

**Newsletter January 2008 – 5<sup>th</sup> Anniversary Edition**

**GRAND OPENING OF MMAp**

MMaP Research Centre held its official Grand Opening January 21-23, 2008 in its newly renovated space in the St. John’s Arts and Culture Centre. Members of the university community, government, and the general public visited MMAp to take in the many activities held over the three days (even braving a storm day to be part of our celebrations!). Among the scheduled events were an open accordion circle meeting, tours of the new workspace, research presentations by students, and workshops on Sibelius and ProTools, run by ethnomusicology student Jeremy Strachan and digital audio coordinator Spencer Crewe, respectively.

One of the highlights of the Grand Opening days was the official launch of MMAp’s latest CD *Saturday Nite Jamboree*. Producer Neil Rosenberg with Ted Rowe arranged for a reunion of three of the original musicians heard regularly on the Saturday Nite Jamboree radio program. Ted Blanchard, Brian Johnston, and Ray Walsh joined Rosenberg and Rowe on stage for the inaugural performance in the MMAp Gallery to a full house. In the audience was Doreen Reardigan, who brought the original 7” reels to Neil Rosenberg and made this re-issue project possible. This celebration of local music was followed by the third presentation in this year’s Music, Media and Culture Lecture Series; Daniel Downes presented “Hard Core Troubadours: Social Networking, House Concerts & the 21st Century Folk Scene in Canada.”



*Photo courtesy of Memorial University*

The official Grand Opening ceremonies took place on the evening of the 23<sup>rd</sup>.

The Friendship Centre Drum Group opened the event with a Welcome Song and an Honour Song. Dr. Beverley Diamond provided an overview of the work at MMAp Research Centre over the past five years, followed by a look to the future, with such projects as the North Atlantic Fiddle Convention 2008 and a new CD project focussed on fiddle and accordion music. Congratulations were brought from Dr. Noreen Golfman, Acting Dean of the School of Graduate Studies; Gil Dalton, Chair of the Board of Regents; and Hon. Clyde Jackman, Minister of Tourism, Culture and Recreation.

A traditional music concert featured members of the MMAp Executive and the Community Advisory Group. Anita Best performed three selections from her extensive repertoire, including the comedic “Sal Stopped Up to Iron Some Clothes.” Eric West shared a new composition inspired by great Newfoundland fiddlers and accordion players. Closing the show were Christina Smith and Jean Hewson, whose toe-tapping tunes provided an energetic finale to the whole event.

For photos from the Grand Opening and details on some of the scheduled events, see pages 6-7 and 10-11. Also visit our website: [www.mun.ca/mmap](http://www.mun.ca/mmap)

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**WEEKLY WOMEN'S ACCORDION CIRCLE –  
A NEW SOCIAL AND PERFORMANCE SPACE  
FOR WOMEN** *Kelly Best*

Every Monday after dinner, I jog up the stone staircase of the Arts and Culture Centre, keys jingling and red, two-row, Hohner Corso tucked under my arm. At the top of the stairs ten or more women greet me – all of them chatting enthusiastically amongst themselves and standing next to their accordion cases.

They are waiting for me to open the doors for this week's Women's Accordion Circle – a safe, supportive environment for women of all ages and abilities to play some of the accordion music we have in us - music that, for many of us, has been bottled up for a long time. And most of this music was set into motion again by love.

One woman, for instance, came back to the accordion when she received encouragement from her boyfriend in the form of a brand new instrument. The love for the accordion that another member shared with her new husband was the common interest that first brought them together. After one player's husband passed away last year, another player rekindled their friendship by asking for a lesson or two on the accordion – the instrument she and her husband played together for the duration of their marriage. I can't remember how one of our newest members came to love her four accordions, but you can hear it filling the room when she plays. It's no trouble to tell she performs with Frank Maher at the MEWS Community Centre square dances.

