeuvres. Dans nos travaux, les parcours de vie des musiciens donnent à voir et mettent

en évidence l'autoproduction, en tant que structure autonome, comme une forme de résistance aux tromperies et autres manipulations dont les artistes de la musique traditionnelles ont eu à souffrir de la part de l'industrie de la musique.

Yun Emily Wang (University of Toronto). Noise, Sociality, and the Public Space in Taiwanese Night Market.

This paper examines the conflicts over "noise pollution" created in Taiwanese Night Markets. Drawing on works that demonstrate how noise, as sounds deemed out of place, justifies subjugation of those who make noise (Bijsterveld 2008; Schwartz 2011), I focus specifically on one genre of sound that occupies the space between noise and nonnoise: renao ("hot-noise"), or sounds of a festive crowd. Found throughout Southeast Asia under different names, renao is the manifestation of a culturally valued sonic aesthetic where the more boisterously heterogeneous of a soundscape, the better. The cacophony of renao represents a lively social life. Through renao, social relations are negotiated and heard. Taiwanese Night Markets epitomize renao: characterized by overabundance and multiplicity, the sociality enacted by renao in Night Markets is highly valued in Taiwan, and is considered emblematic of Taiwanese-ness. Renao is, however, also loud and can create disturbances for residents near the Night Market. In recent years as Taiwan strives towards a "modern" international image, the traditionally autonomous, grass roots Night Market is increasingly subjected to government regulations. Soundscapes of Night Markets are disciplined through forced relocations and renovations, often in the name of minimizing "noise pollution." Conflicts over the restructuring of Night Markets thus center on the epistemological status of renao: is renao a polluting noise or not? And what does it mean when a sonic emblem of Taiwanese-ness is deemed noisy in Taiwan? Based on examinations of the "noise pollution" rhetoric and by situating the debates over renao as noise within Taiwan's continuing nationalization, I argue that underlying these disagreements are competing ideologies of national legitimacy and cultural authenticity. Ultimately, by using conflicts regarding renao in Night Markets as a case study, this paper demonstrates that contestations over the control of public soundscape are deeply implicated in the social and political lives.

John Williamson (University of Glasgow). "For The Benefit of All Musicians."

This paper derives from the same archive work on the history of the British Musicians' Union. However, it will look more specifically at how the monies collected by record companies for the public performance of their recordings has (or has not) been passed on to the musicians who played on them. To do this it will examine the nature of the agreements between the copyright collecting agency, Phonographic Performance Ltd (PPL) and the Musicians' Union which were in place from the formation of the former in 1934 until the intervention of the

Monopolies and Mergers' Commission in 1988. From 1946 on, PPL made annual payments to the Union, which the MU decided to use "for the benefit of all musicians". However, the consequences of this arrangement have impacted on the Union ever since. In particular there have been a number of allegations made by members about the alleged misuse of these funds, with the subsequent rebuttals from union officials often being played out within the Union itself, in the media and the law courts. The paper will investigate the nature of the payments, the controversies around them and will then address three issues raised by them. The first relates to the question of the problematic employment relationship between record companies and musicians. The second will examine the role of both the Union and recording industry in defining what is "for the benefit of all musicians". Finally, the paper will highlight the ways in which this inclusive - yet ultimately facile - notion has underpinned the Union's subsequent relationship with the wider music industries. In particular it poses questions about the extent to which the agreements made in the 1930s and 1940s provide the starting point for a number of temporary lobbying alliances (notably over copyright matters) between the music industries and the Union which - contrary to their stated intentions - may not always be "for the benefit of all musicians".

Nicole Winger (Western University). The Supremes & The Copacabana, 1965: An Analysis of its Symbolism and Meaning.

