



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

Confounding Expectations 2022

Cultural Assimilation in Music and Its Authenticity

**May 9 & 10, 2022
Calgary, AB | Zoom
Graduate Music Conference**

Keynote Speaker: Dr. Jeremy Leong, UCSI University, Kuala Lumpur/Malaysia

Invited Speaker: Prof. Karen Keyhani, Tehran University of Art, Tehran/Iran

Invited Speaker: Dr. Tolga Tüzün, Istanbul Bilgi University, Istanbul/Turkey

Welcome



Welcome to the annual Graduate Music Society Conference *Confounding Expectations* with this year's theme *Cultural Assimilation in Music and Its Authenticity*.

The GMS Committee is delighted to carry on the tradition in 2022. Because of the ongoing pandemic and its risks, we decided to have the conference online again this year. It is with great pleasure that we welcome our speakers and attendees. Even though our welcome is in the online setup, we hope it creates

the sincere and gracious atmosphere we wish to reflect.

This year's topic was highly influenced by our team and the various cultures we represent. The thought of discussing the cultural differences and how it is symbolized in music was the most appealing theme among our other ideas. Thus, we chose the title of this year's conference as *Cultural Assimilation in Music and Its Authenticity*. We believe that experiencing, researching, and understanding the distinction in diversified cultures will bring humanity together while celebrating our differences.

We are honored to have Dr. Jeremy Leong from UCSI University (Kuala Lumpur, Malaysia) as our keynote speaker and Dr. Tolga Tüzün from Istanbul Bilgi University (Istanbul, Turkey) with Professor Karen Keyhani from Tehran University of Art (Tehran, Iran) as our invited speakers. We are honored that Dr. Laurie Radford will be able to join the Roundtable. We would like to extend our gratitude to them for investing their time and energy.

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

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

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

We wish you a pleasant and enlightening event!

Kayra Caner

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

Thank you

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

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

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

We express our gratitude to the former members of GMS Maria Mirakhmedova, Jason Young and Lauro Pecktor de Oliveira for their assistance in forming this conference.

We thank SCPA concert manager Kathy Race and digital specialist Satoko Brideaux for helping us organize our presence on the University of Calgary website.

We thank Abdullah Soydan, Melike Ceylan, Milad Bagheri Torbehbar, and the GMS Committee member Chetan Kohli for their help in terms of technical support.

Schedule Day 1

Monday, May 9				
Zoom Link Zoom Meeting ID: 961 4118 2360 Passcode: 805122				
Time (GMT-6)	Session Chair	Item	Presenter	Topic
8:45	Kayra Caner	Sign in, Welcoming remarks		
9:00	Saba Bidar	Roundtable		
10:00		Coffee-break		
10:15	Session 1 Dr. Laurie Radford	Paper 1	Logan Chai	<i>Finding Malaysia's Voice Through Musical Theatre: The Monocultural or Multicultural Way?</i>
10:45		Paper 2	David Daly	<i>Cultural Sensitivity, Borrowing and Appropriation in Opera</i>
11:15		Paper 3	Sarah Wilfong Joblin	<i>Tradition Evolving: an analysis of the tunes of Tommy Peoples</i>
11:45		Lunch		
12:45	Session 2 Dr. Adam Bell	Invited Speaker	Dr. Tolga Tüzün	<i>Founding Forms within Cultural Multiplex: A Personal Experience</i>
13:45		Coffee-break		
14:00		Lecture-recital	Mehdi Rezanja	<i>Gems of Radif: A New Rendition of Performing the Radif of Persian Music</i>
15:00		Coffee-break		
15:15		Lecture-recital	Kar-Chun Chiu	<i>A Modern Assimilation of Existing Compositional Styles through the Imagination of Jean-Michel Defaye</i>
16:15	Kayra Caner	Closing Remarks		

Schedule Day 2

Tuesday, May 10				
Zoom Link Zoom Meeting ID: 961 4118 2360 Passcode: 805122				
Time (GMT-6)	Session Chair	Item	Presenter	Topic
8:15	Kayra Caner	Sign in, Welcoming remarks		
8:30	Session 3 Dr. Laurie Radford	Keynote Speaker	Dr. Jeremy Leong	<i>Whither does it belong?: Music and its (mis)representation</i>
9:30		Coffee-break		
9:45	Session 4 Dr. Allan Bell	Paper 4	Noah Rosen	<i>Musical Mimesis and the Problematics of Appropriation in the Construction of Asian America</i>
10:15		Paper 5	Godwin Ogli	<i>An Examination of Culture Assertion and Issues of Modernity in Dantala's Ndeng-Deng Popular Music</i>
10:45		Coffee-break		
11:00		Invited Speaker	Professor Karen Keyhani	<i>The Concept of Dastgah in Persian Music and its Potentials in the Contemporary Music Composition</i>
12:00		Lunch		
13:00	Session 5 Crystal Tan	Short film	University of Calgary, Taylor Family Digital Library	<i>Fiddlers of James Bay</i>
13:30		Paper 6	Joel Kirk	<i>Issues of Black Representation and the Crossing Over of Sound: The Commodification of Soul in the Early Music of Whitney Houston (1985-1989)</i>
14:00		Paper 7	Matías Homar	<i>Contemplating the landscapes of identity through the union between music and poetry in Cuchi Leguizmán's music.</i>
14:30		Coffee-break		
14:45	Chetan Kohli	Lecture-recital	Edgar Girtain	<i>Assimilation as Active Process: One Composer's Perspective</i>
15:45	Kayra Caner	Closing remarks		