Minnie White may have been the 'first lady' of the Newfoundland button accordion, but she certainly was not the last. Nor is she the only. And nowhere is this more evident than the MMAP Gallery on Monday nights. 🎵

*The Women's Accordion Circle meets Monday nights at 7:30 in the newly renovated MMAP Gallery on the second floor of the Arts and Culture Centre. All women are welcome to perform, experiment, and share stories about making music with their accordions. For more information, contact Kelly Best at 709-726-9249 or visit <http://www.womensaccordioncircle.com>.*

**NORTH ATLANTIC FIDDLE CONVENTION  
“CROSSING OVER” TO ST. JOHN'S,  
NEWFOUNDLAND** *Anna Kearney Guigné*

This summer, be prepared to rosin your bows and lace up your dance shoes as St. John's hosts the third biennial North Atlantic Fiddle Convention (NAFCo 2008). This international event, which includes a conference devoted to fiddle and dance traditions, as well as workshops and concerts, will take place August 3-8, 2008. The theme of the convention, “Crossing Over,” signals the first time this event has been held in North America. The idea of a convention devoted to fiddle music, related instrumental traditions, and dance from different countries around the North Atlantic rim emerged in 2000 at Aberdeen University's Elphinstone Institute with a pilot project that brought together fiddlers from the Northeast of Scotland. Since then, NAFCo has attracted participants from Ireland, Sweden, the United States, Canada, and Norway.

In January 2007, I initiated discussions with the Elphinstone Institute's Director Ian Russell about bringing NAFCo to St. John's. Given the province's rich and varied musical traditions, as well as its distinct geographical, historical, and cultural position in the North Atlantic rim, we both saw this idea as having great potential. I took on the role of artistic director for the event, while Beverley Diamond offered MMAP as the host-location for NAFCo planning and dissemination activities. Martin Lovelace of MUN's Folklore Department will act as conference chair, while the School of Music will provide its facilities for the conference. Thanks to the good will of the Arts and Culture Centre, NAFCo will host the main concert series and workshops at this facility, conveniently located adjacent to the university. Since December 2006, the Fiddlers and Friends Local Organization Committee has been working hard behind the scenes to give shape to this year's event.

The “Crossing Over” conference will include approximately 50 academic papers highlighting the leading international research on fiddle and dance traditions. As the conference is unique in both theme and location, we anticipate that it will be of interest to a wide group of national and international attendees; academics in the disciplines of folklore, ethnomusicology, and music; music educators and

culture workers; community musicians; professional artists and scholars. The conference will also enable researchers from the United States and Canada to build valuable links and collaborations with colleagues on the other side of the North Atlantic rim and to discover common ground.

Participants will have the pleasure of hearing exciting keynote presentations from five guest speakers. As the former Director of the Library of Congress' American Folklore Center, Alan Jabbour has spent a lifetime researching and publishing on old-time American fiddle traditions and fiddle revivals. Owe Ronström, a distinguished Professor of Ethnology with Sweden's Gotland University, is known for his research on all aspects of fiddle and dance music in his country. Ian Russell, the Director of the University of Aberdeen's Elphinstone Institute, brings an interest in partnership approaches to performance studies, in particular the unique role of the artist-scholar. Burt Feintuch, the Director of the Center for Humanities and a professor of Folklore and English at the University of New Hampshire, is well known for his extensive research and documentary sound recordings on fiddle traditions in the Eastern United States and Cape Breton. Regula Qureshi, Director of Folkways Alive! and founder and Director of the Canadian Centre for Ethnomusicology at University of Alberta, will invite us to cross-over to other string traditions with her work on the *sarangi*.

In addition to the conference, NAFCo has invited over 20 international guest artists to the event. A small sampling of those already confirmed include: the Scots fiddle master Alasdair Fraser, who will be performing along with the vibrant young American cellist Natalie Haas; Franco-Ontarian, Pierre Schryer, accompanied by guitarist Ian Clark; British Northumbrian fiddler and singer Nancy Kerr with James Fagan on bouzouki. NAFCo will also welcome the award-winning Celtic fiddler and composer Liz Carroll, who will be performing with the accomplished guitarist and singer John Doyle of Solas fame. Audiences can also expect to see the fine performances from the many talented musicians of this province including Kelly Russell and Christina Smith.

For updates on the activities taking place throughout August 3-8, please visit our website at [www.mun.ca/nafco2008](http://www.mun.ca/nafco2008). Tickets for NAFCo's

concerts and workshop series will go on sale in the spring. Those wishing to register for NAFCo's "Crossing Over" conference will also find the necessary forms and other details via our website under the "conference" tab. The early bird registration rate is available up to May 30<sup>th</sup>. After that date participants will have to pay the regular fee. For further information email us at: [nafco2008@mun.ca](mailto:nafco2008@mun.ca). 🎵

## THE ORCHID ENSEMBLE VISITS MEMORIAL UNIVERSITY *Evelyn Osborne*



On a fall evening in October, Vancouver's Orchid Ensemble crossed both the country and musical boundaries to give a lecture-demonstration at Petro-Canada Hall as the second installment of MMaP's 2007-08 MUSIC, MEDIA AND CULTURE LECTURE SERIES. St. John's was one stop on their tour of Atlantic Canada and the Eastern United States.

