

Newsletter July 2008

FULL COLOUR VERSION AVAILABLE ONLINE: WWW.MUN.CA/MMAP/NEWSLETTER

MEMORIAL UNIVERSITY TO HOST ICTM – THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC – IN 2011

Sandwiched between the 2009 meeting in Durban, South Africa, and the 2013 meeting in Shanghai, China, the 2011 meeting of the International Council for Traditional Music will be hosted by Memorial University’s School of Music.

Dovetailing with Festival 500’s *Phenomenon of Singing* symposium, ICTM-Newfoundland will run July 13-19, 2011. We anticipate this event will attract hundreds of delegates from dozens of countries around the world. This conference runs six days of concurrent sessions, with a day off in the middle so that delegates can enjoy day trips that showcase the province’s local culture and natural beauty.

While the themes for the 2011 meeting have not yet been determined, it is anticipated that several will resonate with issues that are relevant to Atlantic Canadian communities, possibly including port cultures, acoustic ecology, and Atlantic roots/routes.

Founded in London, England in 1947, the ICTM aims to further the study, practice, documentation, preservation, and dissemination of traditional music, including folk, popular, classical and urban music, and dance of all countries. The 41st meeting in 2011 will mark only the second time that ICTM has met in Canada. For more information on ICTM, visit: <http://www.ictmusic.org/ICTM/>

To volunteer with local arrangements, contact Beverley Diamond at bdiamond@mun.ca.

INTRODUCING MMAP’S NEW POST-DOCTORAL FELLOW MARTIN LUSSIER



During the 2008-2009 academic year, MMAP will welcome Martin Lussier as a post-doctoral fellow. Martin, who is completing doctoral studies in Communications at Université de Montréal, has written the following introduction to his research project:

I began my musical journey when I was in high school, playing drums in a punk rock band. This experience soon became more serious: in ten years, we had the chance to record three CDs, produce videos, and perform hundreds of shows. In 2001, I had the opportunity to begin a Master’s degree in communication studies that questions the obviousness of “punk” as a well-determined reality. Two years later, I began my doctoral studies and tried to make sense of the ways in which musical practices that Montrealers label “musiques émergentes” are surfacing in Québec’s cultural landscape as a category. Holding together a wide array of actors, sounds, organizations, values, and so on, “emergent musics” are growing fast and taking more and more space in Québec and Montréal, particularly.

My doctoral dissertation (*Les “musiques émergentes” à Montréal. Devenir-ensemble et singularité*) focuses on “emergent musics” in Montréal, from the perspective that they hold together and make it possible for heterogeneous elements – sounds, organizations, artists, artisans, venues or events, for example – to act collectively. *continued on last page...*

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NOTES FROM THE STUDIO by Meghan Bowen

The voice of Joseph R. Smallwood, first premier of Newfoundland and Labrador, is heard again thanks to the efforts of Memorial University's Digital Archive Initiative and MMAP's audio engineer, Spencer Crewe. The Digital Archive Initiative (DAI) is a campus-wide program for the digitization of collections held by MUN, with particular concern for delicate materials that may be of special interest to the public. Organized through the Queen Elizabeth II Library, the initiative is concerned with historically significant objects, including audio and video recordings, photographs, maps, and texts. Crewe's digitization of the Smallwood audio collection is only one of many projects underway across campus.

The tapes Crewe is currently working on come from Smallwood's own personal collection, amassed over many years and donated by him to the university at the end of his political career. "Every time he made a public appearance, especially once he became premier," explains Crewe, "news people were there to cover it and it was recorded. I'm guessing he'd always request a copy of it, just for his own personal collection, and they were more than happy to oblige." The result is a collection of over 1000 tapes spanning Smallwood's entire public career. "The plan is to preserve it all for future use," says Crewe.



Photo Courtesy of
Memorial University

Digitization of audio recordings is a long process and involves numerous steps. Crewe's first task is to create a digital copy of the recording with MMAP's equipment. Each recording is then indexed and any necessary restoration is performed. Finally, the recordings are rendered into three different formats, as stipulated by the DAI: high-resolution for long-term archival use; CD resolution, suitable for listening copies; and mp3 format, which will

eventually be available to the public via the internet. What makes this process particularly labour-intensive and time-consuming is the fact that each tape is digitized in real time, then rendered into each format in nearly real time – a process that takes in total almost four times the duration of the original recording.

Despite the snail's pace required by the digitization process, the project is not without appeal for Crewe. "It's been an interesting experience hearing Newfoundland history from Joey Smallwood's perspective," says Crewe. "From the aspect of learning everything that I've learned so far, moments that aren't in Newfoundland history books, it's pretty interesting." Thanks to the DAI and the work being done at the MMAP studio, these moments will be preserved for many generations to come.

