



UNIVERSITY OF
CALGARY

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

Confounding Expectations

Music in the Information Age

June 11-12, 2021
Calgary, AB | Zoom
Graduate Music Conference

Keynote Speaker: Dr. Norma Coates, Western University
Invited Speaker: Dr. Julie Scott, Southern Methodist University

Welcome



Welcome to the annual Graduate Music Society Conference *Confounding Expectations* with this year's theme *Music in the Information Age*.

After the last year's cancellation due to the pandemic, we are happy to revive the ongoing tradition. While we cannot welcome our speakers and guests in the beautiful venues of Rozsa Center, we still hope to create a warm atmosphere in the online format.

After the first confusion due to COVID-19 had settled down and our team at GMS got back to work, we were surprised how our previous topic for the cancelled event—*Music in the Information Age*—was up to date. Working on it last year, we could not imagine how world would have changed and how technology would stand as a vital condition for musician's survival. This event will shed light on the creative ways and approaches various musicians have found before and after the pandemic to nurture the culture of music.

We are honored to have Dr. Norma Coates from Western University (London, Ontario) as our keynote speaker and Dr. Julie Scott (Southern Methodist University, Dallas, Texas) as our invited speaker. We are honored that Dr. Laurie Radford will be able to join the Round Table. 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 in Canada and USA.

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

If you have any questions, please contact Graduate Music Society at grad.musicsociety@ucalgary.ca.

We are wishing you a pleasant and enlightening event!

Maria Mirakhmedova

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. Allan Bell, Dr. Rod Squance, Dr. Kenneth DeLong, Dr. Joelle Welling, Dr. Bruce Barton for their generous support and advice year after year in organizing this event.

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

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

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

Schedule: Day 1

Friday, June 11, Calgary time GMT-6 https://zoom.us/ Meeting ID: 999 4361 5612 Password: GMS2021				
Time	Session Chair	Item	Presenter	Topic
8:50	Maria Mirakhmedova	Sign in, welcome		
9:00	Session 1 Professor Allan Bell	Paper 1	Brianna Zrinsky	To My Musicians: Give You My Heart <3
9:30		Paper 2	Jason Young	Intertribal Connectivity Across Indigenous Cultures
10:00		Paper 3	Kelsey Lussier Laura Trainini	Towards the Intersection of Musical Communities: Analyzing how Public Music Research Projects are Inclusive and Engaging
10:30		Coffee-break		
10:45	Session 2 Professor Laurie Radford	Lecture-recital 1	Jeffrey Dunn	Using Modern Resources to Diversify Instrumental Programming
11:45		Lunch		
12:30	Session 3 Dr. Adam Bell	Paper 4	Joshua Chism	Self-Guided YouTube Piano Lessons: A Case Study
1:00		Paper 5	Lucie Jones	Wearable Technology for Musicians' Improved Performance and Music Education
1:30		Paper 6	Theodore Moore	Traveling Salesperson Problem Algorithm for Gesture, Phrase, and Form Generation
2:00		Coffee-break		
2:15	Session 4 Violetta Dimitrova	Keynote speaker	Dr. Norma Coates	Coates Keynote for Confounding Expectations: Music in the Information Age
3:15		Coffee-break		
3:30	Session 5 Professor Allan Bell	Paper 7	Sophie Bisson	Creating the Canadian Encyclopedia of Canadian Opera: from collecting data practices to digital implementation
4:00		Paper 8	Melike Ceylan	Exploring Contemporary Radio Art and Mediatized Voice through Artistic Research
4:30	Closing remarks	End		

Schedule: Day 2

Saturday, June 12, Calgary time GMT-6				
https://zoom.us/ Meeting ID: 935 0853 8568 Password: GMS2021				
Time	Session Chair	Item	Presenter	Topic
8:50	Maria Mirakhmedova	Sign in, welcome		
9:00	Session 6 Maria Mirakhmedova	Paper 9	Ala Krivov	There Is a Virus Causing Fear, Corona Is Its Name-O
9:30		Paper 10	Jenna Richards	Radical Disruption: Digitization of classical musicians' portfolio careers as a result of the Covid-19 pandemic
10:00		Paper 11	Di Zhang	Exploring Diverse Music on Yangqin Based on Improvisation Abstract
10:30		Coffee-break		
10:45	Session 7 Oshadhee Satarasinghe	Invited speaker	Dr. Julie Scott	Music Making and Music Education in the Age of Mechanical Reproduction: What Happens Post Pandemic?
11:45		Lunch		
12:30	Session 8 Dr. Laura Hynes	Lecture-recital 2	Marina Bengoa	The Piano Sonatas of Antonio Soler: A Pedagogical Approach
1:30		Coffee-break		
1:45	Session 9 Lauro Pecktor de Oliveira	Round table	Dr. Coates, Dr. Radford, Dr. Scott	Music in the Information Age: Insights
2:45	Session 10 Professor Laurie Radford	Lecture-recital 3	Joyce To Louis Pino	Investigating the Effects of Aestheticizing Ecological Objects in Multimedia Art Forms
3:45	Closing remarks	END		

Speakers, in the order of presenting

Day 1



Brianna Zrinsky

Rocky Mountain College, Billings, MT

Paper presentation | Friday, June 11 | 9:00-9:30 am

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

The daughter of a countertenor and granddaughter of a jazz pianist, Brianna Zrinsky knew she wanted to be a music educator from an early age. Zrinsky graduated summa cum laude from Wheaton College (Wheaton, IL, USA) with a Bachelor of Music Education degree. Zrinsky then joined the faculty at Morrison Academy Kaohsiung (Kaohsiung City, Taiwan) where she built a high school music program from 2014 - 2018. While living in Taiwan, Zrinsky played flute at the Kaohsiung Cultural Center, the Kaohsiung Art Museum, I-Shou University, and Wenzao University of Languages.

Zrinsky recently earned her Master of Music in Music Education degree at Northwestern University (Evanston, IL, USA). Zrinsky's musical and academic interests include ethnomusicology, international students' music conservatory experiences, and diverse representation in music education programs. As a faculty member of Rocky Mountain College (Billings, MT, USA), Zrinsky directs the RMC bands and teaches World Music and Instrumental Methods courses.