Initiated in 1997 by Lan Tung, the Orchid Ensemble has received numerous awards and critical acclaim for their balance of traditional Chinese musical forms, new compositions, and fusion with Western and other Asian musics. Their CDs *Heartland* (2000) and *Road to Kashgar* (2004) have both received award nominations, including a Juno nomination for "World Music Album of the Year."

The Orchid Ensemble is comprised of three members Lan Tung, Gelina Jiang and Jonathan Bernard. Tung, the ensemble's artistic director, plays *erhu* and has studied various string traditions around the world, including India, Egypt, and

China. According to Tung, the *erhu* was brought to China over 1,000 years ago by the Mongolians who had inherited it sometime prior. From China it migrated to Japan, Korea, and Thailand. She believes it was the Mongolian's nomadic lifestyle which inspired the installation of the bow *between* the strings for safe keeping. As a result, the bow plays both strings simultaneously. Jiang, who began her studies in China, plays a Chinese zither called *zheng*. The *zheng* has 21 strings and moveable bridges. Normally this instrument plays in only a few pentatonic tunings; however, through her work with the Orchid Ensemble Jiang has stretched the boundaries of her instrument well beyond their normal limits and plays in many different tunings and keys. Of course this does require a new skill of quickly retuning all those strings! Bernard plays marimba which has only recently become an accepted complementary instrument for Chinese traditional music, as xylophone had been previously preferred. Its inclusion speaks to the group's ability and desire to honour Chinese traditional music while making it their own.

The works presented by the Orchid Ensemble spanned the depths of time from ancient to modern. The poetry of the first piece was written over 2000 years ago by a poor woman about her life during the Han dynasty. The story relates how she was captured by enemies and forced to marry far from her home. Many years later she was allowed to return home on the condition that she leave her children behind. Tung explained that although the story was written two millennia ago the musical arrangement for the ensemble was composed in 2000. They took the irregular phrases of the traditional melody and rearranged them into 4/4 time. At the other end of the scale, the second selection was a recent commission from the Vancouver composer Mark O'Meaney titled *Cocoon*. The ensemble often crosses between artistic disciplines; this piece is one example, as it is intended to be performed with dancers.

The Orchid Ensemble's second CD *Road to Kashgar* is an exploration of the musics along the many silk routes through central Asia. Although the Silk Road is spoken of as singular it was, in actuality, a multitude of routes. Located in western China, Kashgar is a city where many of these routes converged. The third piece of the evening was learned in this region which has a mixture of

Chinese and Muslim influences. Tung explained that its mode is slightly different from a standard pentatonic giving the piece a different mood than most Chinese musics. The final piece was a Bengali folk tune from India. At this point Tung discussed the challenges of learning North Indian musics. For example, in Chinese traditional music you may play glissandos which sound all of the microtones between two pitches. However, in Hindustani music the musician is only allowed to play the notes which are present in that particular *raga*, so glissandos must be executed differently.

I brought my class, Music 2014: Introduction to World Music for non-music majors, to this lecture-demonstration. For many of the students this was their first exposure to live Chinese traditional musics. The experience made a big impression and several attended the other concerts throughout the week at D. F. Cook Recital Hall (with Memorial University's Chamber Choir and Scruncheons percussion ensemble) and Gower Street United Church. One student even went to the ensemble's performance in Halifax, while another was inspired to write her final term paper about Chinese musics.

The Orchid Ensemble is a unique Canadian group which honours its roots in Chinese traditional music while branching out to discover the blossoms of other musics and arts. One might say that their fusions represent a truly Canadian manifestation of multiculturalism. It was a wonderful experience to see them here and greatly expanded my students' understanding of the possibilities and scope of world music, as well as my own. 🎵

STILL TO COME IN THE  
MUSIC, MEDIA AND CULTURE  
LECTURE SERIES:

Memorial University's own Dr. Tom Gordon will provide the grand finale to the 2007-08 Lecture Series on February 13<sup>th</sup> at 7:30pm in MMaP Gallery with a historic reconstruction titled "Holy Week in Hebron, Labrador 1859."

See <http://www.mun.ca/mmap/media/lecture/> for details and the lecture series brochure.