Speakers in order of presenting

Day 1

Roundtable

Monday, May 9 | 9:00-10:00 am

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Dr. Laurie Radford

University of Calgary, AB

Monday, May 9 | 9:00-10:00 am

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

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

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

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



Logan Chai

National University of Malaysia (UKM)

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

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Logan Chai is a current graduate student and research assistant at the National University of Malaysia (UKM) in the Institute of Ethnic Studies. He completed his Bachelor's Degree in Classical Music at UCSI University in 2019, majoring in classical piano. During his final year research project, he worked to document and research on a brief history of Malaysian musical theatre under his supervisor, Josephine Ang. Chai is currently working on his Master's thesis on popular Malaysian patriotic music and the phenomenon of unisonance under his supervisor, Dr. Shazlin A. Hamzah. He also works as a studio manager with KL City Opera, a Western opera company, since 2020.

Abstract

Finding Malaysia's Voice Through Musical Theatre: The Monocultural or Multicultural Way?

From the classic Show Boat to the groundbreaking West Side Story, all the way to rap-musical sensation Hamilton, musicals have very often interwoven themes of social injustice, racial prejudice and other pressing social issues into the stories told. From past to present, musical theatre has been an important tool for composers and storytellers to tell their stories to people of all walks of life.

Musical theatre in Malaya first appeared through Western musicals and operettas in the time of British occupation after World War 2, serving as entertainment for the British. The first documented Malaysian musical *Uda dan Dara* (1972) was an intimate musical portraying star-crossed lovers Uda and Dara separated by class divide. It was the first Malay musical ever produced and staged and has since enjoyed numerous amateur and professional revivals.

However, the local musical theatre scene in post-colonial Malaysia had troubling beginnings. In the aftermath of the May 13th, 1971, racial riots caused the Malaysian government to increasingly prioritize the *bumiputera* indigenous communities, mainly the majority ethnic Malays together with the *Orang Asli* and indigenous people of East Malaysia through economic and social policies. Thus, the 1971 National Cultural Policy (NCP) was introduced to attempt assimilation of the non-Malay ethnicities into the Malay ethnic culture. This was to synthesize a modern Malaysian culture based on the culture of the majority ethnic Malays in hopes of promoting racial harmony. In reality, the NCP focused its scope of national culture on acceptable specific Islamic-Malay culture and lead to censorship of non-compliant art.

Since then, many original pieces of Malaysian musical theatre have been composed and staged. A large majority of these pieces tell stories of contemporary Malaysians post-independence. This paper attempts to share a deeper understanding of the musical theatre scene in Malaysia and understand how composers and writers of Malaysian musicals attempt to represent a multi-ethnic nation through a Western art form and the possible obstacles faced during the composition and writing process. This paper also aims to discuss the issue of cultural representation in Malaysia; should its modern culture be synthesized through a monocultural or multicultural lens? [Back to Schedule: Day 1](#)



David Daly

University of Calgary, AB

Paper presentation | Monday, May 9 | 10:45-11:15 am

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

David Daly began his MA (Musicology) at the University of Calgary in Fall 2021 after completing his BA (Music), First Class Honors, from U of C in Spring 2021. David is a singer (baritone) with a long performance history with Calgary Opera Chorus and Bow Valley Chorus. His master's thesis will focus on operatic depictions of Western Canadian Mountain culture. David is also a retired energy economist with an MA (Economics) from McMaster University and an MBA from McGill. He serves on the board of The Calgary

Philharmonic Orchestra Foundation and volunteers with YMCA Calgary's high school math tutoring program.

Abstract

Cultural Sensitivity, Borrowing and Appropriation in Opera

Throughout its more than four-hundred-year history, the music drama genre of opera has been immersed in issues of cultural sensitivity, cultural borrowings and even cultural appropriation. Claudio Monteverdi debuted his *L'Orfeo* in 1607 in Mantua, it became the first recognized opera with full, through-sung music drama, a major evolutionary step over the then common practice of musical intermezzos in between acts of stage dramas. Monteverdi and other prominent composers and musicians had debated the nature and state of music at the end of the 16th century in their Florence music think tank. From these discussions came the notion of returning music to its perceived, or some might say imagined, ancient 'greatness' by embracing Ancient Greek notions of music as an integral part of stage drama, not just as ornament. Of course, no recordings of the ancient Greeks performing existed, either then or now, so the Florentines conjectured a new art form of through-sung drama.

For the birth of a new art form Monteverdi chose the ancient Greek legend of Orfeo as subject matter, both for the obvious nod to Ancient Greece and because the legend of Orfeo embodies the transformative power of music and song. However, Renaissance/Baroque composers did not concern themselves with the 20th- and 21st-century considerations of whether it would be appropriate for Italian composers to, in essence, appropriate a cultural heritage of Greece, to be performed by non-Greeks, to be sung in the non-Greek language of Italian, and to launch a commercially successful artistic venture without thought of royalties or other reparations for the appropriation or borrowing of what should legitimately be considered Greek intellectual property!