During the tumultuous times of the Civil Rights Movement, Berry Gordy vowed to span racial boundaries by producing music that would become the "sound of young America". Motown Records crossover success in the 1960s was crucial to paving the way for acceptance of African Americans in the mainstream entertainment industry. In particular, the Supremes led the way, capturing the hearts of American culture and media through their glamorous attire, elegant dance moves, and accessible songs. They became mainstream television variety program staples and stars of their own mainstream television specials during an era known for racial and generational contention. This presentation will focus on how the Supremes were able to achieve mainstream commercial success in the entertainment industry by analyzing their 1965 performance at the Copacabana nightclub in New York City. Specifically, using archival primary research, as well as analyzing a multitude of secondary sources, this presentation will examine two main points. First, it will analyze the significance of the Supremes' performance at the Copacabana, by devoting special attention as to why Gordy was so determined to have the Supremes perform at the Copa, and analyzing in detail, what nightclubs stood for during this era. Secondly, this presentation will analyze why Gordy so adamantly wanted the Supremes to be the first Motown group to perform there. In particular, it will examine the politicized figure of the African American girl during the Civil Rights era and also discuss the importance of the Supremes as the first African American females to perform at the Copa.

Larissa Wodtke (University of Winnipeg). Public Service Announcements with Guitars: What Happens When Rock 'n Roll Becomes the Cause?

Due to rapid development in digital technology and its impact in the form of immaterial labour (Lazzarato), cognitive capitalism (Peters and Bulut), and "the commons" (Hardt and Negri, Commonwealth), many musicians are turning to crowdfunding platforms such as Kickstarter and Pledge Music, to support their artistic labour financially. These platforms, which reflect the perceived power of the what Hardt and Negri conceive of as the "multitude," allow musicians to manufacture scarcity in a post-scarcity economy through "value-added" items and services beyond the digital music itself, which by its very medium is no longer valuable in a capitalist economy (Wodtke). In examining the recent, successful crowdfunding campaigns of Amanda Palmer and IAMX, run via Kickstarter and Pledge Music, respectively, I will argue that these crowdfunding methods for raising capital utilize a rhetorical strategy similar to those of charities and fundraising drives for public service broadcasting. They use emotional appeals to persuade their fans to mobilize as activists for a moral cause, invoking language of temporality, including the "future of music" and "creating history together," not unlike previous musician-endorsed causes like campaign albums and mega-events of the 1980s (Lahusen). Representing their ethos as that of an authentic counter-force to the traditional corporate music industry, these musicians call a specific public of fans into being, a public who is permitted intimate access to the artist and whose affection is reciprocated. I would like to explore the implications of perceiving musical labour as a cause and a public service, especially in light of the varying levels of fan engagement permitted, which sometimes create a conflict between the rhetoric of collaboration and the request for funds to allow the artist to create quite separately from his/her fans.

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Melissa Hok Cee Wong (University of Cambridge). Performances on Record, Records in Performance: The Rise of Historical Consciousness in Popular Music.

In recent years, scholars such as Theodore Gracyk, Andrew Kania, and Albin Zak have argued that the song has been replaced by the recorded track as the primary output of popular music—one that fuses together song, performance practice, and production style as inseparable parts of a single musical work. As the track has taken on this central role in popular music, it has become the standard according to which the success of a live performance is evaluated. This is epitomized by the emerging trend of historically informed performance in popular music, in which tracks are treated as sonic texts to be faithfully re-created in live performance—a practice that has much in common with historically informed performance in Western art music in its application of historical aesthetic criteria to present-day performance. In this paper, I explore the trend of historically informed performance in popular music through a study of three Toronto-based event series that specialize in this approach: Loving in the Name Of, a bi-monthly dance party and live set “in celebration of the greatest hits of all time”; The Big Sound, a spin-off event that focuses exclusively on Motown hits; and Classic Albums Live, a touring concert series that recreates classic pop and rock albums live on the concert hall stage, “note for note, cut for cut.” Drawing on a year of ethnographic field research—including observations at rehearsals and concerts, interviews with the musicians involved, and analysis of the events’ media coverage—I show how these groups understand the recorded track as a sonic text embedded with evidence of performance practice and production style, and use it to inform their approach to live performance. By treating tracks not as disposable entertainment but as artworks and historical documents worthy of study and replication, this practice is indicative of what John Paul Meyers calls the rise of historical consciousness in popular music.