## AFS-FSAC JOINT ANNUAL MEETING, QUÉBEC CITY, OCTOBER 16-21, 2007

Jeremy Strachan

Over a resplendent half week in late October, some 750 folklorists stormed the gates of the Hilton hotel in Québec City for the massive joint annual meeting of the American Folklore Society (AFS) and the Folklore Studies Association of Canada (FSAC). Having been away from MUN campus for several months, flying to Québec felt strangely like returning to St. John's. I was again surrounded by swarms of folklorists and ethnomusicologists, getting lost down windy (and wind-y) old streets, and climbing interminable hills – which led only to other hills. And as in St. John's, this mainlander found himself faced with not a little bit of a language barrier. Unlike St. John's, I was overjoyed to discover that even the tiniest of corner-stores was marvellously equipped with compact espresso machines, of which the haste-making (and groggy) conference delegate could avail him or herself while hurrying to the 8:30 am sessions. Were it that there was a Hava Java stand on the corner of Bonaventure and Elizabeth!

With 15-20 panels running concurrently over the three bursting days of sessions, one had to plan his day in advance to avoid missing the presentations of choice; as such, there was a lot of “panel-hopping” between papers. Start times being approximate at best, I found myself literally squeaking through doors (the Duchesnay room in particular was in maddening need of some WD-40) into conference rooms, with annoyed – or oblivious – presenters in mid-sentence. Highlights, for myself, were many: Steven Winick of the American Folklife Centre's “Burl Ives and other Four Letter Words” showed us a decidedly bluer side of the popular singer's more well-known white-bread-and-buttermilk repertoire, by playing four bawdy songs Ives recorded in the bowels of the Library of Congress in the early 1950s; Harris Berger's challenging advocacy of phenomenological folklore argued how understanding the structures of lived experience can enrich and illuminate the ethnographer's task; and on my own panel, University of Missouri's Todd Richardson delivered a fascinating analysis and critique of James Clifford's idea of “ethnographic surrealism” via indigenous playwright Sherman Alexie's own Duchampian work *The Lone Ranger*

and *Tonto Fistfight in Heaven*. But I would be remiss in omitting our own Ian Brodie's bardic performance as the bamboozling auctioneer during the MUN Alumnus Reception on the 23<sup>rd</sup> floor of the Hilton on Friday night. If it weren't for the eight dollar beers keeping me honest, I'd have been hurling my money at him too.

There were a few “lowlights” as well, but they were few indeed. Perhaps due to the size of the meeting, technical problems abounded, with little help coming from aloof A/V support staff. Some last minute scheduling changes, which I evidently missed, resulted in a few mix-ups: not that I have anything against Celtic fiddling per se, something I'd have kept to myself anyway at a folklore conference, but I really did have my heart set on the “Coloniality of Power in Folkloristics” panel I thought I was walking into. But lemons into lemonade I suppose: at least now I'll be able to hold my own at the next Ceilidh I'm dropped into.

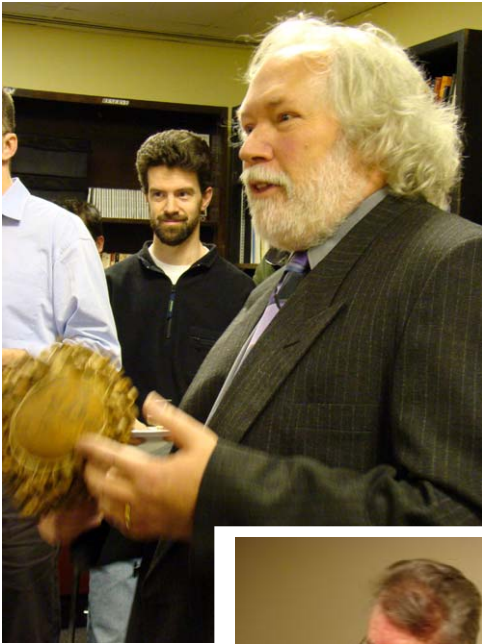
Finally, for my first major international (well, ok, North American really) conference, some lessons well-learned: 1) no one else has their papers done either, so just relax; 2) if one of your professors admits to “goofing off” for most of the conference, try to look at least a little surprised – it's good manners; 3) a gaggle of graduate students, no matter how interdisciplinary, will never blend in at the local *boîte de jazz*; 4) if your panel runs until noon, ensure the non-exchangeable discount plane ticket you purchased does not leave at 12:20pm. You aren't making the flight. 🎵

**VISIT MMAP** – We're located in the northeast corner of the St. John's Arts and Culture Centre.



# GRAND OPENING

For colour pictures, see [www.mun.ca/mmap](http://www.mun.ca/mmap)



Above: Dr. Tom Gordon addresses faculty and staff of the School of Music and the Department of Folklore during a lunchtime reception.



