Conference Schedule / Horaire du Congrès

Thursday, May 22 / jeudi 22 mai

9:30-10:00 **Opening Ceremony / Cérémonie d'ouverture (1111 - Great Hall)**

10:00-10 :30 **Break / Pause (Lower Atrium)**

10:30-12:30 **Session 1 – Papers/Communications**

1A –AI in Music Production & Pedagogy / L'IA dans la production et la pédagogie musicale 2202

Chair/Présidence – Laura Gray (Waterloo)

1. Exploring AI in Collaborative Music Creation and Production
   Serge Lacasse (Laval)
2. Is this GenAI or Human? An Experimental Pilot Study on Distinguishing Between AI-Generated and Human- Composed Music
   Evan Chan (Toronto)

1C – Student Musicians' Health: The Forest and the Trees (CNMHW) / Santé des étudiant.e.s-musicien.ne.s: entre la fôret et les arbres (RCSBM)

Chair/Présidence – Christine Guptill (Ottawa)

1. "I Should Be Practicing More" : Music Students' Health in the Context of "Preparation"
   Jeffrey Sabo (Ottawa)
   Christine Guptill (Ottawa)
2. Musicking from the inside-out: embodiment and mindfulness in the performance-analysis classroom
   Sarah Hall (Brandon)
   Gretta Sayers (Brandon)

1B – Music, Politics & Policy / Musique et politique(s) 1208

Chair/Présidence – Maisie Sum (Waterloo)

1. « Un ministère flambe » : le paysage musical des élections québécoises de 1878
   François Ouimet (Montréal)
2. L'américanisation du milieu musical français au début du XXe siècle à travers la presse
   Mathilde Veilleux (Montréal)
3. A tale of two premieres: Chilean Music by Frederic Rzewski and Juan Orrego-Salas at the U.S.A. Bicentennial Celebrations
   Sebastian Rodriguez Mayen (Ottawa)
4. Canadian Foreign Policy and Transatlantic Cultural-Musical Exchanges during the 1970s
   Carolyne Sumner (Toronto)

12:30-13 :30 **Lunch/Dîner**

1:30-3 :00 **CNMHW AGM (Online – Zoom link sent separately) / AGA du RCSBM (virtuel – lien Zoom envoyé séparément)**

Thursday, May 22 (continued) /jeudi 22 mai (continué)

13:30-15:00 Session 2 – Papers / Communications

2A – Canadian Themes / Thèmes canadiens 2202

Chair/Présidence – Ariane Couture (Sherbrooke)

1. "Once Past, Also Future": Diffractions in Canadian Operatic Performance Practice
   Colleen Renihan (Queen's)
2. Entre France et Québec : les chansons franco-québécoises selon Marguerite Béclard d'Harcourt et Raoul d'Harcourt
   Kamille Gagné (Montréal)

2B – Special Session: Sonic Signifiers in Video Game Music/ Séance spéciale: Les signifiants sonores dans la musique de jeu vidéo 1208

Chair/Présidence – Marina Gallagher (Waterloo)

1. Understanding the Sonic Frame in Game Music Transitions
   Stephanie Lind (Queen's)
2. Sounds of the Past: Adaption and Diegesis of Pre-Existing Music in Historically-Based Video Games
   Avery Marcella (Queen's)
3. Sonic Branding in Video Game Companies
   Dominic Everett (Queen's)

15:00-15:30 Break / Pause (Lower Atrium)

15:30-17:00 Session 3 – Papers / Communications

3A – Singers' Health from the Inside Out (CNMHW) / Santé vocale, interne et externe (RCSBM) 2202

Chair/Présidence – Christine Guptill (Ottawa)

1. No Space to Sing: A Narrative Inquiry into the Experiences of Classical Singers with Primary Muscle Tension
   Elizabeth Lepock (Laurier)
2. Influence de la direction chorale dans les passages difficiles: améliorer la technique, l'interprétation, la santé vocale des chanteurs professionnels
   Claude-Marie Landré (Université du Québec à Montréal)
   Isabelle Héroux (Université du Québec à Montréal)
3. Voice-in-the-World: A Phenomenological Examination of Canadian Mid-Career Opera Singers' Non-Musical
   Betty Allison (Saskatchewan)