Alyssa Woods (Carleton University, University of Ottawa). "They don't see a paid actress, just what makes a bad bitch ": Lupe Fiasco's Commentary on the Labour of Gender and Race Performance.

This paper examines the role of the hip-hop performer as a labourer in the music industry, specifically the function of the performing artist to construct hip-hop discourses of gender, race and class. We take as our focus Lupe Fiasco's "Bitch Bad" (2012), a video that brings to the fore the problematic nature of gender and race performance in the genre of hip hop. We examine how Fiasco and video director Gil Green construct a multi-layered commentary that explores several performative roles: Fiasco's occupation as cultural critic is evident in both the content of the rap lyrics and his role as narrator in the video; the role of the male rapper is developed through a featured character who embodies the typical attributes associated with hip-hop masculinity; and the work of the female back-up dancer is presented as stereotypically subordinate to the male rapper. The labour process is integrated into the narrative of the video as we witness the rapper

and dancer dressing for work, performing on screen, and reflecting upon their work as they undress following the performance. As the camera's penetrating gaze reveals these behind-the-scenes perspectives, the viewer sees the performances as work, and as such, as artificial, thus as denaturalized constructions. The video closes with a historical reflection on black American performance roles through the invocation of Blackface imagery, juxtaposed with the more current "grillz," chains, guns, lipstick and bikinis common to hip hop. This direct comparison speaks to the intensely racist nature of the imagery from both genres. We examine how Lupe Fiasco's rap and video communicates a critical commentary on gender, race and class that is in keeping with the model of intersectionality developed by Anderson and Hill Collins (2010). The intersectional analysis presented by Fiasco and Green is a blistering critique of the racist and misogynist stereotypes perpetuated by the music industry.

Matthew Woolhouse (McMaster University). Heigh-Ho, Heigh-Ho, it's Off to Work We Go: The Influence of Employment Patterns on Music Downloading.

In the summer of 2012 the author entered into a 5-year data sharing and cooperation agreement with the Nokia Corporation, with the objective of developing a lab dedicated to the analysis of the Nokia's vast music-download database from sociocultural and musicological perspectives. Nokia currently has online music stores in some 40 countries, representing all areas of the globe; in total, over 11 million tracks are available in all genres. The data provided by Nokia cover a five-year period from 2007 to the present, which allows music-listening patterns to be studied longitudinally and at a global level. The dataset contains hundreds of millions of metadata downloads, with information pertaining to country, (anonymised) user, date, time, artist, genre, subgenre, etc. In line with the theme of the conference, the presentation will focus on the extent to which music downloading is influenced by patterns of work across twenty-four-hour, weekly and seasonal timescales. For example, in industrialized nations there is typically a surge in music downloading on Mondays as people prepare for their working week and its associated commute. Across a twenty-four period music downloading peaks in the mid- to late evening as people relax and (presumably) unwind. In addition, a secondary peak occurs at midday, during the workday lunch hour. These and other related download patterns raise the following questions. How do the dynamics of the working day influence genre selection? What are the overall tempo changes across the working day? Are some genres/artists more suited to pre-work than to post-work situations? And how are downloading patterns influenced by the work and cultural practices of various countries? The presentation will explore these and other questions, and in so doing will hope to illuminate the multiple ways in which music is used in relation to work across the globe.

Martin Zeilinger (York University). Resisting Intellectual Property in the Live Performance of Electronic Music.