Above: Neil Rosenberg, Ted Blanchard, Ted Rowe, and Brian Johnston warm up before the launch of *Saturday Nite Jamboree*.

Far Left: Ray Walsh impresses the audience with lightning fast fingers; Middle: Brian Johnston enchants us with a love song; Left: Ted Blanchard livens things up with fancy bow-work.



Lower left: Daniel Downes presents the first lecture in our newly renovated MMAp Gallery. Lower right: Bev Diamond leads a tour of the new facility.



# 21-23 January 2008



Above:  
Local songstress Anita Best sings a ballad at the Grand Opening ceremonies.  
Right:  
Eric West performs a new composition in our intimate performance gallery.



Front Row (L-R): Noreen Golfman, Acting Dean, School of Graduate Studies; Gil Dalton, Chair, Board of Regents; Hon. and Mrs. Clyde Jackman, Minister of Tourism, Culture and Recreation; Tom Gordon, Director, School of Music



Left: Christina Smith and Jean Hewson get toes tapping as the finale to the music performance.  
Below: The Friendship Centre Drum Group (Jerry Evans, Jason Morrisseau, Janice Esther Tulk, and Pat Donnelly, sings a Welcome Song and an Honour Song to officially open MMAP Research Centre.



**REPORT ON CSTM** *Graham Blair*

This year the 51<sup>st</sup> annual meeting of the Canadian Society for Traditional Music (CSTM) was hosted by the University of Alberta in Edmonton, which houses both the Canadian Centre for Ethnomusicology and Folkways Alive!, a research centre organized around the Moses and Frances Asch Collection of Folkways Recordings. The conference theme was “Making Sound Connections: Live, Mediated and Virtual Music Communities,” and the papers presented covered a broad range of topics, from Canadian railroad song traditions and the revival of Georgian polyphonic singing, to karaoke in Edmonton and online music-sharing within the South Asian diaspora. Graduate students in the ethnomusicology program at Memorial University were well represented: Janice Esther Tulk delivered a paper concerning the role of technology in Mi’kmaq musical revitalization, Erin Sharpe addressed the issues and non-issues of playing in a gentile klezmer band, Meghan Bowen spoke about continuities and adaptations in the music of Great Big Sea, and I delivered a paper concerning Vancouver’s bluegrass scene as an avenue to participation in the broader “world” of bluegrass music.

This year in particular, graduate students played an active role in helping to define the future direction of this society, culminating in a graduate student forum, led by University of Alberta’s Michael MacDonald and our own Janice Esther Tulk, that culminated in numerous recommendations at the Annual General Meeting. It is important to point out that the Canadian Society for Traditional Music, which was founded in 1956 as the Canadian branch of the International Folk Music Council (now the

International Council for Traditional Music) at the initiative of anthropologist Marius Barbeau and folksong collector Maud Karpeles, has changed directions (and names) several times over the course of its existence. Although the society was initially focused on Canadian folk music, in 1987 its constitution was revised to include “the study and promotion of musical traditions of all cultures and communities in all their aspects.”

The graduate students in attendance this year agreed unanimously that the CSTM had to be more active in promoting this mandate, particularly because the English name of the society is ambiguous and even misleading (the French name translates as the Canadian Society for Musical Traditions, which is descriptively more accurate). During the forum, many students expressed that they did not think their research was appropriate for the society until they looked at abstracts from previous conferences. This discord was identified as a fundamental problem if the CSTM wishes to attract new members.

The efforts of ethnomusicologist Regula Qureshi to ensure that this conference represented a broad range of musical topics and traditions has set a blueprint for future meetings. Although there is no name change in the works for the society in general, it was agreed this year that the academic journal had to adopt a more inclusive name that reflected this diversity. It was also agreed that the journal and website both needed a fundamental redesign, which I have offered to undertake. With a clearer articulation of its mandate, and a newly imagined journal, the CSTM will hopefully achieve the relevance it should have within Canada and beyond.