Opera over the last four-hundred years is full of stories about and based in cultures other than those of the composer or the expected audience. Often this is in fulfillment of audience and impresario expectations that the music drama depicts empathetic emotional circumstances but in characters and situations distanced from the mundane everyday experience of audiences. This serves two purposes: to

provide the necessary element of spectacle and heightened drama anticipated by audiences, and to demonstrate common sympathetic emotional circumstances across seemingly different cultural settings. This paper presents and discusses a few specific examples of cultural borrowings and appropriations in some of the most popular operas from a composition perspective, performance perspective, and cultural intellectual property perspective. The question will be raised as to whether cultural sensitivity is sufficient or whether other measures are necessary to not be labelled as cultural appropriation. [Back to Schedule: Day 1](#)



Sarah Wilfong Joblin

University of Oregon

Paper presentation | Monday, May 9 | 11:15-11:45 am

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Sarah Wilfong Joblin is a violinist, fiddle player, recording session arranger, and violin educator based in Nashville, TN, and Eugene, OR. Sarah grew up playing Irish tunes in Chicago pubs, and her passion for fiddle has resulted in two solo albums of fiddle music. Her playing and arranging have been featured on numerous recordings, and she has performed around the globe. Sarah received her B.M. and M.M. from Middle Tennessee State University and is currently pursuing a D.M.A. in violin performance at University of Oregon.

Abstract

Tradition Evolving: an analysis of the tunes of Tommy Peoples

When we think of Irish dance music, we might imagine music shrouded in the mists of time: tunes that were old enough to have worn away their known authorship by the time they were recorded in the 1920s, passed on from generation to generation through oral tradition. While tunes of this type make up the bulk of the traditional Irish repertoire, there is a growing body of work by living (or recently deceased) composers from the 20th and 21st centuries that has been absorbed into the tradition. A convergence of forces is necessary for tunes to make the transition from ‘novelty piece by ‘X’ composer’ to ‘widely accepted performance staple;’ it appears, however, that certain composers are more able to bridge that gap than others. Irish fiddler-composer Tommy Peoples (1948-2018) is known for both his brilliant fiddle playing and his original tunes. His pieces are performed by professionals and amateurs alike, disseminated both through recordings and informal music gatherings at pubs, homes, and festivals.

This paper examines three compositions by Peoples and seeks to tease out what characteristics have allowed these tunes to permeate the membrane into the realm of ‘traditional.’ Using close harmonic and melodic analysis, I have measured his tunes against a list of characteristics that are frequently found in traditional tunes and found that Peoples in turn both conforms with and defies convention. Setting Peoples’ tunes in historical and cultural context provides a more complete appreciation for the work of this folk composer. [Back to Schedule: Day 1](#)



Tolga Tüzün - Invited speaker

Istanbul Bilgi University | Monday, May 9 | 12:45-1:45 pm

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Tolga Tüzün is an electro-acoustic music composer and a performer. He started taking classical piano lessons at the age of eleven. After receiving his BA in Political Sciences, he studied at the Istanbul Technical University, Center for Advanced Music Studies for MA and at CUNY Graduate Center for Ph.D. in Music Composition. He studied composition with David Olan and Tristan Murail in New York and Philippe Leroux in Paris where he participated in the composition and computer music course at IRCAM during 2005-2006. He is a professor at Istanbul Bilgi University Music Department.

Abstract

Founding Forms within Cultural Multiplex: A Personal Experience

Jazz and contemporary classical music came into my life very early on, when I was 14 years old. Later, when I became a composer in contemporary classical music, I started to investigate the fluidity of musical material, musical ideas that take various forms under various contexts. My compositional process is shaping such ideas into models and subsequently—sometimes even, simultaneously— using them to generate various musical parameters. The remnants of musics of indigenous people of Anatolia, the piece of land that housed many civilizations throughout the centuries, added up to those models lately in my occupation. Notwithstanding its political ramifications, I explore those models and undertake the challenge they pose. [Back to Schedule: Day 1](#)



Mehdi Rezaia

University of Alberta, AB

Lecture recital | Monday, May 9 | 2:00-3:00 pm

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Mehdi Rezaia, born in Abadeh, Iran is a composer, santur player, and researcher. He started music at age 13 and studied the advanced method of santur playing under Ardavan Kamkar in Tehran. He co-founded Baarbad music in Toronto with Toloe Roushenas and has performed numerous with many local and international musicians including Salar Aghili, Keivan Saket, Hossein Behroozinia, Sinfonia Toronto. His music projects have been supported by grants from Toronto Arts Council, Ontario Arts Council, Edmonton Arts Council and Canada Council for Arts. He has been music advisor to Iranian Heritage Day at the Royal Ontario Museum and artistic advisor to Tirgan Festival in Toronto.

He has a BFA and MA in music composition from York University and an MA in ethnomusicology at the University of Alberta. He is pursuing his Ph.D. in ethnomusicology at the University of Alberta supported

by Social Science and Humanities Research Council. His interest is in contemporary classical music of Iran inside and abroad the country; the impact of politics, migration and globalization on its performance, composition, and dissemination.