Abstract

To My Musicians: Give You My Heart <3



The purpose of this narrative study is to explore the experience of a Chinese first-year master of orchestral conducting student, Xuedan, at a music conservatory in the United States of America's Midwest region. The study's central phenomenon is Xuedan's experience preparing for and performing in her first Master of Music conducting recital as an international student in the spring of 2019. This presentation follows Xuedan's journey using thick description by Xuedan via recordings from interviews and the author/presenter who collected data as a participant observer in Xuedan's orchestra.

This presentation follows Xuedan's recital journey as an international music student in the Information Age. Xuedan initially feels like a stranger to most of her peers in the music school, so she utilizes technology to form and build relationships with students in the conservatory. Throughout the recital season, Xuedan chooses to use internet media – specifically email and Facebook - to connect to and communicate with her music school peers. Her recital story begins by sending Facebook friend requests to her classmates and reservedly asking via Facebook

Messenger if they would be interested in participating in her ensemble. After warm responses from over one hundred musicians, several emotional rehearsals, internet media communications that include many emojis and heartfelt Chinese-to-English translations, and a successful Master's conducting recital, Xuedan ends the recital season with an email to all the musicians who participated in the recital. Overwhelmed by her peers' support, Xuedan attaches a sticker to this final email which reads, "To my musicians: Give you my heart <3 给你我的心." [Back to Schedule: Day 1](#)



Jason Young

University of Calgary, AB

Paper presentation | Friday, June 11 | 9:30-10:00 am

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

J. Alex. Young is a Métis composer who holds a Bachelor of Music (Honours) from Carleton University and a Masters in Composition from the University of Ottawa. He is currently a Graduate Assistant, Lecturer and Ph.D. Candidate at the University of Calgary in Composition. In 2019 he was awarded a SSHRC Doctoral Fellowship for his research on Indigenous culture which encompasses Cree storytelling, ceremony and song as inspiration for a new creative work. The cultural focus of his studies is that of his ancestral Mushkegowuk (Moose) Cree heritage within the Moosonee/Moose Factory First Nation.

Abstract

Intertribal Connectivity Across Indigenous Cultures

Due to the vastness of the North American geography Indigenous tribes were originally self-contained cultural systems with private musical practices and traditions. These culture systems were irreparably affected by colonialism in the sixteenth century and furthered through the onset of the industrial revolution. The advancements in technology hastened the colonial strategy and as the numbers of colonizers quickly outnumbered those of the colonized the self-contained cultural systems became increasingly changed. The alterations to these cultures were both adoptive and adaptive to the course of colonization. In Canada Indigenous cultures were faced with the expectation to adopt colonial belief system or adapt to being forced into it through the residential school system. As a result of the overwhelming cultural force of Canadian colonization many of the Indigenous culture and private musical practices and traditions have been completely lost.

Modern Indigenous people then developed a strategy to restore these lost practices. Current Indigenous strategies focus on reclamation of their lost culture and practices while accepting that many of these are undeniably lost or erased leaving a perceptual void in their cultures. In order to fill in these holes there was an increase in the importance in intertribal connectivity. Intertribal practices and ceremonies began to prove as both a way for Indigenous people to showcase their individual Indigenous cultures, as well as engage with the macro-Indigeneity in North America. Indigenous communities became increasingly aware that cultural reclamation benefited greatly from these intertribal ceremonial practices. With the onset of the information age Indigenous communities adopted social media and information technology as a form of expanding intertribal connectivity. Intertribal communication

originally limited to attending local ceremonies containing a small number of surrounding Indigenous communities was infinitely expanded. [Back to Schedule: Day 1](#)



Kelsey Lussier

University of British Columbia

Co-author with Laura Trainini

Paper presentation | Friday, June 11 | 10:00-10:30 am

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Kelsey is completing her M.A. in Music Theory at the University of British Columbia in Vancouver and holds a B.Mus from Queen's University in flute performance. Kelsey will be beginning her PhD in Music Theory at McGill University in the fall. Broadly, her research aims to explore intersections between analysis and perception, with particular interest in form and formal function, groove, harmony and voice leading in Tchaikovsky's symphonic music, musical cycles, and methods of respectful and responsible analytical engagement with non-Western musics.



Laura Trainini

University of British Columbia

Co-author with Kelsey Lussier

Paper presentation | Friday, June 11 | 10:00-10:30 am

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Laura is currently pursuing her D.M.A in Flute Performance at the University of British Columbia in Vancouver. Her research focuses on musical embodiment and performance, with the goal of connecting musicians across cultures, styles, and skill levels. She is interested in the musical phenomenon as both an artistic product and as a tool to connect artists, filling the gap between those on stage and those in the audience and aiming to link different realms of artistic expression with the ultimate goal of bridging the hyperuranian heights of Academia to a wider public audience.

Abstract

Towards the Intersection of Musical Communities: Analyzing how Public Music Research Projects are Inclusive and Engaging

Over the past several years, means of musical engagement have been steadily shifting to online formats. Furthermore, the COVID-19 pandemic has altered the ways in which music is disseminated and engaged with, specifically amongst listeners, performers, composers, enthusiasts, and students. With this in mind, we created a podcast project intended to function as a space for open-minded, inclusive, and engaging

discussions about music and its role in our lives, taking into account the current technological landscape with all of its challenges and prospects.

The project takes advantage of the versatility and broad-reaching potential of the online platform, aiming to create an intersection between various communities who engage with music. Our episodes engage with broad reaching questions related to how technology has impacted the way we listen to, engage with, perform, write, and study music. The proposed presentation aims to highlight the important role that technology plays in research projects that are inclusive, wide-reaching, and accessible. Technology has created a way of engaging with music that allows for the intersection between academic/professional and enthusiast communities. Research projects such as those in public music theory and performance settings actively connect such communities in a wide variety of contexts.