John Locke's famous labor theory of appropriation holds that private property comes into being when labor is mixed with resources held in common; inflecting this perspective, I explore the labor of generating and performing electronic music live as a viable resistance to the quasi-automatic assimilation of music into cultural systems of exchange dominated by intellectual property law. Virtually all music is today subject to propertization and commodification; even alternative licensing models such as the Creative Commons, which independent musicians frequently use to sidestep IP law's restrictions on sampling and other transformative practices, are little more than an additional layer of property-based regulation. But music – as creative innovation, critical reflection, and simple playing – often wants to be relatively free from such considerations. In this paper, I show that in digital contexts, where emerging technologies facilitating creative copying, 'mashing up,' and collaboration have only thrown IP issues into sharper relief, one sphere within which musicians can experiment, collaborate, and play unencumbered by IP law lies in the real-time performance of live generated, non-recorded musical material. Here, the labor of live performance works to reverse the function Lockean theorists assign it: the laboring musician, instead of producing a 'fixed' piece, undermines the traditional commodifiable 'work' and 'score' underpinning the economic logic of intellectual property. I focus in particular on digital sampling and the practice of 'live coding.' The former draws on pre-recorded materials without needing to leave a fixed trace; the latter generates musical expressions live by writing executable, sound-producing computer code in real time. In their ephemerality, both can eschew the scope of IP very effectively. As always, we want to develop new ways for musicians to connect with audiences and creative communities, to innovate and make a living. In doing so, it's important to explore how new technologies of musical expression can resist the cooption of musicians' creative labor through a commercial apparatus that has not proven to serve us well.

Workshops / Ateliers

Building Working Class Culture and Solidarity through Music

Workshop Leaders: Tony Leah and Kevin Wrycraft

Kevin Wrycraft is an autoworker, union educator, and amateur musician/songwriter. Awakened by his union in 2001, he has been involved in many different levels of curriculum building and presentation. His passion for labour music (music with a working class consciousness) has remained a common thread throughout. When not working on the auto assembly line in Brampton or co-facilitating a local or national union education program, he can be found writing and performing music at political actions, picket lines, rallies, conventions & councils, retirement parties, etc.

Tony Leah works in the Education Department of the Canadian Autoworkers Union. A welder by trade, Tony was active in Local 222 of the union representing workers at the GM plant in Oshawa in different capacities over the years, including being on the bargaining committee in 1996 and taking part in the occupation of the Oshawa Fabrication plant. Tony writes curriculum for CAW education courses for union members, with a special interest in union history. He was a co-producer of "Karaoke Union Songs", probably the first ever CD of union songs with karaoke versions.

The CAW-McMaster University Labour Studies Certificate Program is a unique and innovative educational initiative that was formed through a partnership between the Canadian Auto Workers Union (CAW) and McMaster University in 1998. Since the program's inception, several hundred CAW members have enrolled in courses spanning a range of subjects including the political economy, international politics, social issues, and the arts. Over 100 CAW members have graduated from the program. Courses are currently offered at McMaster University and CAW union halls through in-class, video conference, self-paced online, and mixed formats in Hamilton, Oshawa, Oakville, Etobicoke, Brampton, St Catharines, Ingresoll, and Windsor. A centrepiece of this academic program is the *Labour History as Told through Music* course. This course is focused on providing students with an insight into the history of the labour movement through a review of the songs and songwriters that gave voice to its ideals and struggles, triumphs and defeats. Students explore the evolution of working class music and develop an appreciation of the links between working class struggle and the music and lyrics that emerged out of, and accompanied this struggle. The focus is on North American labour history and music, but international influences are referenced as well. The instructor is always an accomplished musician/vocalist and performances are part of each session. The course is delivered over four three-hour sessions, with some home assignments between each session. The following provides a brief summary of the issues and music explore in each session:

- The opening session provides an overview and introduces the key themes - workers, the working class, history from a worker's perspective, the power of music, music that is about, by or for workers. The idea of working class music, working class culture.
- Session two traces the efforts by workers to establish industrial unionism from the IWW in the early years of the 1900's, through a period of repression to the triumph of the Congress of Industrial Organizations in the 1930's. The songs associated with these epic battles help us understand the period, and played a role in what was happening.
- Session three is built around in-depth explorations of two songs in their historical contexts. "The Internationale" allows us to return to the period when a class-conscious working class movement first arose and starting challenging the direction of society. A 30 minute film by Peter Miller, *The Internationale* provides much of the background information. The second section is introduced by another documentary, *Strange Fruit* by Joel Katz. *Strange Fruit* is from a different time and perspective entirely. It is deeply rooted in the struggle against the racism of US society, strongly influenced by the legacy of slavery. Nevertheless, it has strong relevance to the workers' movement of the time and the political leadership that led to the victories of the CIO.
- Session four is built around the theme of "Resistance". This allows reference back to threads of earlier sessions to illustrate the theme. Topics explored include individual versus collective resistance, the question of identifying targets of resistance, the importance of identifying allies, and exploring the goals of resistance. Within this context, the course examines the role of songs and songwriters in resistance, and the broader role of culture as an element of working class resistance.