Abstract

Gems of Radif: A New Rendition of Performing the Radif of Persian Music

Radif (literally ‘row’, ‘series’) is considered the central repertoire of Persian/Iranian art music (Nettl 1987, xi; see also Khatschi 1962, Gerson-Kiwi 1963, Zonis 1973, Tsuge 1974, Farhat 1990, During 1991). It is a compilation of twelve groupings of modes called *dastgāh* in an order, with about three hundred melodic pieces called *gusheh* subject to improvisation. In 2009, radif was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO. It is a unique system of sound creation that was consolidated during the nineteenth century by the Qajar court musicians who played tar (Iranian long-necked).

“Gems of Radif” is a new style of performing radif with the 9-bridge santur (Iranian hammered dulcimer). Traditionally the *gushehs* of radif are performed by improvisation. In the past twenty years it has been observed that spontaneous extemporization (*bedāheh navāzi*) has been largely replaced by performance of set metric pieces on stage and on music albums (Naqvi 2017). “Gems of Radif” aims to introduce the performance of the radif in a new rendition. In this program the source is the radif of Mirza Abdollah, one of the most influential pedagogical radif. Three essential elements have been employed in this rendition. First, a new tuning system for the santur which enables the performer to execute certain *gushehs* in three registers simultaneously. The traditional tuning system of santur enables performer to execute a *gusheh* in one or maximum in two registers. Second, by paying a special attention to ‘silence’, the characteristics of *gushehs* have been slightly modified. The prolonged silence between some phrases encourages the listener to pause and enjoy the ‘gems’ which I define as small but complete phrases inside the *gushehs*. Third, employing contemporary and extended techniques of santur in performing a very old repertoire. In addition, I have extended the range of dynamics from pianississimo to fortississimo, compared to the traditional range from mezzo-piano to mezzo-forte.

This new interpretation of radif contributes to the scholarship (e.g., Nooshin 2015, Simms & Koushkani 2012, Wright 2009) which advocates for the better understanding of creativity of Persian classical music.

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Kar-Chun Chiu

Boston University

Lecture recital | Monday, May 9 | 3:15-4:15 pm

[Zoom Link](#) | **Zoom Meeting ID: 961 4118 2360 | Passcode: 805122**

A native of Hong Kong based in Boston, Tommy Kar-Chun Chiu has made appearances in major cities across Asia and North America as a musician and educator, including a recent solo performance with the University of British Columbia Chamber Orchestra after being named as a finalist of the Vancouver Symphony Orchestral

Institute Concerto Competition. Outside of performing, Tommy teaches brass extensively both online and in person. He currently serves as the brass faculty of the Performing Arts Center at MetroWest and maintains a private studio of students of all ages located throughout the United States and Hong Kong. Tommy holds degrees from The Chinese University of Hong Kong and Rutgers University, where his principal teachers included Jarod Vermette of the Hong Kong Philharmonic and Colin Williams of the New York Philharmonic. Currently, he is a doctoral candidate in brass performance at Boston University under the tutelage of Toby Oft, Principal Trombone of the Boston Symphony Orchestra.

Abstract

A Modern Assimilation of Existing Compositional Styles through the Imagination of Jean-Michel Defaye

French composer Jean-Michel Defaye (1932–) composed a collection of pieces for trombone and piano that assimilate the prominent styles of six giants in music history, ranging from Vivaldi to Bach, from Schumann to Brahms, and from Debussy to Stravinsky. In this lecture recital, I examine the collection of *À la Manière de (In the Manner of)* with a focus on *À la Manière de Schumann, de Debussy and de Stravinsky*, and concentrate on three basic musical aspects that are particularly noteworthy to each emulated style. By exploring Defaye's choices on melody, harmony and rhythm that bring resemblance to the familiar musical languages of Schumann, Debussy and Stravinsky respectively, I argue how the composer adapted the musical practices convincingly from a cultural and technical standpoint without literally transcribing any music of the past.

Furthermore, I discuss how Defaye's assimilation compellingly realizes the trombone as a solo instrument capable of presenting diverse compositional styles. Especially due to the total lack of solo works written by the emulated composers, his contribution helps promote the selected styles among the trombone community. By studying the three presented works for instance, trombonists are expected and encouraged to broaden and deepen their knowledge of Schumann's melodic writing, Debussy's harmonic language and Stravinsky's rhythmic manipulation. Defaye's assimilation therefore favorably serves as a valuable educational resource and a stylistic set of showpieces for trombonists, providing appropriate challenges with idiomatic writing and illuminating the styles commonly found in the orchestral scene.

Ultimately, with his successful assimilation of distinguished styles in the history of classical music, Defaye stays relevant and pays tribute to the classical music canon, a tradition that he always retains. Meanwhile, the French composer remains authentic regardless of the musical borrowings and expresses his very own musical identity, highlighted by his fondness and mastery of writing for trombone.