As a public research project, the overarching goal of our podcast is to participate in this intersection, contributing to the network of shared ideas between communities. Our proposed presentation will discuss the benefits and challenges of public music research projects for both academic and non-academic communities, and suggest ways of integrating academic work into the public sphere. For example, according to music theory pedagogy scholar J. Daniel Jenkins, a public music theory curriculum in a graduate classroom would allow for enhanced communication skills and relatability, benefitting both academic and individual learning (2017). However, such a curriculum can be difficult to implement and some scholars argue that its incorporation at the undergraduate level would exclude fundamental pillars of music theory, such as figured bass realization. We argue that situating music discourse and practice in a decolonized, feminist, and anti-racist position can increase accessibility and community involvement and dialogue. [Back Schedule: Day 1](#)



Jeffrey Dunn

Eastman School of Music, Rochester, NY

Lecture-Recital | Friday, June 11 | 10:45-11:45 am

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Trombonist Jeff Dunn currently lives in Rochester, NY, USA, where he teaches individual lessons and coaches brass chamber music for the University of Rochester. He is the President of the Texas Trombone Institute, a nonprofit devoted to high quality education of young trombonists. Jeff is currently pursuing a Doctor of Musical Arts degree at the Eastman School of Music. Jeff was previously a Private Low Brass Instructor for the Tomball Independent School District (TX), and freelanced in the greater Houston area. Jeff has presented clinics at the International Trombone Festival, the New York State School Music Association Conference, and the Texas Music Educators Association Convention. Additional appearances include guest masterclasses for Mansfield University, Hamilton College, and Tarleton State University. He is published by the *International Trombone Association Journal*, the *Online Trombone Journal*, and *Eighth Note Publications*.

Abstract

Using Modern Resources to Diversify Instrumental Programming

Previously accepted canons of classical music have long neglected works by female composers, openly LGBTQIA2S+ composers, as well as composers who are Black, Indigenous, and people of color (BIPOC). The common musician has formerly had less access to works by these composers in the past, less information regarding the truth of their lived experiences, all while accepted biases forced a narrow view of stylistic possibilities by BIPOC composers. Furthermore, developing musicians are often prescribed repertoire by their teachers, creating a cycle of performing the same literature across decades. In our modern age of digital information, however, online resources help the instrumentalist add these works to the diverse recital and concert program.

This lecture-recital presents available resources for rediscovering and accessing works by diverse composers, as well as ideas for adapting works for modern performance. Websites discussed include the Institute for Composer Diversity (www.composerdiversity.com), VAN Magazine (www.van-magazine.com), Music by Black Composers (www.musicbyblackcomposers.org), and AfriClassical.com, African Heritage in Classical Music (www.africlassical.com). These resources provide trustworthy information and searchable databases for finding composer information, and serve as an outset for research.

The presenter additionally discusses online resources that can aid performers in preparing their concerts and repertoire. The presenter discusses best practices for programming as detailed by sources such as the Institute for Composer Diversity, and adapting a percentage-based model into recital and series planning. The presenter also address finding repertoire through sources such as the International Music Score Library Project (IMSLP, www.imslp.org), and the Sibley Music Library Digitized Materials (<https://urresearch.rochester.edu/>). Included is a discussion on how best to use treacherous websites such as Wikipedia (www.wikipedia.org) and YouTube (www.youtube.com) as a starting point for learning more.

Works considered “standard repertoire” for instrumentalists need not be removed or excluded from programs, but rather complemented by a diversity of works by a variety of composers. As part of this lecture-recital, the presenter performs three transcribed songs by Lili Boulanger, Pauline Oliveros’s *Mirrorrorrim*, and an adapted Sonata by Ulysses Kay, showcasing a model of diverse recital programming.

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Joshua Chism

University of Oklahoma

Paper presentation | Friday, June 11 | 12:30-1:00 pm

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Joshua Chism (b. 1987) holds a Bachelor of Music Education degree and a Bachelor of Music Composition degree from Missouri State University in Springfield (2010). He also holds a Master of Music degree in Choral Conducting from the University of Missouri–Columbia (2019). He is currently a doctoral student at the University of Oklahoma pursuing a PhD in Choral Pedagogy/Conducting. He has a wide range of professional experiences that

include teaching in the K-12 setting, composing, performing, researching, and conducting. His music education philosophy hinges on the centrality and quality of the music making process and its transformative power. He is also an avid church musician serving in numerous capacities in houses of worship. In his spare time, he likes to compose, travel, garden, eat sushi, and play board games. Joshua, his wife Natalie, and their young son Jacob currently reside in Norman, Oklahoma. Visit his website at www.joshuachism.com.

Abstract

Self-Guided YouTube Piano Lessons: A Case Study

YouTube is a vital component of worldwide culture. User-generated content serves a powerful role in the evolution, growth, and dissemination of information and in the continued sustainability of online music communities (Burgess & Green, 2009). Over the past decade, social science researchers have developed theoretical models designed specifically for conceptualizing investigations of online groups (Waldron, 2011). Such research positions YouTube as a valuable resource for both learning and instruction, and the research is continually emerging alongside the technology (Cayari, 2018; Kruse & Veblen, 2012).

The purpose of this study was to investigate the methods, materials, mentality, and motivation of an individual beginning piano lessons in an online environment mediated solely through YouTube. Research questions centered around the participant's dispositional characteristics, self-reflected pros and cons of their experience, and how the participant navigated the learning process. The participant was a male collegiate freshman with no piano experience and no musical training beyond elementary school. This case study utilized interviews, observations, and artifacts as sources of data for triangulation (Patton, 2015). Data were coded and grouped in a multi-cycle process according to emergent themes (Miles et al., 2014) and member checking was used to ensure validity (Patton, 2015).

Results revealed the participant's intense personal motivation, high work ethic, reflectivity, and reflexivity throughout the process. Additional results indicated a challenge to discern quality learning materials in an overwhelming digital environment. This research showcased positive attributes of a process mediated completely through YouTube such as intense personal ownership of learning, ability to choose both order and content of musical lessons, and cost of instruction. Negative attributes included a lack of confidence in pedagogical sequencing, lack of personalized instruction, and lack of accountability throughout the learning process.