FSAC-ACEF CONFERENCE, MAY 22-25, 2008 AT CAPE BRETON UNIVERSITY

In comparison to the joint conference held between the Folklore Studies Association of Canada and the American Folklore Society in the fall, the spring meeting of FSAC in Sydney, Nova Scotia, was quite an intimate gathering of colleagues. Attendees were treated to tours of the Centre for Cape Breton Studies, with its state-of-the-art digitization and performance space, and the Beaton Institute, which holds an enormous collection of materials specific to Cape Breton (including maps and plans of mines, audio recordings, a collection of 50,000 photographs, and even a collection of scrapbooks donated by individuals). For many, however, the highlight was the "re-enactment style" banquet at the Fortress of Louisbourg, followed by a candlelit tour.

Memorial's ethnomusicology students made a strong showing once again, with Evelyn Osborne presenting a paper on four generations of music by the Walsh family of Bay de Verde, a presentation recorded for broadcast; Heather Wright showcasing her audio documentary from a fall course with Chris Brookes; and Janice Esther Tulk introducing her new research on the Corner Brook mill whistle as a "soundmark" of the community (see Schafer 1977). Joining these students was Beverley Diamond with a presentation on the ways Saami joik performers reconfigure traditional song practices in the recording studio (see her article in *The World of Music* 49.1).

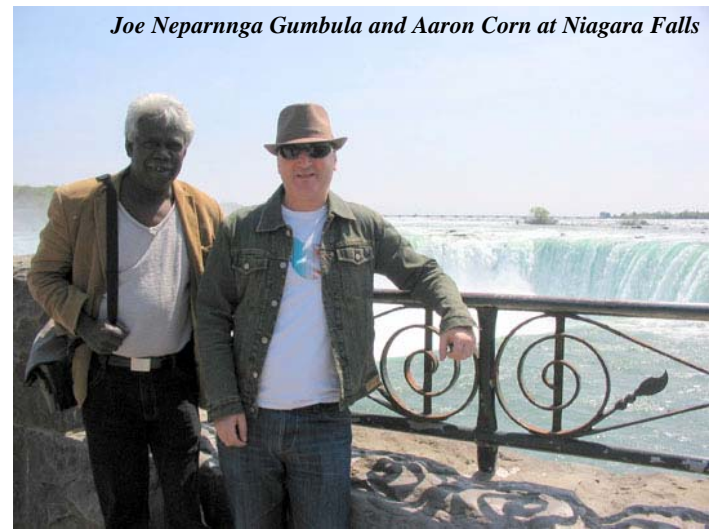
INDIGENOUS MUSIC AND DANCE AS CULTURAL PROPERTY, TORONTO, MAY 2-4, 2008

The Indigenous Music and Dance as Cultural Property Colloquium, dubbed the “conference roadshow” by Beverley Diamond and her organizational team because the conference materials were prepared in St. John’s and then transported to Toronto, was held May 2-4, 2008. Drawing indigenous and academic participants from eight countries, the weekend featured workshops, conference papers, a screening of the Maori film *Guarding the Family Silver*, and a public panel on WIPO and UNESCO.

An important step in opening the lines of communication, the interaction of indigenous and non-indigenous academics and performers made this colloquium a unique experience for all participants. As John-Carlos Perea noted, everyone present was a performer *and* theorist in his or her own right – a fact often missed or glossed-over in the design of other forums. Discussion and debate flourished during the three days as presenters grappled with issues surrounding ownership, archival practices, appropriation and possible control measures, and the differences between the types of protection and control possible via both protocols and legal systems.

A practical concern emerging in these sessions was the notion of ethnographer as archivist. As David Samuels explained, every ethnographer becomes a “curator” of cultural property, regardless of whether field materials end up in an archive or museum. Therefore, we must strive for detailed documentation of materials, combined with open conversations for both current and future uses. We must also be willing to talk about and become cognizant of not only best practices, but also worst mistakes, for it is from mistakes that we learn the most.