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Day 2



Jeremy Leong - Keynote speaker

UCSI University, Malaysia | Tuesday, May 10 | 8:30-9:30 am

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Jeremy Leong was the former Head of Postgraduate Studies and Assistant Professor of Musicology at UCSI University Institute of Music in Malaysia. He received his Ph.D. in historical musicology at the University of Wisconsin-Madison and the Graduate Certificate in Southeast Asian Studies with emphases on ethnomusicology, history, and cultural studies. He has broad cross-cultural, interdisciplinary research interests that include “German philosophical and musical influences in China,” “Jewish musical diaspora in China,” “Music and the Chinese diaspora” and “Music and the COVID-19 pandemic in Malaysia,” just to name a few. He has published with *Grove Music Online*, *Notes*, Ashgate, Routledge, and the *Journal of Music, Health, and Wellbeing (JMHW)* among others. He also served as co-editor for a special issue entitled “Musicking through COVID-19: Challenges, Adaptations, and New Practices” published in *JMHW* last year. He has presented his research at the annual meetings of the American Musicological Society and the Society for Ethnomusicology, the World Conference of the International Council for Traditional Music (ICTM) and the International Congress of the International Musicological Society, among others. His conference paper on the music of Austro-German Jewish refugees in wartime Shanghai was conferred an “honorable mention,” the only award given for the competition at the 2007 ICTM Study Group for Musics of East Asia Conference held at the Shanghai Conservatory of Music. For his work, he has received research grants from Harvard, the University of Chicago, and the University of Wisconsin-Madison. He has served as a peer reviewer for Syracuse University Press and was invited as a guest speaker and a panelist at the University of Gothenburg (Sweden) and the Universiti Kebangsaan Malaysia respectively. Currently, he is working on a book on *xinyao* and the Chinese Singaporean identity. At UCSI Institute of Music, he taught both Western art and popular music as well as music research methods.

Abstract

Whither does it belong?: Music and its (mis)representation

Representation connects meaning and music to culture. Representation is an essential part of the process by which meaning is produced and exchanged between members of a given culture, as well as across cultures. Positive representation can help to break down stereotypes; in which the latter can be injurious to individuals and limiting to a particular society. When a group of people is always represented in a negative light, it strongly alters the manner in which others see them, as well as the way they see themselves. Discourses on issues about musical borrowing and its authenticity are highly beneficial as they help us to deepen our understanding of musico-cultural representation. Research areas on these

fronts are varied and flourishing. Alison Huber (2013) reframes the relationships between dominant and subordinate cultures in popular music through the perspectives of cultural studies. Taking a sociological approach, Jonathan Tummons (2008) explores the authenticity of rap lyrics and argues that the “black” cultural identity is being typecast because of the widespread assimilation of black cultural expression into the larger popular white culture. In defining the essence of “Chineseness,” Frederick Lau (2018) examines the historical basis of polycultural synthesis in Chou Wen-Chung’s music. Song Myoung-Sun (2019) examines the sociocultural meaning of hip hop and the notion of “Koreanness” in Hanguk hip hop in South Korea. Yet even the idea of what constitutes “authenticity” in music is brought into question by some scholars. Regarding the intangible cultural properties, Shino Arisawa (2016) highlights the arbitrary decisions involved in differentiating between “classical” and “folk” performing arts as authentic representations of Japanese traditional musical form. David Grazian (2004) explains how musical authenticity is invented by depending on stereotypes and urban myths to construct the economy of Chicago’s blues scene. The representation of musical authenticity and the manner in which ethical issues and musical borrowing intertwines, bear 2 far-reaching consequences that have political, social, and/or cultural significance. While by no means exhaustive, through the examination of several case studies, I hope this paper serves as a platform to spur discussion and to broaden the exchange of ideas so as to usher in fresh perspectives about musical borrowing and authenticity. [Back to Schedule: Day 2](#)



Noah Rosen

Columbia University

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

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Noah Rosen is a PhD student in Ethnomusicology at Columbia University. Originally from Berkeley, California, he holds a BM in Jazz Studies/Bass Performance (2018) and an MA in Interdisciplinary Studies (2020), both from New York University. His research focuses on cross-cultural production and interethnic solidarities between peoples of the Asian and African diasporas in the United States, particularly as these discourses are mapped onto avant-garde and contemporary jazz expressions. His work explores these issues as they relate to global politics, migration, critical race theory, and anticolonialism.

Abstract

Musical Mimesis and the Problematics of Appropriation in the Construction of Asian America

As conceptions of racialized sonorities have become entwined with paradigms of power in the development of global Westernization, discourses of cultural appropriation often become ethically overdetermined with little consideration given to racial dynamics outside a Black/white racial binary. While many Asian American musicians claim that playing jazz or hip-hop are key components of their identity despite the music’s Black American origins, negative charges of such appropriation can often be located towards them in various popular media and social forums. Such claims implicitly assimilate Asian

Americanism into the realm of whiteness as constructed within the racial binary, relying on essentialist notions of authenticity and eschewing the nuances of panethnic formation and histories of interethnic collaborations. How then does one sound Asian American? Can one sound “authentic” when one’s ethnoracial self-identification is always at least somewhat predicated on the culture of others?