Implications for music education include utilizing technology in independent instruction and the development of dispositional traits in independent learners. It is imperative that learners and instructors understand that the spiral process of instruction, reflection, and additional reinforcement in a completely digital learning environment is highly interconnected and potentially stressful. Additional measures to avoid unnecessary anxiety and burnout in the learner may be necessary. [Back to Schedule: Day 1](#)



Lucie Jones

University of Calgary, AB

Paper presentation | Friday, June 11 | 1:00-1:30 pm

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Dutch born flutist **Lucie Jones (Batteké)** is principal flute with the Red Deer Symphony Orchestra, an extra player with the Calgary Philharmonic Orchestra, and a busy chamber musician, soloist, teacher and adjudicator. Lucie is a winner of the University of Calgary Concerto Competition, and the 2008 and 2010 National Flute Association International Performer's Competitions. Lucie has been a featured performer with Rosa Barocca, the Instrumental Society of Calgary, Land's End Ensemble, Kensington Sinfonia, Mountain View Festival and a soloist with the Red Deer Symphony and Calgary Philharmonic Orchestras. Along with her orchestral work, Lucie performs regularly as a member of the **Looking Glass Duo**, **Storymusic**, and **Perfect Cadence Woodwind Quintet**. Lucie has a BMus and a MMus in Flute Performance, a BSc in Computer Science, and is currently in her second year of a PhD at the University of Calgary in the Computational Media Design Program, with a We-TRAC specialization.

Abstract

Wearable Technology for Musicians' Improved Performance and Music Education

With the ubiquitous use of wearable technology today, can we develop wearable technologies for musicians that are low-cost, easy to use, and effective for all musicians? Can computer sensing and measurement tools like those used by professional athletes, be used to help train musicians, improve performance, and reduce playing-related injuries? In my proposed presentation, I will provide background and motivation for my research and present a prototype device which I developed in the first year of my PhD program.

The world of the professional musician involves consistently performing at an elite level requiring highly nuanced body movements for optimal performance, while maintaining injury preventative practice techniques. Musicians' physical demands can be compared to those experienced by professional athletes and can therefore benefit from data measurement and analysis technologies like those available for athletes. The need for innovative and cutting-edge technology for the musician is on par with that for the athlete, and yet the same depth of research, implementation and usage does not yet exist for today's musician.

For woodwind players, good breath control and breath technique is crucial to good sound production (Cossette et al., 2007; Cossette et al., 2000). Good breathing also contributes to consistent and accurate intonation and enables the production of a varied palette of sound colours, requirements for optimal performance.

As a professional flutist my initial research focus is breathing technique for flutists: can technology help to improve breath control and breath technique? With the presentation of my prototype device, I will demonstrate wearable technology that can measure breathing-induced abdominal and thoracic expansion and contraction and provides real-time biofeedback to the user.

With this wearable device, technology is offering a new pedagogical tool for the music educator, the professional woodwind player, and the music community at large. This prototype demonstrates an

accessible and affordable wearable technology that can help woodwind players improve their breathing technique and consequently, improve their overall performance.

During these unprecedented times of COVID-19, data from these types of wearable technologies could significantly augment music education in remote learning environments.

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Theodore Moore

University of Chicago, IL

Paper presentation | Friday, June 11 | 1:30-2:00 pm

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Ted Moore is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Ted's work has been described as "frankly unsafe" (icareifyoulisten.com), "an impressive achievement both artistically and technically" (VitaMN), and "epic" (Pioneer Press). His work has been performed by the International Contemporary Ensemble, Jack Quartet, Talea Ensemble, Spektral Quartet, Yarn/Wire, Splinter Reeds, Quince Vocal Ensemble, HOCKET, Imani Winds, Civic Orchestra of Chicago, Line Upon Line, The Dream Songs Project, AVIDduo, and others. Ted also frequently performs on electronics using his laptop, modular synthesizer systems, resonant physical objects, lighting instruments, and video projection. As an improviser, Ted is one half of Binary Canary, a woodwinds-laptop improvisation duo alongside saxophonist Kyle Hutchins. Currently, Ted is a doctoral fellow in Music Composition at the University of Chicago.

Abstract

Traveling Salesperson Problem Algorithm for Gesture, Phrase, and Form Generation

Recent advancements in data science and machine learning have revealed the underlying digital data structures that surround us, including within music and sound. Approaching composition with this data-oriented view offers data science algorithms as creative tools to be used or misused to creative ends. This paper presents experiments using an algorithm designed for the Traveling Salesperson Problem (TSP) to generate gesture, phrase, and large scale form in an electronic music composition. Source audio files are analyzed in 20-50 ms windows using audio descriptor analyses, such as MFCCs, chromagram, spectral centroid, spectral flatness, pitch, sensory dissonance, and more, creating data points in a high dimensional audio descriptor space. TSP is then used to find a shortest possible path that visits every grain throughout the high dimensional space, creating a sequence that can be recombined through time to create a composition of reorganized grains. The distance minimization of TSP suggests that similar sonic grains should be near to each other in the sequence regardless of the source file they come from, creating observable sonic relationships that transform through time. Results show that these relationships are musically compelling, not only in timbral comparisons, but also in gesture, phrase, and formal relationships.

An analysis of how this TSP algorithm works, alongside data visualizations using dimensionality reduction and KMeans clustering, offers insight into the sonic results and relates the structure of high-

dimensional space to musical structure. Further analysis reveals how choosing different distance metrics for traversing high dimensional space, using dimensionality reduction algorithms before TSP, and selecting different audio description features allows more creative possibilities and control over the result.

Finally, an electroacoustic composition that uses these results is presented and briefly analyzed for how this algorithmic approach influenced the final composition. [Back to Schedule: Day 1](#)



Dr. Norma Coates

Western University, London, ON

Keynote Speaker | Friday, June 11 | 2:15-3:15 pm

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Norma Coates is Associate Professor at Western University- Canada. Her research on popular music and identity, and popular music and television is published in several leading anthologies and journals of popular music topics and taught internationally. Her recent publications include articles about *Hullabaloo*, a mid-1960s American network television program and an exploration of the Rolling Stones album *Beggars Banquet* and misogyny. She is on the Executive Board of IASPM-US and on several editorial boards, including *The Journal of Popular Music Studies*, and *Vibes*, the journal published by the German-speaking branch of IASPM. She is a former co-chair of the Sound Studies Special Interest Group of the Society for Cinema and Media Studies, and was a visiting fellow at the International Institute of Popular Culture at the University of Turku, Finland in 2015.