For many, the highlight of the event was the closing concert titled *Global Spirit: An Indigenous Showcase*. With an extraordinary line-up of performers from seven countries, the audience was left spellbound. Traditional art forms were featured alongside contemporary indigenous expressions. Joe Neparnga Gumbula with Aaron Corn and Alan Marrett presented Australian didgeridoo, Per Niila Stålka shared Saami joik, and Amy Stillman demonstrated Hawaiian hula. Inuit word art by Taqralik Partridge,



First Nations contemporary song by Cheryl l’Hirondelle, and the Grammy award-winning Native American flute and drum of John-Carlos Perea, provided a balance to the traditional genres. The headliners of the event offered a compelling blend of traditional and popular music with tinges of jazz, Latin, and electronica. The Saami duo consisting of Frode Fjellheim and Ulla Pirttijarvi riffed on the deep tradition of joik that characterizes people and places by means of vocal gymnastics. Maori artists, Moana and the Tribe – an ever-changing group that features the diva of Maori contemporary music, Moana Maniapoto – brought the energy of traditional genres to our stage.

While the Colloquium has come to an end, it is hoped that the dialogue begun in May will continue. The website <http://www.mun.ca/indigenousIP/>, is a living document that will be continually updated with new information on issues of cultural property and participants in the Colloquium are encouraged to continue these discussions via the new bulletin board, available at <http://www.mun.ca/indigenousIP/bb>. The conference proceedings, which were recorded on video, will be edited for inclusion in educational materials on the issues of music and dance as cultural property. Contact Beverley Diamond at bdiamond@mun.ca.

MASTER OF ARTS IN ETHNOMUSICOLOGY

GRADUATES

2007-2008

Samantha Fletcher, Fall 2007

Kate Wiens, Spring 2008

CONGRATULATIONS

FEELING DEFENSIVE: MEMORIAL'S FIRST PHDS IN ETHNOMUSICOLOGY

During spring term 2008, the first cohort of doctoral candidates in ethnomusicology successfully defended their dissertations; Janice Esther Tulk on June 19 and Judith Klassen on July 4. They will be hooded at the convocation ceremony this fall.



Back (L-R): Philip Hiscock, Mark Tate, Carrie Dyck
Front (L-R): Beverley Diamond, Janice Esther Tulk, Gordon Smith

JANICE ESTHER TULK hails from beautiful Corner Brook, NL. Following completion of a B.Mus (Hons) in music history and literature at Memorial University, she pursued studies at the Master's level at University of Alberta, where her research focussed on *Medicine Dream: Contemporary Native Music and Issues of Identity* (2003). She returned to Memorial University to engage in doctoral studies under the supervision of Dr. Beverley Diamond and was awarded a SSHRC Canada Graduate Scholarship (Doctoral). Her other research interests include Newfoundland soundscapes, the representation of Indigenous culture in animated films, and exoticism in Western opera. She spends her free time pursuing interests in photography and flamenco, ballroom, and Latin dance. Janice has been awarded a two-year SSHRC post-doctoral fellowship to continue research on Mi'kmaw musical expressions at Cape Breton University, where she will be a research associate of the Mi'kmaq College Institute.

“OUR STRENGTH IS OURSELVES”: IDENTITY, STATUS, AND CULTURAL REVITALIZATION AMONG THE MI'KMAQ IN NEWFOUNDLAND

Dissertation Abstract – Janice Esther Tulk

Mi'kmaq in the province of Newfoundland and Labrador are currently divided in terms of status under the Indian Act, a division which has had a significant and lasting

impact on the sense of a Mi'kmaw community in the province. Through two case studies, this dissertation investigates differences in the practice of musical culture as a result of the status/non-status divide and questions what the localization strategies of each group can tell us about notions of identity, indigeneity, and community. It examines how Mi'kmaq in Newfoundland acknowledge, create, negotiate, embody, enact, and maintain a sense of Mi'kmaw identity and community through the localization of “pan-Indian” powwow culture.

The first case study focusses on a community of status Mi'kmaq in the province, located in Miawpukek, and encompasses the localization of powwow as curriculum in the band-run Se't A'newey School, musical expression of the local drum group Sipu'ji'j Drummers, and annual community event. The second case study focusses on non-status Mi'kmaq in the province, specifically the drum group at the St. John's Native Friendship Centre. Musically, these two contexts display several differences, particularly in terms of the repertoire each performs (one “traditional” Mi'kmaq, the other northern powwow) and the singing style that is used. Related extra-musical elements, such as cultural dress, also display distinct approaches to participation in powwow as a representation of identity. However, in both case studies, similarities emerge in the use of recording technology as a didactic tool, the egalitarian structure of the drum, and the subversion (at times) of gender roles asserted as part of the powwow tradition.