This paper hypothesizes Asian American identity formation as a process of mimetic faculty, in which music is a unique cultural arena where fundamental notions of what constitutes Asian Americanism are negotiated by musicians in various contact points with Black American cultural productions and associated political orientations. I foreground mimesis as a framework that is inclusive of concerns regarding cultural appropriation while problematizing notions of authenticity upon which racial binaries are founded, and assert a decolonial potentiality in the copy and contact between panethnic minority groups as a collective, resistive practice against white supremacy and hegemony. Consideration here is given to the works and lives of Asian American jazz musicians who began organizing their own political and social consciousness during the 1980s and 1990s — namely Jon Jang, Francis Wong, and Fred Ho — aligning with and rearticulating the messaging of Black Liberation organizations in tandem with the free expression heard in the music of the jazz avant-garde. [Back to Schedule: Day 2](#)



Godwin Ejembi Ogli

Federal University Lokoja, Kogi State, Nigeria

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

Zoom Link | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Godwin Ejembi Ogli is an African Music researcher who obtained his M.A. and Ph.D in African Music from the University of Ibadan and currently teaches in the Department of Music, Federal University Lokoja, Nigeria. Before taking up appointment with the Federal University Lokoja in January 2022, he was a senior lecturer in the Department of Music, University of

Jos, Nigeria. He has researched into the music of the Idoma people in Benue state, ethnic popular music of some of the people on the Jos Plateau and indigenous gospel music in the middle-belt area of Nigeria. His current researches are in the music of the Ron people on the Jos Plateau, Gbagyi people in Abuja as well as ecomusicology as expressed in indigenous music in Nigeria.

Abstract

An Examination of Culture Assertion and Issues of Modernity in Dantala’s Ndeng-Deng Popular Music

Maintaining balance between cultural authenticity and modern unoriginal contexts and audiences have been a matter of concern to many African artistes and enthusiasts. Artistic acceptance, impact and popularity is the pursuit of every performing artiste. However, in a globalized and rapidly changing world, the pursuit of cultural authenticity through cultural assertion yet incorporating musical features that are not indigenous for purposes of adapting the music to a non-traditional audience have been approached in different ways by different artistes. This article examines Dantala’s *Ndeng-deng* popular music in Plateau state of Nigeria and how he negotiates between asserting culture and modernity. Although Ngas

by ethnicity, Dantala's music is appreciated and perceived as representing Plateau people and Nigeria as a whole. His passion for cultural authenticity through promoting Ngas musical tradition explains his unapologetic preference for adopting *ndeng-deng* music as his popular music style on every performance stage locally and internationally. The research obtained all necessary data required for this study through interviews, observing Dantala and his group perform, literature review as well as analysis of his recorded music. Data obtained were translated from local language into English where necessary, while the music and general performance were analyzed using ethnomusicological paradigms to determine the level of departure or otherwise from Ngas traditional *ndeng-deng* musical pattern. The research reveals that Dantala believes that as an artiste who developed through African traditional music, he is under obligation to promote African music on the world performance stage. Similarly, African artistes need to consciously promote their cultural heritage and identity through music even when incorporating foreign musical materials in keeping pace with modernisation. This is to avoid artistic and aesthetic neo-colonisation especially when the upcoming generation are becoming increasingly alienated from their culture through modern media even when they are around their culture areas. [Back to Schedule: Day 2](#)



Karen Keyhani - Invited speaker

Tehran University of Art | Tuesday, May 10 | 11:00 am – 12:00 pm
[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Karen Keyhani (b.1979) belongs to the new movement of contemporary music in Iran. A movement that has its roots equally the same in Persian classical, in music of the region and in Western Contemporary Classical Music. As a composer and santour virtuoso he has been inspired by contemporary and classical poetry as well as traditional music.

Karen's music covers a wide range of contemporary classical, Persian traditional, collaborative improvisation, and music for theatre, performance art and children's musical theatre. His music is performed by several ensembles/orchestras such as Tehran Symphonic Orchestra, Divertimento (Milan), Musikfabrik (Germany), Proton (Switzerland), Mise-en (New York City), Matka (Geneva), Maroon Trio (Kansas City), London New Wind Festival ensemble, YCMF Indonesia, Tehran Chamber orchestra, Nivak ensemble and Talalyan Quartet among others. Thus far, he released seven solo and collaborative albums in Iran and United States and his scores have been published by Mahoor Institute of Culture and Arts in Tehran during recent years.

Karen Keyhani was selected in 2013 by *République et canton de Genève* and EOFA (Embassy of Foreign Artists, Geneva) as composer in residence (one of three residents out of 200 artists) for a joint project with MATKA ensemble of contemporary music.

Keyhani's piece *As Far As Possible* for santour and ensemble was performed in 60th Venice Biennale of Contemporary Music by Divertimento ensemble conducted by Sandro Gorli, October 2016.

He is a lecturer on Contemporary Music Notation and Composition in Tehran University of Art and The Music School for Girls, Tehran, since 2011. As a guest professor he has made number of seminars and master classes on Persian classical music and microtonal music in HEM (Geneva music university), GMTH

seminar of music theory (Switzerland), Verdi Conservatory (Milan, Italy), Bilkent University (Turkey), ISI (Indonesia) etc.

Abstract

The Concept of Dastgah in Persian Music and its Potentials in the Contemporary Music Composition

The tradition of Persian art music, also known as Persian Classical Music, includes twelve modal systems, known as Dastgahs. Each Dastgah consists of a cycle of few modes and represents a group of skeletal melodic models on the basis of which, a performer improvises or produces extemporized pieces.