Abstract

Question of conference: How do the realities of the Information Age shape music performance, teaching music, recording, composition, research, professional communication in the music field, digital distribution of music, digitization of music, activities within the sonic arts, and electroacoustic composition and other related fields.

I like to joke that by the time that the *New York Times* reports upon a recent cultural trend, the trend is already on the way out or is old news to those who do not pay much attention to the so-called “paper of record” in the United States. “Popcast,” a podcast produced by the “Grey Lady,” discussed TikTok, the video app beloved by teenagers and university students, to name a few, as the new location of “the pop music rough draft.” A few weeks later, the title of an interactive editorial on its op-ed page, timed to dovetail with the annual Grammy Awards presentation, teased that, “[o]ur digitized world hasn’t just changed how we listen to music – it changed the music itself.” Over at the *New Yorker*, astute critic Amanda Petrusich claimed that genre was disappearing and asked, “What comes next?” What would happen to the identities and subjectivities that generations of popular music fans developed and signaled to other fellow travelers via, for example, attire like the good old band t-shirt, concert and festival attendance, and participation in fan cultures by reading magazines, participating in fan clubs, and sharing concert recordings for decades before the arrival of the internet. Somehow, wearing a t-shirt proclaiming

your love for “Songs to Sing in the Shower” or “Country Cookout” playlists, to name just two of the hundreds available on Spotify, just isn’t the same thing.

A quick search for “music streaming” on an academic library website returned many articles, just a few from music publications. Journals that focus on Artificial Intelligence, cultural economics, media, information and communication are replete with analyses of music as digital content rather than music qua music. The march of progress is well underway in the music industries and anything related to them, including university music departments. What will be left when the dust has settled, and what will music be, and be for? As music becomes information, where does that leave music, its creators, its performers, and those who consume it? What might be lost? What might be gained?

This presentation will grapple with these questions and others that arise. Attempting to predict the future of music right now is like trying to catch lightning in a bottle, yet there is plenty of room for imagining music futures, and even better, bringing them to fruition. Those of us who study and are invested in music need to ensure a balance between music and information, not the total subsumption of music by information. [Back to Schedule: Day 1](#)



Sophie Bisson

York University, Toronto, ON

Paper Presentation | Friday, June 11 | 3:30-4:00 pm

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Sophie Bisson is an opera singer and a PhD candidate at York University, where her work primarily focuses on Canadian Opera. A recipient of the Sunnuz Sarah Taheri Graduate Award in Fine Arts, she has written and presented on topics that include how institutional policies influence the creation of opera in Canada, re-righting the wrongs of *Louis Riel's Kuyas*, the evolution and themes of the Canadian aria, and articles on the revival of Claude Vivier's opera *Kopernikus*. Sophie's dissertation studies the representation of women in nine 21st Century Canadian operas.

Sophie is the creator and editor of the forthcoming Online Encyclopedia of Canadian Opera, slated for release in fall 2021. The Online Encyclopedia of Canadian Opera aims to be the most comprehensive searchable database on the Canadian operatic repertoire. The repertoire, which now counts almost 500 operas, is searchable via numerous parameters built with the advancement of Canadian opera expertise in mind. The encyclopedia will serve as a tool for all performers, music departments, and opera companies to discover, research, and perform arias or entire operas. The encyclopedia will also feature a submission page for composers to submit their work and will feature a built-in purchasing platform for scores.

Abstract

Creating the Canadian Encyclopedia of Canadian Opera: from collecting data practices to digital implementation

Creating an online encyclopedia from scratch is no small endeavour; not only is collecting information a time-consuming process that requires patience and a keen eye, but studies in musicology and ethnomusicology do not necessarily prepare students for collecting data in a manner that aligns well with digitally sharing their research.

For the past several years I have been working on creating the online Encyclopedia of Canadian Opera. The encyclopedia aims to be the most comprehensive searchable database and up to date information on the Canadian operatic repertoire. There are currently over 300 operas and each one can be searched via numerous parameters. The parameters were built the advancement of Canadian opera expertise in mind and serve as a tool for all performers, music departments, and lyrical companies to discover and perform an aria or an entire opera. The encyclopedia also features a built-in purchasing platform for scores and a 'submit your opera page' for composers to submit their work via a vetting process. In this paper, I discuss the challenges and possible solutions for disseminating large-scale projects in music and in the humanities in general.

Against the backdrop of my experience with the encyclopedia, I cover the seemingly small decisions that ultimately help or undermine the success of a project, the platforms that are available to disseminate research, the skills required to implement data on these various platforms, and existing outlets available to gain experience in digital humanities. I combine my experience with the knowledge gained by speaking with other musicologists who have also worked on databases and hope that, in the current spirit of making musicological research more accessible to the general public, this paper can serve others wishing to engage in similar work. [Back to Schedule: Day 1](#)



Melike Ceylan

University of Calgary, AB

Paper Presentation | Friday, June 11 | 4:00-4:30 pm

<https://zoom.us/> | Meeting ID: 999 4361 5612 | Password: GMS2021

Melike Ceylan is a sound artist interested in radiophony, medium specificity, and the experimental uses of recorded voice and language. She has broadcast, exhibited, and performed her creative works in Turkey, Canada, and across Europe. Melike also works as a sound designer and composer for other media, including theatre and art installations. She is currently a Ph.D. candidate in Sonic Arts under the supervision of Dr. Laurie Radford at the University of Calgary, where she conducts artistic research that focuses on contemporary radio art and mediatized voices through a creative portfolio. She holds an MA degree in Sound in New Media from Aalto University and a BA (Honours) degree in Design of Audio Arts from Yildiz Technical University.

Abstract

Exploring Contemporary Radio Art and Mediatized Voice through Artistic Research

Radio art is a genre for which one could find various denotations that have been advancing throughout the decades. The development and, subsequently, the prevalence of wireless transmission technology made radio a feasible medium for communication and artistic expression. Since avant-garde and futurist movements of the early twentieth century, artists and scholars continue the discussions about the possibilities of creative uses of radio. This research concentrates on creating a portfolio of four artworks that approaches the radio focusing on one of its fundamental elements, namely the human voice, as the primary means of discussing radio performance and listener participation.