Comparative analysis of the two case studies at the centre of this dissertation demonstrates different strategies for the localization of powwow. Three primary means of localization emerge: 1) incorporating pre-existing Mi'kmaw or local songs (such as “I'ko”) and dance genres (such as Ko'jua) into the structure of the powwow, sometimes transposing them for different instrumentation (powwow drum) or singing style (northern), and sometimes not; 2) inscribing borrowed powwow traditions with local or Nation-specific meaning through the embellishment of regalia, the use of local singing style or language, and discourse that emphasizes tradition or “the Mi'kmaw way”; and 3) explicitly referencing or implicitly performing local histories. At the same time that powwow may be localized to assert a Nation-specific identity, however, it may also be used to express a more personal identity, or even one broadly constructed as indigenous.

The diversity and contradiction present in the performance of identity, as well as the ethnic simultaneity experienced by mixed-blood, non-status individuals in this study, would seem to suggest that theoretical lenses that emphasize diversity and connectivity, such as music scenes, would allow one to move past homogeneous notions of community or singular constructions of ethnicity. However, it is shown that the way in which individuals speak about their experiences, indeed the

reasons for their engagement in cultural pursuits, is specifically referring to community-building practices. This study, grounded in binary structures of status and non-status, rural and urban, focusses on two ways of knowing and two ways of being Mi'kmaq in Newfoundland, a doubleness that finds expression in the Mi'kmaw double-curve motif. These ways of knowing and being are connected and overlap in many ways while coexisting. They nuance the commonly recounted histories of encounter, hidden heritages, and revitalization in the province, and insist that identity be understood as multiple, as simultaneities.

ENCODING SONG: FAITHFUL DEFIANCE IN MEXICAN MENNONITE MUSIC MAKING

Dissertation Abstract – Judith Marie Klassen

Between 1922 and 1926, over 7,000 Old Colony Mennonites left Canada to settle in northern Mexico. In addition to prioritizing religious education, rejecting “technology,” and maintaining Low and High German as their vernacular and worship languages, respectively, this pacifist religious group practiced non-conformity by proscribing particular forms of song practice. This meant the singing of *lange Wies* (“long way” or “long melody”) in worship, and the forbidding of musical instruments in public and domestic spheres. While musical prohibitions have lessened in recent years, instrument use, genre choices, and performance styles remain contentious.

The Mennonite colonies in northern Mexico are currently comprised of Old Colony, Kleine Gemeinde, and Evangelical churches. Despite their shared Anabaptist heritage, diverse – and sometimes conflicting – understandings of what it means to “be Mennonite” among these churches have meant that for Old Colonists, “worldly” influences have not only come from beyond their communities, but from within the Mennonite colonies themselves.

This dissertation is grounded in research conducted in Mexico in 2006, and explores how analyses of song repertoire, performance style, social interaction, and the assigning of musical meaning might inform understandings of Mennonite faith communities. Narratives of covert musicking in conserving domestic spaces, defiant song practices among Old Colony youth in the more public *Singstunde* (“singing hour”), and careful musical decisions made by evangelical Mennonites in their efforts to “share the gospel” with conserving Mennonite neighbours, demonstrate that essentialist depictions of Mexican Mennonites, emphasizing conservative values and resistance to change, frequently cloud efforts to the contrary from within Mennonite colonies themselves.

Building on past research that has emphasized the didactic

function of song among non-conformist religious communities, and engaging diasporic theory to emphasize the agency of conserving Mennonites within these communities, this study demonstrates that devout belief and defiant song practice are not mutually exclusive. Further, by examining the overlapping roles of church community and family in the performance of faith, it expands models for religious experience that rely on individual-collective dialectics. Finally, by engaging ethnography in relation to Mennonite song practice and belief, this study complicates the easy polarization of evangelical and conserving faith experience.



Back (L-R): Danine Farquharson, Holly Everett, Tom Gordon
Front (L-R): Beverley Diamond, Judith Marie Klassen, Ellen Koskoff

JUDITH MARIE KLASSEN is from Altona, MB. Her research interests include the musical practices of Mennonite families in Manitoba and northern Mexico, as well as the theorizing of Hollywood musicals from the 1930s and 40s. While in Newfoundland, Judith’s academic pursuits were complemented by performance opportunities with the Newfoundland Symphony Orchestra, various university ensembles, and at folk festivals around the province. In Winnipeg, Judith continues to work as a freelance musician, and maintains a small studio of violin and viola students. In addition to these pursuits, Judith is a founding member of The Land, an electric-folk duo started with her music and life partner Simon Neufeld. The Land released their first self-titled recording in 2006 (www.homeontheland.ca). Judith holds a degree in viola performance from the University of Manitoba, a bachelor of Church Music from Canadian Mennonite Bible College, and a Masters in Ethnomusicology from York University. She plans to stay in Winnipeg, MB for the 2008-09 school year, during which she will be teaching World Musics at the Canadian Mennonite University in the Winter semester and maintain her studio of violin and viola students through the Community School of Music and the Arts.