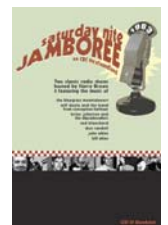
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## BUMPER CROP OF NEW STUDENTS

*Meghan Bowen*

Last September, the Ethnomusicology program welcomed a new group of students. Now that they seem to have settled in, we've compiled a short survey so you can get to know them.

CAROL DIAMOND

*What is your main area of research?* Hymnody of the Gwich'in First Nation in Yukon, NWT and Alaska. *What/where did you study before coming to MUN?* I did a Bachelor of Music at MUN back in 1993. *What is the one thing in your home town that everyone has to see when they visit?* My hometown is Clarenville, NL and everyone should climb Bare Mountain to see the view. *If you could have lunch with any celebrity/famous person, living or dead, who would it be and why?* Definitely Nelson Mandela...can you imagine the stories that man has to tell? *If you could be any kitchen utensil, what would you be and why?* Wow...probably a whisk. It looks funky, is light-weight and extremely useful. Who can imagine cooking perfect pancakes or a sauce without a whisk?

ALISON CORBETT

*What is your main area of research?* Music and technology, and music and social organization. *What/where have you studied before?* Bachelor of Music, MUN (2007). *What is the one thing in your home town that everyone has to see when they visit?* In the summer, blueberry patches on Dunn's Hill [located in CBS]. In the winter, a walk along the trail by the ocean. *If you could have lunch with any celebrity/famous person, living or dead, who would it be and why?* Hmm...that's a tough one! Probably Bob Dylan. He seems like he'd be fun to hang around with, and I have a ton of questions for him. Music questions and social questions. But, I wouldn't want to have an arranged meeting with him. I'd have to run into him somewhere. Definitely. It would have to be an organic interaction. *If you could be any kind of dessert, what would you be and why?* Cheesecake, because it reminds me of my birthday. (Which happens to be International Cheesecake Day – July 30th!)

MICHELLE SWAB

*What is your main area of research?* At the moment, I would say western classical music and gender. *What/where have you studied before?* I

studied piano performance at Canadian Mennonite University in Winnipeg. *What is the one thing in your home town that everyone should see when they visit?* Rosthern's 14-meter-tall stalks of fibreglass wheat, because no visit to Saskatchewan would be complete without taking in at least a few giant roadside monuments. *If you could have lunch with any celebrity/famous person, living or dead, who would it be and why?* Margaret Atwood, because I think she's absolutely brilliant. *If you could be any geometric shape, what would you be and why?* I've often been described as "square," but this year I'm trying really hard to be a rhombus...

PAT BRENNAN

*What is your main area of research?* Nationalism in CanRock. More specifically, I want to look at a band called the Rheostatics and the issues of Canadian cultural identity that seem to surround them. *What/where have you studied before coming to Newfoundland?* I grew up in Fredericton, where I went to school until I graduated, at which point I moved to Halifax. There, I did the Foundation Year Programme at King's College, which is sort of an interdisciplinary first-year arts thing, where you read some of the "highlights" in the history of Western thought/literature. The rest of my undergraduate career was made up of English courses at Dal and a bunch of strange courses falling under the heading "Contemporary Studies" at King's. *What is the one thing in your hometown that everyone has to go see and why?* The biggest lobster in the world – no wait, that's Shediac. There's a giant potato man on the outskirts of Fredericton. Wait, does it have to be a larger-than-life representation of some sort of food? *If you could be any piece of sporting equipment, what would you be and why?* First of all, I like that this question is "If you could be...what would you be?" not "If you were...what would you be?" See the difference? The second is kind of boring, because you have to think about what you already are, or a quality that you have, and then think of a piece of sporting equipment that represents, by analogy, you, or that quality. That said, my answer to *this* question is: a zamboni! Why? Because no matter what happens on the ice, the zamboni always smoothes things over, and gives everybody a fresh start. Everybody likes fresh starts! Everybody likes zambonies! Is a zamboni considered sporting equipment? 🎵

## STUDENTS PRESENT RESEARCH AT MMAP GRAND OPENING

Ethnomusicology students showcased their research with a series of powerpoint presentations at the recent Grand Opening. Eleven presentations were accessible to members of the university community and the general public during open house events, sparking a great deal of interest in both the local and international research conducted by our students.