This presentation will demonstrate the early findings of the first project of the portfolio and provide introductory information about the context. Investigating possible meanings and sonic

capabilities of mediatized, disembodied voices, I aim to find artistic strategies to create new works for radio, considering that it is a flourishing entity under the influence of many social and technological developments. I am hoping this study to contribute to the ongoing discourses revolving around radio art with the results of this inquiry, going back and forth between contextual and creative research.

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Day 2



Ala Krivov

Western University, London, ON

Paper presentation | Saturday, June 12 | 9:00-9:30 am

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

Ala Krivov is a PhD student in Musicology at the University of Western Ontario. She completed her bachelor's degree in Choral Conducting in Minsk, Belarus, and master's degree in Religion and Music at Yale University. Ala is interested in children's music, particularly in nursery rhymes' ability to convey and ideologically influence the future generations of all social standings. Her dissertation explores the function of nursery rhymes during the period of the Cold War in the USA and the USSR and examines the ways in which individuals engaged with the existing artforms, as well as with those imaginative mediums developed in response to the ideological and political tensions between the two superpowers. Her other interests include media theory and human bodies as technologies of sound, and application of trauma theory scholarship for the study of musical experiences and works.

Abstract

There Is a Virus Causing Fear, Corona Is Its Name-O

Shortly after COVID-19 was declared a pandemic in March, 2020, scholars started discussing its psychological consequences: job losses resulted in economic instability and stress; closures of schools affected the emotional well-being of working parents; and forced self-isolation safety measures left people feeling lonely and insecure. Likewise, social media and news feeds exploded with discussions about the hardships teenagers and adults had to face. Yet, only a few conversations addressed the psychological well-being of children, whose voices have been muted due to their limited access to the internet and lack of notable media presence.

Nevertheless, the pandemic psychologically affected many children: their familiar and reliable routines have been disrupted, and their sense of predictability and certainty ceased to exist; events they were looking forward to were cancelled; their classmates and friends instantaneously became creatures of another socially-distanced universe, while their parents, children's ultimate figures of authority, experienced confusion, disorientation, and depression due to their own psychological trauma. Children had to adjust to the new reality without the social media replacement for interaction that adults benefitted from, with limited psychological support from their parents, and little to no physical interactions with friends.

My paper undertakes an examination of the ways in which children have used music to cope with the psychological trauma caused by the COVID-19 pandemic. Music allows them to articulate and express difficult feelings, such as anger, disappointment, and desperation, and thus serves a therapeutic purpose: unrealized, these emotions could lead to PTSD, persistent nightmares, violence, and substance abuse later in life of a child. Additionally, music helps children to restore and maintain a sense of belonging by

reminding them who they were before the pandemic, and by building compassion, which is instrumental in coping with psychological trauma.

By analyzing circulating YouTube videos in relation to trauma scholarship by Judith Herman and Maria Cizmic, this paper intends to show how children employ music as a witness to their trauma, and how musical activities can help them through traumatic experiences by offering a safe space where their stories can be told. Music promotes learning and understanding by engaging all the parts of the young and still developing brain, and thus can help children adapt faster, which is particularly important in a situation that is not likely to improve in the foreseeable future. [Back to Schedule: Day 2](#)



Jenna Richards

University of Ottawa, ON

Paper Presentation | Saturday, June 12 | 9:30-10:00 am

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

Jenna Richards completed her Bachelor of Music in Performance at the University of Toronto, garnering Glenn Gould Scholarships, the Fey Hethrington Scholarship, and nine consecutive Nova Scotia Talent Trust awards. She holds a Master of Philanthropy and Nonprofit Leadership from Carleton University and ARCT diplomas in piano and violin.

Jenna's portfolio career includes performance, arts administration, public speaking, and research. She has programmed over 750 events with Ottawa Chamberfest, performed across Eastern Canada (from Toronto's Four Seasons Center for the Performing Arts to St John's Tuckamore Festival), and coordinated a national research project with the Ottawa Arts Council. She has spoken at The Walrus Talks and across all mediums of radio and television in French and English. She is currently pursuing her PhD in Interdisciplinary Research in Music at the University of Ottawa. In her spare time, Jenna can be found in nature, learning languages, or playing soccer.

Abstract

Radical Disruption: Digitization of classical musicians' portfolio careers as a result of the Covid-19 pandemic

A portfolio career consists of multiple part or full-time positions held at once, in short succession, or as a series of concurrent or frequently changing jobs, such as contract work. Many modern classical musicians have earned their livelihoods in this manner for centuries, and thus could be categorized as portfolio careerists. This is in part due to the transient nature of work in the industry and lack of job security even amongst seasoned professionals. Performance and in-person teaching are fundamental positions in musicians' portfolios. However, the Covid-19 pandemic has eradicated many traditional opportunities in performance, and in urban centres where the pandemic has had significant effect, in-person teaching has been drastically reduced. How have classical musicians adapted their portfolio careers in light of the Covid-19 pandemic? What digital mediums have increased, and what new avenues have emerged due to this radical disruption in the industry?

This presentation investigates Western classical musicians' multifaceted professional lives with an emphasis on radical innovation and adaptations caused by the Covid-19 pandemic. Professional identities and portfolio careers are discussed vis-à-vis studies from the United Kingdom (Mills 2006; Rogers 2002) and the United States (Thompson 2013). The study equally explores how societal frameworks contribute to the way musicians are recognized and how these identities and work patterns have been affected by the Covid-19 pandemic.