Our workshop for IASPM-Canada's *Music and Labour* conference will feature interactive components of the course led by an accomplished performer and program instructor. It will provide participants with an opportunity to explore some of the themes and music highlighted in the course and experience first-hand the teaching approach in this unique and innovative educational program.

Union Meeting Tonight! Group Singing of Labour Songs in the 30s and 40s as an Organizing Tool

Workshop Leader: Leo Feinstein (Independent Scholar)

This Workshop will bring participants right into the midst of a 1930s union organizing meeting. There will be slogans on the wall. The organizer will be dressed for the period. I will briefly talk about the union organizers I have met, the difficulties of organizing, and the need for solidarity against the arrayed forces of "them that sits above." Participants will be given song sheets. The union organizer will lead the meeting in a wide gamut of strong union songs of the 30s and 40s, with comments on relevant aspects of each song. Singing will be a capella, as it always was in these meetings. Good voices are not required – just lusty ones. We will sing songs that were set to gospel and other popular tunes. And Defiant songs – "We Shall Not Be Moved." And Songs of the fight to organize – "Talking Union Blues." And Songs of martyred heroes – "My Old Man." And Women's Songs – "Union Maid." And Humorous songs – "The Horse With The Union Label." And Songs of villains – "Casey Jones the Union Scab." And Songs of class struggle – "The Vaults Were Stuffed With Silver That the Workers Sweated For." And Farmer-Labor Songs – "They've Been Keeping Us Down By Keeping Us Apart." And Miners Songs – "Keep Your Hand Upon the Dollar And Your Eye Upon the Scale." And Songs of defiance – "We Made Your Machines, We Can Stop Them Too." Participants will come out of this workshop cum meeting singing "Solidarity Forever," and meaning it.

Film Screenings / Projections de films

Walls of Sound— A Look Inside the House of Records

Filmmaker: David Gracon (Eastern Illinois University)

Description: This documentary video (approximately 63 minutes) is a case study of the House of Records, a brick and mortar independent record store based in Eugene, Oregon. The store has been in operation since 1972 and it currently struggles to exist in the midst of digital downloading (both legal and illegal) and the corporate consolidation of culture (in terms of corporate chain, big-box stores and online music stores). The video is an ethnographic study that combines interviews with the owner and employees, as well as various customers of the store. The video addresses the socio-cultural significance and various folkloric narratives of the store on a number of levels. It considers how the store provides cultural diversity and alternative media, as they cater to the musical fringes and a broad range of musical styles. It is argued the store is akin to a library and acts as an archive of obscure and out-of-print music, where the store-workers share their musical expertise with the customers. The video also addresses the importance of the vernacular design of the physical space (the store is situated in an old house) and tangible musical artifacts, especially the "resurgence" of vinyl records. Lastly, it addresses the importance of face-to-face interaction as the store acts as a community gathering space between the store-workers and customers — one that is ostensibly anti-corporate, fiercely local and subcultural in scope.

Wavemakers

Filmmaker: Caroline Martel (Concordia University)

Wavemakers pursues the legacy of an electronic musical instrument as fragile as it is magical: the ondes Martenot. The Martenot is indeed so sensitive, so expressive, that nearly a century after its invention, musicians, artisans and scientists are still trying to unravel its secrets. Among them are the inventor's son, Jean-Louis Martenot, Suzanne Binet-Audet, the "Jimi Hendrix of the Martenot", and Jonny Greenwood of Radiohead. Integrating vérité, never-before-seen archival material and an entrancing soundtrack, this feature documentary explores the origins and workings of the Martenot, and draws us inexorably into its spell. A modern-day story set against a historical background, *Wavemakers* is a journey into the very heart of the mystery of music.