3B – Musical Institutions / Institutions musicales 1208

Chair/Présidence – Carolyne Sumner (Toronto)

1. Le Conservatoire Femina-Musica, un réseau d'identités « musicales » : entre prestige et prescriptions
   Hélène Archambault (Montréal)
2. "A Purely Artistic Organization": Competing Visions and Agendas at the Parisian Schola Cantorum after 1904
   Catrina Flint (Vanier/ OICRM – U. Montréal*)*
3. How does music appear in museums?: Scores, sculptures, and ancestors against colonial dispossession
   Patrick Nickelson (Alberta)

17:00-18:00 Opening reception / Réception d'accueil (Upper Atrium)

18 :30 SCIM Dinner (off-site)

Friday, May 23 / vendredi 23 mai

8:00-9:00 **Graduate Student Breakfast / Petit-déjeuner étudiant** **Room 2201**

9:30-10:30 **Session 4 – Various formats / Formats variés**

4A – Innovative Approaches to Pedagogy / Approches pédagogiques novatrices 2202

Chair/Présidence – Kimberly Francis (Guelph)

1. Innovation and alignment in applied music teaching and learning: the role of masterclasses
   Aaron Hodgson (Western)
   Laura Benjamins (Redeemer)
2. Surveying the Curricular Landscape: Questions about Music History in Universities
   Margaret Walker (Queen's)

4B – Lecture Recital / Récital commenté **Grebel Chapel**

Chair/Présidence – Mark Vuorinen (Waterloo)

'Shattered Ice' and Arctic Connections: The Musical Manifestations and Experiential Perspectives of Performing Virtuosic Program Music

Rea Beaumont (Toronto)

10:30-11:00 **Break / Pause (Lower Atrium)**

11:00-12:30 **Session 5 – Various formats / Formats variés**

5A – Special Session: Energy Imaginaries: Music, National Identity, and the Fossil Economy / Séance Spéciale: Les imaginaires énergétiques: Musique, identité nationale, et l'économie fossile 2202

Chair/Présidence – Kirsten Yri (Laurier)

1. Entanglements of Music and Industry: Railway Musical Societies c.1900-1920
   Emily MacCallum (Toronto)
2. Oil Field of Dreams: Nostalgia and the Prairie Myth in *A Mile Below the Wheat*
   Jamie Meyers-Riczu (Carleton)
3. Petro-masculine Soundscapes: Music, Sound, and Violence at the 2022 Ottawa Freedom Convoy
   Allyson Rogers (Carleton)
   Gale Franklin (Carleton)

5B – Lecture Recital / Récital commenté **Grebel Chapel**

Chair/Présidence – Mark Vuorinen (Waterloo)

Handwork: Finding Feminism in the Minimalist Processes of Ann Southam's Piano Music

Madeline Hildebrand (Independent)

5C – Mini-Concert (12 :00-12 :30) **Grebel Chapel**

Chair/Présidence – Mark Vuorinen (Waterloo)

Robert Schumann's Forest Scenes, in an Era of Forest Fires

Ryan Baxter (Western)

Friday, May 23 (continued) / vendredi 23 mai (continué)

12:30-13:30 Lunch / Dîner

13:30-15:30 Session 6 – Papers / Communications

6A – Subversion, Solidarity & Propaganda / Subversion, solidarité, et propagande **2202**
Chair/Présidence – Kip Pegley (Queen's)

1. Our Father is Bandera': Fascism, Antifascism, and Memorialization in Contemporary Ukrainian Political Song
   James Wright (Carleton)
2. Benefit Concerts for Ukraine: Building Community and Global Solidarity through Music
   April Morris (Western)
3. Monetochka and IC3PEAK: Delicate Voices of Russian Subversion
   Sasha Drozzina (Ohio State)
4. Wir machen Musik: Performing "Jazz," Gender, and Race on Hitler's Screens
   James Deaville (Carleton)