Should you like to contact any of the students about their research, please send an email to [mhouston@mun.ca](mailto:mhouston@mun.ca) or [jetulk@mun.ca](mailto:jetulk@mun.ca)



### MASTERS PRESENTATIONS:

“An Ever-increasing Vigour: Issues Concerning the Adaptation of Folk and Traditional Music in the Roman Catholic Mass” by Meghan Bowen

“Intercultural Perceptions of Genre and Style Associations of Contemporary Sámi Music” by Ainslie Durnin

“Music and the Revitalisation of Mi'kmaq Culture in Bay St. George, Newfoundland” by Erin Sharpe

“Cross-Cultural Appropriation in Canadian Music at the Centennial” by Jeremy Strachan

“Taking Up (Men's) Space: Female Musicians' Experience and Identity-Construction in the Traditionally Male-Dominated World of Highland Piping” by Heather Wright

### DOCTORAL PRESENTATIONS:

“Encoding Song: Faithful Defiance in Mexican Mennonite Music Making” by Judith Klassen

“Mi'kmaq and First Nations Music in Newfoundland: Status, Personal Experiences, and the Construction of Mi'kmaw Identity” by Janice Esther Tulk

“Fiddling with Style: Negotiating Celticism in the Traditional Instrumental Music of Newfoundland and Labrador” by Evelyn Osborne

“Musical Responses to Resettlement and Colonialism in an Inuit Community” by Mary Piercey

“Newfoundland and the “Black Atlantic”:  
Blackface, Minstrelsy, and Mummering” by Kelly Best

“Surrogate Folk: The Consciousness of Tradition and Bluegrass in Canada” by Graham Blair 🎵

#### Notice:

Dr. Michelle Cheramy is the new Coordinator for the Graduate Programs in Ethnomusicology. She can be reached at [mcheramy@mun.ca](mailto:mcheramy@mun.ca).

### RADIO DOCUMENTARIES SHOWCASED

During Fall 2007, the School of Music offered an ethnomusicology course on radio documentaries, taught by award-winning producer Chris Brookes. Students from both the ethnomusicology and folklore programs conducted fieldwork and crafted high calibre documentaries, many using MMAP as their home base. Spencer Crewe, sound engineer at MMAP, provided training on ProTools and advice on how to get the sound each student was looking for. Students also had access to MMAP's digital audio recording and editing workstations.

During the Grand Opening of MMAP, five students from this class chose to feature their documentaries, exhibiting great diversity of topics and creative approaches. If you would like to contact the makers of these documentaries, email [jetulk@mun.ca](mailto:jetulk@mun.ca)

*Ainslie Durnin – “Susan’s Performance”*

A portrait of a classical musician and the elements that constitute her performances. Drawing on the experiences of Susan Durnin, an aspiring bassoonist, this documentary sheds light on the musician's perspective of music and performance, the quirks as well as the more intimate motivations of a classical musician.

*Maureen Power – “Wireless”*

This documentary is about the mid-90s alternative rock shows which took place at the LSPU hall. Through a trip up Signal Hill and three different perspectives on this period, a time now passed is revisited.

*Erin Sharpe – “A Last Laugh”*

How do you want to be remembered? Can music influence how people remember you or how you remember others? Does anyone really understand the musical messages people leave behind? Listen to some answers to these questions, and see how musical choices affect what people might be saying about you 25 years after you're dead!

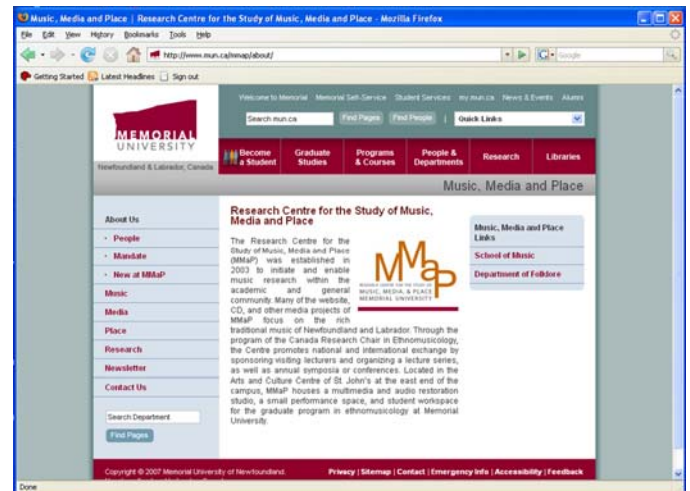
*Emily Urquhart – “Rejection!”*

Rejection is the great social leveler. From romantic disasters to shattered artistic aspirations—we've all been rejected in some capacity. What can we learn from this collective misery? That rejection is a part of life and looking back, well, “it ain't that bad.” Plus, rejection stories make excellent dinner party fodder.