Data illuminates over forty individual professional roles for “musicians” (from performance to administration to teaching, etc.). It equally confirms that the majority of musicians hold 3-4 roles concurrently. Covid-19 has drastically reduced many traditional performance streams and, by consequence, cut administrative, production, and other positions. As musicians face these new realities, they have restructured their portfolios to include less traditional performance practice and more digital media, distanced teaching, livestreaming, and adaptive programming, or simply taken a step away from the industry. Shorter videos on various platforms, free media, and online presences have increased, particularly where a reliance on live performance or traditional recording was the main methods of transmission, such as classical music. [Back to Schedule: Day 2](#)



Di Zhang

York University, Toronto, ON

Paper Presentation | Saturday, June 12 | 10:00-10:30 am

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

Di Zhang is an emerging yangqin virtuoso active in Toronto's music scene. She got her master's degree in Music from York University in 2018. Currently pursuing her Ph. D.'s degree in music at York University. She is especially interested in improvisation and contemporary composition. Her improvisation was featured in an album *The Path to Contemporary* as well as two concerts that presented live transcontinental improvisation and performance. Her research thus far has revolved around the cultural study of the yangqin, the development of Chinese music, and analysis and innovation in modern yangqin music. Di held her solo concert at Minzu University Recital Hall, graduating as a top student in 2012. She has performed at Toronto Music Garden, Wilfred Laurier University, and University of Toronto, among others. Tours have led Di to performances in Vancouver and Portugal. In 2017, she held her solo concert at York University Tribute Communities Recital Hall.

Abstract

Exploring Diverse Music on Yangqin Based on Improvisation

The research paper is a cultural study of the yangqin with an emphasis on the exploration of its improvisation and composition. The yangqin is a Chinese hammered dulcimer that developed from a two-bridge traditional musical instrument into a four-bridge modern instrument over approximately four hundred years. These discussions draw on the development of the yangqin in terms of its tuning, physical ornamentation, and composition over the last fifty years.

The paper involves the development of diverse and culturally inspired music composition through improvisation and focuses on incorporating innovative approaches in improvisation and composition and developing new ideas and techniques to explore diverse music on the yangqin. I also delve into other cultures and musics with the aim of pollinating new compositional ideas to create fascinating new music hybrids. Exploring new music while making recordings in the process will result in new musical creations born of fusion.

I will share and analyze my own composition through improvisation with the voice of the new generation of yangqin performers and composers to reveal the development of the traditional instrument. This paper gives an overview of changes in the modern yangqin due to the cultural exchange and interaction. Moreover, the author would assert that improvisation as an individual voice for expressing the musical riches of the yangqin's repertoires. [Back to Schedule: Day 2](#)



Dr. Julie Scott

Southern Methodist University, Dallas, Texas

Invited Speaker | Saturday, June 12 | 10:45-11:45 am

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

Dr. Julie Scott is Professor of Practice and Co-Chair of Music Education at Southern Methodist University (SMU) in Dallas, Texas, where she teaches undergraduate and graduate courses in elementary and choral music education. She earned a Ph.D. from the Eastman School of Music at the University of Rochester, as well as a Master of Music in Music Education and a Bachelor of Music in Music Education from SMU. Prior to teaching at the college level, Dr. Scott taught elementary music and choir in Texas schools for 18 years and held the position as Elementary Music Coordinator in Richardson Independent School District for two years. In addition, she served as director of the 100-voice Lewisville 5th Grade Honor Choir for seven years. During the years she worked in public schools, four of her elementary groups—two choirs, an Orff ensemble, and a recorder ensemble—were invited to perform for the Texas Music Educators Clinic/Convention.

Dr. Scott has taught summer Orff Schulwerk Teacher Education Courses to adults at seven universities and one school district over the past 30 years and has presented over 200 conference sessions and workshops at venues which include: the Texas Music Educators Association, the National Association for Music Education, the American Orff-Schulwerk Association, the Organization of American Kodály Educators, state Music Educators Associations, Orff chapters, and school districts throughout the US. In addition, she has presented at international music conferences and teaching venues in Australia, Germany, Scotland, Greece, China, Italy, and Thailand. Dr. Scott is a past president of the American Orff-Schulwerk Association and Founder/Director of SMU Music Educators Workshops.

Dr. Scott's research interests include singing in Orff Schulwerk, vocal modeling, and children's pitch-matching ability. She authored a book chapter titled "Musical Engagement Through Classroom Instruments," which was published in 2018 in *Engaging Musical Practices* (Suzanne L. Burton and Alison M. Reynolds, editors). Dr. Scott has published articles in *Reverberations*, *The Orff Echo*, *General Music Today*, and *Southwestern Musician*.

Julie Scott, Ph.D., scottj@smu.edu

Abstract

Music Making and Music Education in the Age of Mechanical Reproduction: What Happens Post-Pandemic?

How does a reproduction of a work of art differ from the real thing? How would you compare making music and learning in person with the online version—the reproduction—we have experienced over the last year-and-a-half? Was some of the value of in-person musicking and music learning lost, or did you find ways to make the experience authentic?

In a seminal essay titled “The Work of Art in the Age of Mechanical Reproduction,” Walter Benjamin (1935/1969), examines the effect of technical reproduction on the “aura” (the quality, uniqueness, and aesthetic value) of works of art. Larsen (2021), summarizing and providing commentary on the Benjamin article, explains: “the cult of ‘pure’ art is a response to the mechanical reproduction of artworks that threatens to strip them completely of their aura.” In Benjamin’s view, when a person views a photograph or film of a piece of art, rather than the actual work of art, one becomes a spectator, rather than a participant, in the artistic experience. The lack of aura devalues the work of art.

Over the past 15 months, music educators have been compelled to “reproduce” group music making and the art of teaching over virtual platforms, such as Zoom. How have we adjusted our teaching and learning during the pandemic? How have these changes affected the aura of the artistic experience? What new online tools will we continue to use, and what must return to “normal?” Will teaching and learning ever be the same again? Following a short discussion of Benjamin’s essay, these questions will be addressed during this session, in which we will examine what it means to be a musician and educator in the Information Age.

Benjamin, W. (1969). *The work of art in the age of mechanical reproduction* (H. Zohn, Trans.). Illuminations, Schocken Books. (Original work published 1935)

Larsen, E. (2021, April 5). *The work of art in the age of mechanical reproduction*. Modernism Lab. <https://campuspress.yale.edu/modernismlab/the-work-of-art-in-the-age-of-mechanical-reproduction/>

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Marina Bengoa

University of Oregon, OR

Lecture-Recital | Saturday, June 12 | 12:30-1:30 pm

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

Marina is pursuing her Doctoral studies of Piano Performance at the University of Oregon under the guidance of Dr. Alexandre Dossin with a full scholarship and working as Piano Professor of class piano and accompanist. At the same time, she is doing a Master in Piano Pedagogy. Marina received her Master of Music in Piano Performance at Georgia State University.