6B – Theory and Analysis I / Théorie et analyse I **1208**
Chair/Présidence – Kyle Hutchinson (Colgate)

1. Compound hybrid themes in Weber's instrumental music
   Tom Ingram (Michigan)
2. Ambiguous Thematic Functions in the Scherzo of Robert Schumann's Piano Sonata Op. 14
   Daria Michirin (Toronto)
3. The linking function in the ninetenth-century concerto
   Ellen Bakulina (McGill)
4. Franck's Early Compositions: What Can We Learn from Childhood Works?
   Jon-Tomas Godin (Brandon)

15:30-16:00 Break / Pause (Lower Atrium)

16 :00-17:30 Session 7 – Roundtable / Table ronde

7A – Presidents' Roundtable / Table ronde des présidents : New MusCan mandate / nouveau mandat MusCan **2202**
Co-Chairs/Co-Présidence – Margaret Walker (Queen's), Kip Pegley (Queen's), Laura Gray (Waterloo)

Please join current, past and vice presidents to learn about and give feedback on the proposed new mandate.
Rejoins les présidents actuels, les anciens présidents et les vice-présidents pour t'informer et donner ton avis sur le nouveau mandat proposé.

17:30-19:30 Dinner / Souper

19:30-21:30 New Music Concert / Concert de musique nouvelle **Grebel Chapel**

Saturday, May 24 / samedi 24 mai

9:30-11 :00 Session 8 – Various formats / Formats variés

8A – Music, Film and Spectacle / Musique, cinéma, spectacle **2202**

Chair/Présidence – Maisie Sum (Waterloo)

1. L'imaginaire social qui émerge de la réception de la musique au cinéma : les cas de The Lord of the Rings (2001) et de Oppenheimer (2023)
   Émilie Lesage (Montréal)
2. De l'archive à l'écran : décryptage du processus créatif et de la relation du duo compositeur-réalisateur à travers une oeuvre de Robert Marcel Lepage
   Nicolas Girard (Sherbrooke)
3. Stagecraft, technology and the economics of the lyric féerie in "Le tour du monde en 80 jours"
   Kendra Lecault-Hughes (Bishop's)

8B – Early Music / Musique ancienne **1208**

Chair/Présidence –Kate Steiner (Waterloo)

1. Contrafacta and the Minnesinger Tradition: Michel Beheim's Adaptation of "Christ ist Erstanden" for Propaganda
   Kyla Kelsey (Manitoba)
2. Aristotelian Logic and Rhetoric in Handel's Borrowing Process
   Lisa Hagman (Independent)

8C – Mini Concert (10 :30) **Grebel Chapel**

Chair/Présidence – Patrick Nickelson (Alberta)

Piano Works by Asian American and Asian Canadian Composers
Eric Hung (Asian America Research Center)

11 :00-11 :30 Break / Pause (Lower Atrium)

11 :30-12:30 Session 9 – Papers / Communications

9A – Music, Rhythm & Dance / Musique, rythme, et danse **2202**

Chair/Présidence – Colette Simonot-Maiello (Manitoba)

1. Revealing the Habanera and Síncopa Rhythms in the Melodic, Harmonic, and Dance Patterns of "El choclo" and "La cumparsita"
   Rebecca Simpson-Litke (Manitoba)
2. A Typology of Argentine Tango Anacruses from 1890s-1955
   Daniella Kistemaker (Toronto)

9B – Madness in Music / Folie et musique **1208**

Chair/Présidence – Amanda Lalonde (Saskatchewan)

1. Madness and Music in Dialogue: Sacrati's La finta pazza and Zacchia's 17th-Century Medicolegal Treatise
   Annika Williams (McGill)
2. La folie en musique de l'avant-scène à l'asile : psychiatrisation des musiques « légères » féminines dans les discours médicaux en France (1862-1893)
   Jordan Meunier (Montréal)

Saturday, May 24 (continued) / samedi 24 mai (continué)

12:30-13:30 Lunch / Dîner

13:30-15:30 Session 10 – Papers / Communications

10A – Gender, Race & Satire / Genre, race, et satire **2202**
Chair/Présidence – Anna Hoeffnagels (Carleton)