*Heather Wright – “The Many Musics of Quidi Vidi: The Performance and Recording of a Television Series”*

Every Friday, a musical session takes place at the Quidi Vidi Brewery. This is a time where friends and strangers gather and share their love of music, exchange stories and relax after a work-filled week. This documentary captures some of the music of Quidi Vidi – natural, man-made, and industrial alike – and explores the recording of a television series based on the sessions.

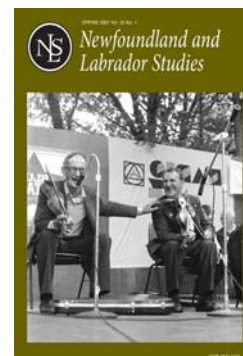
The re-designed MMA P website was launched on 28 August 2007, giving our virtual home a facelift to match our newly renovated space in the Arts and Culture Centre. This website will be a clearinghouse for up-to-date information on MMA P activities, while also archiving resources related to the intersections of music, media, and place.



Visit our site, [www.mun.ca/mmap](http://www.mun.ca/mmap) regularly for the MUSIC, MEDIA AND CULTURE LECTURE SERIES schedule, information on special guest workshops, and recent publications and CD projects. From this site, you can also link to our MacEdward Leach website, the website for the North Atlantic Fiddle Convention 2008, or the newly launched website on Indigenous Music and Dance as Cultural Property.

Suggestions for content are always welcome. Please contact Janice Esther Tulk at [jetulk@mun.ca](mailto:jetulk@mun.ca).

### LONG-AWAITED MUSIC ISSUE OF NEWFOUNDLAND & LABRADOR STUDIES NOW AVAILABLE!



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## TIPS FOR THE ETHNOGRAPHER'S TOOLBOX: DIGITAL CAMCORDERS

Thinking about upgrading your research tools? Perhaps you want to make the move from tape-based recording? Or maybe you made the move already to a DVD camcorder, but are ready to purchase a newer model that features a built-in hard drive or uses memory cards? Finding the right balance of features is key to getting the most out of your purchase.

Why a built-in hard drive?

- sheer **storage volume** – where DVDs and mini-DV tapes can record 30-60 minutes of video, a 30gig HD will record 7 hours. Buy a camcorder with a bigger HD (60gig and 80gig are available) and those numbers increase accordingly. You'll need additional battery power for this or use AC power.
- **expandable** memory – buy a model with a memory card slot and you can increase memory for video and photos by a few gigs (check your camera's manual for maximum expansion size).
- **small** size – HDD camcorders are the same size as or smaller than a DVD or mini-DV camcorder. That makes them lightweight and very portable.
- less data loss – no longer fear that you might 'record over' your footage – HDD camcorders **automatically record to free space** on the hard drive.

What about the memory card camcorder?

- even smaller size – often recording to SD (secure digital), these cameras offer digital recording in a **lighter** package.
- **swap memory** – if you run out of space and aren't close to a computer to dump your files, you can simply swap the full card for a fresh one.
- quality and format – make sure the **resolution** and format is appropriate to your intended output purpose – recording for the web uses a lower rez and a different format than for DVD. Make sure your model can do what you need it to.

Things to consider:

- an **extended warranty** – yes, it's true that extended warranties in some cases are just a cash grab, since most defective electronics will break down during the

first year. However, if you've chosen to go with an HDD camcorder, you may want to consider one. The HDD camcorder has a built-in hard drive and hard drives can have bad tracks and sectors – data gets lost in them and cannot be read. Such corruption could be discovered by you at any time during the life of your camcorder. And who hasn't experienced, or known someone who's experienced, hard drive failure before? To protect your investment past the first year, consider an extended warranty that covers the hard drive. (Note: warranties normally do not cover the high costs of data retrieval.)

- **back up** your data on an external hard drive – this will save space on your computer. But you'll also want to transfer data to DVD so that it can be used (and act as an insurance policy on the external hard drive). Remember to make multiple back-ups in different formats to keep your data safe. For DVDs, many suggest making 2 back-up copies, each on a different brand of DVD (with the assumption that if the two different brands fail, they will fail in different ways and at different rates).
- Check to make sure your computer meets the minimum specifications, in terms of the processor speed, free HD space, and type of connection required (firewire or USB 2.0, depending on the model). 🎵

*In the next issue: Digital Audio Recorders*

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