Originally from Spain, Marina studied at Centro Integrado de Música "Padre Antonio Soler," Madrid, Spain. There she won the Special Prize for Piano. She earned a Bachelor of Music degree in Piano with honors in Piano and Chamber Music from the "Conservatorio Superior of Music Salvador Seguí" in Castellón, Spain.

Marina has received many prizes in piano competitions. She received scholarships from the Chopin Society of Atlanta and the prestigious Spanish course "Música en Compostela." One of Marina's goals is to promote and perform Spanish music in the USA.

Abstract

The Piano Sonatas of Antonio Soler: A Pedagogical Approach

Padre Antonio Soler is a Spanish composer that is very well known for his Fandango, but it is important to remember his contributions to keyboard pedagogy. During his time at the Spanish court service, he was the teacher of the Infant Gabriel. One of his most innovative contributions to the keyboard was the use of modulations in his compositions, using a quick modulation (known as “modulación agitada” in Spanish) that was explained in his treatise “Key to Modulation.” Despite the criticism that this work received during his time, he uses this technique in his sonatas, creating a unique musical language.

In my lecture-recital, I will explore three of the sonatas that Soler wrote for pedagogical purposes; I will expose the innovative uses of harmony, melody, rhythm, texture, tempo, and ornamentation in them. I will demonstrate the use of various cultural elements of different zones of the Spanish geography in his sonatas, for example, the use of regional dances, imitation of Flamenco, and the adaptation of the Spanish guitar to the keyboard. I will divide the sonatas into different categories based on their difficulty. Most pianists start with the most challenging Spanish-style pieces when they are studying at the university level; this creates a gap in the knowledge necessary to approach this repertoire. With my lecture-recital, I will introduce the Spanish style for intermediate levels and promote the (re)discovery of the Spanish music figure, Padre Antonio Soler. Nowadays, it is crucial to expand the repertoire from the established oeuvre that has historically been centered on mostly German composers and make room in the canon for Soler’s pedagogical works, promoting diversity from an early piano level.

Alongside my lecture recital, I will introduce a website that I am creating to provide teachers with resources regarding Spanish music. It will have piano recommendations for different levels and explanations on Spanish geography, rhythms, traditions, and their relationship to piano music. I hope to provide a useful and approachable tool for the teachers to support learning music in the information age.

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Round Table

Saturday, June 12 | 1:45-2:45 pm

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021



Dr. Laurie Radford

University of Calgary, AB

Invited Speaker | Saturday, June 12 | 1:45-2:45 pm

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

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.

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Joyce To

University of Toronto, ON

Co-author with Louis Pino

Lecture-Recital | Saturday, June 12 | 2:45-3:45 pm

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

Joyce To is an Australian percussionist, curator and improviser whose creative practices explore sounds of found objects alongside traditional instruments in contemporary and experimental settings. Her music career spans across the globe, having performed throughout Australia and in Japan, America and Canada. She is passionate about performing new works and supporting emerging creatives. Joyce's musical endeavours primarily focus and reflect on contemporary environmental and social discourse. Recently, she has immersed herself in the research and exploration of realising new performative frameworks pursuing liveness amid COVID19 digital culture through the curation of a digital concert series 'Nothing Else Left to Read'.



Louis Pino

University of Toronto, ON

Co-author with Joyce To

Lecture-Recital | Saturday, June 12 | 2:45-3:45 pm

<https://zoom.us/> | Meeting ID: 935 0853 8568 | Password: GMS2021

Louis Pino is a percussionist and electronicist whose work spans a breadth of musical genres and other media, including improvisation, composed theater, pop, and electroacoustic music. His improvisational and compositional practices are influenced by cyclical time, neural entrainment, and the sound of his cat's purr. As a soloist, Pino prefers to work on music incorporating theatrical elements and the use of technology, and has performed solo recitals of entirely theatrical music and entirely electroacoustic music. Pino spends most of his time composing for his friends, tinkering with homemade electronic instruments, and live streaming online.

Abstract

Investigating the Effects of Aestheticizing Ecological Objects in Multimedia Art Forms

The online concert experience, catalyzed by the COVID19 pandemic, has encouraged new approaches to the ontology of art objects and their framing conventions. Experimental multimedia art forms have emerged as one of few genres to successfully migrate online, particularly those incorporating video/visuals as a central component. The dematerialization of the visual of performer bodies amplifies the aesthetic role of the framed visual media. Artists are liable for being co-ordinators of existing forms, versus creators of new material forms (Burgin, 2002). When we apply this thought to multimedia works addressing ecological subjects, the artist's choice of framing devices (editorial control) creates strain in the relationship between the origin of the ecological object and the resulting aestheticized video experience (Kant, 1984). When art is framed as a catalyst for environmental activism in entirely digitised spaces, is it harmful to the cited original ecological object? Does artistic hyper-beautification through

aestheticization, visual augmentation or manipulation for video art imprint a façade that renders the ecological object/subject forgotten altogether?

This paper discusses the creation process of *Chorale* (Pino/To, 2020), a multimedia work that reflects society's traumatic impact on the ocean, ozone, and coral reefs. Co-composed by percussionist/electronicist Louis Pino and me, the treatment of the ecological object through digital platforms is explored. The work adopts an electro-acoustic sound design consisting of electric bass guitar and found-object percussion (e.g. flowerpots, scrap metal), alongside a video that reimagines coral and their biomes through fragmentation, fractalization and distortion. Our negotiations and decisions surrounding compositional framework, digitized liveness, and destruction of original intentions through by-products of compositional evolution, are explored. At the intersection of ecology and music in digital performance, this reflection on the aestheticizing of ecological objects in art proposes both considerations and solutions for the most effective viewership. [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 in to 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 **password** (which will be the same for both days): **GMS2021**.
- *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. The incoming abstracts are adjudicated by a committee of Professors from the Music Department.

The event typically lasts for two days and features paper presentations, lecture-recitals, performances, round tables, 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 on the University of Calgary main campus. In 2021, 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 (2020-2021)

Maria Mirakhmedova – President
Oshadhee Satarasinghe – Vice-president
Jason Young - Secretary
Lauro Pecktor de Oliveira – Secretary
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