1. Programmer les œuvres des compositrices en musique contemporaine : Dispositifs et contraintes des directions artistiques
   Ariane Couture (Sherbrooke)
2. "I'm Not Playing Marilyn Monroe" : Black Female Artists in Screen-to-Stage Musicals
   Carmen Korpi (Ottawa)
3. Double-Voicedness as Feminist Agency in Johanna Beyer's "The Federal Music Project" (1936) and "The Composer's Forum Laboratory" (1937)
   Alexandrea Jonker (SUNY Potsdam)
4. Somewhere Between the 0s and 1s: Genre Hybridity and Queerness
   Rachel Avery (McGill)

10B – Theory and Analysis II / Théorie et analyse II **1208**
Chair/Présidence – Jon-Tomas Godin (Brandon)

1. Bernard van Dieren and Schoenberg in Berlin, and proto-serial processes in van Dieren's Sketch No. 1
   David Byrne (Manitoba)
2. Corrélations entre les langages musicaux de Messiaen et Bartók
   Sandro Guédy (Montréal)
3. Changed for Good: Motivic Development and Transformation in Stephen Schwartz's Wicked (2003)
   Kyle Hutchinson (Colgate)
4. Dissonance and Loss in Schnittke's Quintet for two violins, viola, cello and piano, I.
   Paige Adam (McGill)

15:30-16:00 Break / Pause (Lower Atrium)

16:00-17:00 Keynote / Discours d'honneur **GREAT HALL (1111)**

Keynote Presentation/* Discours d'honneur*: Robin Elliott (University of Toronto)

Canadian Music Studies and/under the Second Trump Presidency /
Les études sur la musique canadienne et/sous la seconde présidence Trump

Chair/Présidence – Margaret Walker (Queen's)

17:30-20:00 Banquet **Room 2202**

Sunday, May 25 / dimanche 25 mai

9:30-11:30 Session 11 – Various formats / Formats variés

11A –Papers/Communications 2202

Women, Form, Convention in the 19th Century / Femmes, forme, et convention au XIXe siècle

Chair/Présidence – Catrina Flint (Vanier/ OICRM – U. Montréal)

1. "Journeys Through Galant Sonatas": Sonata-Form Strategies in the Keyboard Sonatas of Marianna Martines
   James MacKay (Loyola)
2. Listening to Anne Elliot: Music, Speech, and Silence in Persuasion
   Kristen Whittle (Toronto)
3. Invention, Feeling, and Melancholy: Julie Baroni-Cavalcabò as Composer
   Amanda Lalonde (Saskatchewan)
4. Donning the "mask" of Liszt and Wagner: Dvořák as tragic dramatist in the Othello Overture, Op. 93
   Eva Branda (Laurier)

11B – Mini Concert Chapel

Chair/Présidence – Laura Gray (Waterloo)

From Near to Far: Soundscapes for Piano Duet
Pei-Chen Chen (Toronto)
Mengjie Xiong (Independent)

11C – Papers / Communications 1208

Care, Community and the Academy / Soins, communauté, et le milieu universitaire

Chair/Présidence – Colleen Renihan (Queen's)

1. Positioning Honesty, Positioning Scholars: Praxis of Acknowledging to Create Care-Centered Academic Practice
   Simone Willmann (Alberta)
2. Pedagogies of Care in Academia: Tensions and Efficacy in the Music Classroom
   Gretta Sayers (Brandon)
3. Community-Engaged Collaborations for Learning and Research: Moving beyond Indigenization toward Integration
   Anna Hoefnagels (Carleton)
   *Theresa A. "Kaheratonkwas" Benedict (*Mohawk Council of Akwesasne)

11 :30-12 :00 Break / Pause (Lower Atrium)

12 :00-12 :30 Awards and Closing Ceremony / Cérémonie de remise de prix et de cloture (2202)

Post-Conference Afternoon Event, 1 :00pm, Great Hall (1111):
Performance by Grebel Gamelan, directed by Artist in Residence, I Dewa Made Suparta