In this presentation, after introducing the modal system of Dastgah I will briefly talk about its rhythmic, metric and ornamental elements, and at the end I will share a few pieces of mine to demonstrate how I have used these elements. [Back to Schedule: Day 2](#)



Joel Kirk

SUNY University, Buffalo

Paper presentation | Tuesday, May 10 | 1:30-2:00 pm

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Joel Kirk is a composer and researcher currently studying for a PhD in music composition at SUNY Buffalo under David Felder. He simultaneously holds a Presidential Fellowship and Social Impact Fellowship there, teaching undergraduate courses in music theory and music in film. Joel previously studied at the University of Huddersfield under Aaron Cassidy, studying musicology with Catherine Haworth. He has won several awards as a composer and has had his work performed by some of the world's leading chamber ensembles. He has also had textual research published in the *Fields (University of Huddersfield) Journal*. Joel's work and research are broadly characterized by an interest in social anxiety, stemming from his growing up with a speech impediment as a child and living as an LGBTQIA+ identifying individual in today's still somewhat polarized society.

Abstract

Issues of Black Representation and the Crossing Over of Sound: The Commodification of Soul in the Early Music of Whitney Houston (1985-1989)

By the late-1980s, Whitney Houston was one of the leading female pop stars of the decade. With two number one albums, seven consecutive number one hit songs, and over 40 million records sold, there was no doubt that she was at the top of her game. However, all was not well in the reception of her music and image. At the 1988 *Soul Train Awards*, Houston was famously booed by the audience in attendance. Given the *Soul Train Awards* had long-celebrated the crème-de-la-crème of Black musical talent, Houston was naturally thrown by this negative reception from her own community.

Born into a highly musical family consisting of Grammy-winning artists such as Cissy Houston (mother), Darlene Love (godmother), Dionne Warwick (cousin), and Aretha Franklin (honorary aunt), Houston was exposed to a plethora of Motown, Soul, and gospel influences from an early age. After being signed to

Arista Records under the watchful eye of Clive Davis in 1983, her subsequent rise to stardom was not only fast, but also highly calculated by the white-centric hierarchy of leading industry professionals. Drawing in the work of Tricia Rose, Keith Negus, Kristin Lieb, and Kyra Gaunt, I use this paper to analyze the early sound of Whitney Houston through the systemic oppression of Black, female artists in the American mainstream music industry across the mid-late 20th Century. Was her boozing at the *Soul Train Awards* a general demonstration of anger against the white-centric crossover sound of mainstream Black artists, or was it an expression of anger at Houston herself for not conforming to often-stereotyped manifestations of Blackness that have historically characterized the lived experiences of many Black-identifying individuals? Emerging artists such as Doja Cat, Sza, and Cardi B are living proof that the precarious issue of cross-over sound is one that remains just as prevalent over 30 years later. With this question in mind, I discuss how the 1988 *Soul Train* debacle was the catalyst for Houston's move to a more urban sound and image at the dawn of the 1990s, thus influencing her life and aesthetic choices for the rest of her career. [Back to Schedule: Day 2](#)



Matías Homar

University of Buffalo, NY

Paper presentation | Tuesday, May 10 | 2:00-2:30 pm

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Matías Homar was born in Salta where he began to study guitar at the age of 14. At the age of 17 he began his studies at the Faculty of Arts of the UNLP. There, he begins his studies of Composition and graduates as Professor and Bachelor. He is currently ABD for his Ph.D. in Composition at the University of Buffalo, NY.

He has worked as a Theory assistant at UNLP and at primary and secondary schools, in addition to providing workshops and courses for artists.

He participates in Imaymana Dúo as a composer and performer releasing two albums to date. As a researcher he presented in Argentina, Cuba, the United States, Spain and Canada.

Between 2010 and 2021 he premiered different works in Argentina, Chile, Denmark, and the United States. And currently he develops his own interactive devices to make music.

Abstract

Contemplating the landscapes of identity through the union between music and poetry in Cuchi Leguizamón's music.

Gustavo "Cuchi" Leguizamón was one of the most revolutionary artists from Salta, Argentina. Through his music, paired with poems from other artists, he was able to convey the intricacies of the sociopolitical and cultural context of his time and society. Therefore, the union between music and text becomes the essence of the process of renewal in the popular culture that later become known as the "Nuevo Cancionero."

Departing from the idea that ‘the interplay between music and poetry focuses on the mode in which the musicalized poetry is articulated with the Latin-American culture and identity’ (Figueredo, 2005), artists like Leguizamón leave a critical hallmark and reinterpret the social phenomena. They do so by bringing forth a clear vision on the existence of multiple truths that coexist in a complex world away from the teleological simplifying vision. One of his concerns was to leave proof that local cultures have a profound meaning in and of themselves whilst also having relevance in terms of broader social issues and movements. Hence, the imagery created by means of poetry and music in the Nuevo Cancionero is based on local and living figures that can symbolize the actual struggles and ways of living in the contemporary world.

By analyzing Leguizamón’s pieces, I will argue that his conception of art is tightly connected with a strong sense of identity and linked to the specificities of the land that he inhabited. Hence, Kusch’s ideas on the ‘geoculture’ and the contemplation of the landscape become integral parts of interpreting these pieces.

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Edgar Girtain

Suny Buffalo University

Lecture recital | Tuesday, May 10 | 2:45-3:45 pm

[Zoom Link](#) | Zoom Meeting ID: 961 4118 2360 | Passcode: 805122

Mg. Edgar Girtain, Director of the Casa de las Artes at the University of Southern Chile, is a composer and pianist originally from the United States.

Critically acclaimed (New York Times, Denver Post), he writes “immediately captivating” music that is valued internationally by professionals and amateurs alike. His formal training began at Ithaca University in 2006, where he studied with the eminent wind band composer Dana Wilson. He later earned his B.M.

in Music Education from Rutgers University. Graduate studies briefly took him to Princeton and Rutgers, where he studied with Tarik O'Regan, Robert Aldridge, and Charles Fussell, eventually earning a master's degree in music composition.

Between 2012 and 2016, Edgar worked as a freelance musician in New York, held positions as a church organist at Trinity Episcopal Church in Allendale and Holy Trinity Lutheran Church in Garfield, a music teacher at Northern Highlands Regional High School, and as a piano instructor at the Mason Gross School of the Arts Extension Division. During this time he collaborated with groups such as the Northwestern University Women's Choir, members of the American Brass Quintet, the Imperial College Sinfonietta in London, the Arapahoe Philharmonic in Denver, the New Brunswick Chamber Orchestra, the military band at the University of Caldwell, the Tri-State Brass Society and the New York Russian Chamber Choir, to name a few.

In 2016, Edgar began teaching as a teacher at The American School, a private catholic school in Puerto Montt. As a pianist in Chile, Edgar specializes in contemporary music, frequently giving solo piano recitals in places like the Bosque Nativo Art Gallery and the Diego Rivera Theater or collaborating with ensembles such as the *Nucleo de Experimentación Sonoro* (NES). In 2019 he began his PhD studies on scholarship at

SUNY Buffalo University with David Felder in addition to assuming direction of the *Casa de las Artes*, and in 2020 founded the *Foro de Compositores del Sur*, a collective of more than fifty composers living between Santiago and Punta Arenas.

Abstract

Assimilation as Active Process: One Composer's Perspective

For a composer living in a foreign country, assimilation is like the tortoise in Achilles' foot race: a constantly moving target, eternally out of each. And while each newly composed work can be understood as a milestone on the path to assimilation, where that path ends is an open question. After all, who gets to decide when the assimilation goal has been reached? What does assimilation ultimately sound like? What if the desire to assimilate comes from one party only, or is complicated by historical colonial narratives? Can it be faked? Is assimilation even a goal worth aiming for in the face of more pressing existential challenges?

In this lecture recital I grapple with these questions via a critical view of my own compositional output, composed as an American living in rural southern Chile between 2012 and 2021, arguing for an understanding of assimilation not as an end unto itself, but as the ongoing process of continuous negotiation between cultures, self, and other, made manifest through the production of artistic artefacts and social action. I consider works like *Views of Llifén* (2013), *Trio for Flute Violin and Cello No. 1* (2012), *Infinity Sunset* (2018), *Quarantine Songs* (2020) and *Zondek Songs* (2021), which represent different points on a continuum of assimilation, as well as discuss the work of the *Foro de Compositores del Sur*.

I argue that the assimilation process itself is inherently subconscious and richly multifaceted, with inputs from lived experience often producing diverse and even contradictory outputs. Although contact with the "other" may introduce new elements into an evolving musical language, it is equally likely to produce an opposite inward reaction, sharpening expression of the self and clarifying a connection with one's origins. How this dynamic plays out in the Chilean context specifically, where musical realities are continuously subject to extreme adverse conditions that inhibit the realization of many kinds of music, requires acute self-awareness, careful management of different realities, and constant creativity and flexibility to navigate successfully. [Back to Schedule: Day 2](#)

Job Aid to Log into Zoom

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

- *Getting started 1:* Please make sure you have updated your Zoom to the latest version. You can do so by signing into your Zoom desktop client, clicking on your profile picture, and then clicking on **Check for Updates**. You can also access this [link](#) for more detailed instructions.
- *Getting started 2:* We strongly recommend you connect your computer to your router with an **ethernet cable** as it will improve the quality of your internet connection.
- *Getting started 3:* For each day you will be given a **meeting ID**. To join the session you wish to attend, you can sign in to your Zoom desktop client, select the option **Join**, and add the **meeting ID** number. You can also access this [link](#) for more detailed instructions. You will also need to enter a **passcode** (which will be the same for both days): **805122**.
- *During the sessions 1:* We kindly ask that you mute your microphones when you are not presenting. To ask a question, you can click on the **Raise Hand** option (see [link](#) for more information). The moderator/session chair will then pin your video together with the lecturer/performer and will unmute your microphone.
- *During the sessions 2:* Please feel free to reach out in case you have any issues. You can do so by sending a private message over at the chat box or email. We will always have members online and available to assist you during the conference.
- The University of Calgary has made available a webpage with detailed instructions on using Zoom. Please feel free to visit this [link](#) to learn more.

About us

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

Annual Graduate Student Conference

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

The Conference topic is chosen by the GMS members. To embody our 2022 Conference theme “*Cultural Assimilation and Authenticity*”, we are pleased to invite speakers from different parts of world like Malaysia, Iran, and Turkey.

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

The Conference usually takes place in the Eckhardt-Gramatté Hall at the University of Calgary main campus. In 2022, the Conference was planned in the online setting over Zoom to ensure safety of all the participating members. We do supply the online presentation format for in-person conference participants as well.

Current members (2021-2022)

Kayra Caner – President

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