FORTHCOMING IN THE “BACK ON TRACK” ARCHIVAL CD SERIES

The “Back on Track” archival CD series aims to make rare and currently inaccessible Newfoundland music available to a broader public. Previous releases include *It’s Time for Another One: Folk Songs from the South Coast of Newfoundland*, the popular *Folklore of Newfoundland and Labrador: A Sampler of Songs, Narrations, and Tunes*, and our most recent release *Saturday Nite Jamboree*. Details on the series are available at www.mun.ca/mmap/music/cds.

Watch for these exciting titles in fall 2008:



WELTA'Q “IT SOUNDS GOOD”: HISTORIC RECORDINGS OF THE MI'KMAQ

Produced by ethnomusicologist Janice Esther Tulk, *Welta'q – “It Sounds Good”*: *Historic Recordings of the Mi'kmaq* will feature important archival recordings from institutions across Canada, as well as field

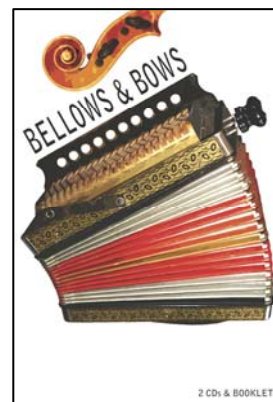
recordings from private research collections. The vibrant musical life of the Mi'kmaq people will be showcased through 27 tracks, including traditional Mi'kmaq songs, songs by the first Mi'kmaq powwow drum group, fiddle tunes and folksongs, hymns and anthems, a lullaby, and the story of Mi'kmwesu – the flute-playing trickster.

Featuring artwork by Mi'kmaq artist Jerry Evans, *Welta'q – “It Sounds Good”* will ship with a 50-page booklet that includes textual and musical transcriptions of the songs, translations of Mi'kmaq texts, extensive notes that contextualize each selection, and discussion of Mi'kmaq musical instruments and dance styles. This CD will help to disseminate, promote, and recognize Mi'kmaq culture within Newfoundland and Labrador and the Atlantic Provinces, while providing culturally-sensitive content for use in classrooms, recognizing the many cultures of Newfoundland.

Research and production generously funded by the Leslie Harris Centre of Regional Policy and Development. www.mun.ca/harriscentre

BELLOWS & BOWS: HISTORIC RECORDINGS OF TRADITIONAL CANADIAN FIDDLE AND ACCORDION MUSIC

Produced by fiddler, dancer, and scholar, Sherry Johnson, this 2-CD set brings together historically distinguished fiddlers and accordion players from a wide variety of ethnocultural communities across Canada. With a team of regional experts, historically significant tracks from the extensive archival



collections in a number of Canadian centers have been identified for inclusion. *Bellows & Bows* will also draw upon early commercial recordings that are no longer in circulation. The accompanying booklet will include regional overviews, tune notes, biographies of the musicians, archival photographs, as well as some transcriptions and interview excerpts.

This recording will demonstrate the artistry and social complexity of accordion and fiddle communities and nuance the historical representation of these ever-evolving traditions that have played such an important role in defining social identities. This music has served, at times, as a sort of lingua franca that binds the nation, but more often the subtleties of style have made it a means of asserting a related but distinctive social identity. These social distinctions may be ethnocultural (as in the tempo differences of Scottish-derived and Acadian fiddle music in Maritime Canada) or class-related (reflected by debates about the merits of competitions). In spite of the subtle ways in which fiddle and accordion traditions have both served as common ground and as markers of distinction for various communities, it has too often been represented in Canada either as a kind of nostalgic “barn dance” tradition (with all its implications of rural, uneducated and slightly crude), or else as a virtuosic “show” tradition (in recordings produced by the award winners of the dozens of fiddle competitions that take place annually across the nation). This CD intends to nuance that picture with a project that reveals practitioners from many walks of life, diverse venues, and style changes that relate to a broader range of identity issues.

PURCHASE YOUR COPIES THROUGH MMAP RESEARCH CENTRE BY CONTACTING MAUREEN HOUSTON AT MHOUSTON@MUN.CA, OR DOWNLOAD THE ORDER FORM FROM OUR WEBSITE: WWW.MUN.CA/MMAP/MUSIC/CDS. ALSO AVAILABLE AT THE MERCHANDISE TABLE OF THE NORTH ATLANTIC FIDDLE CONVENTION, AUGUST 3-8, 2008

LIVE WITH THE ANGELSHAKES by Pat Brennan

Question: How do you get nine ethnomusicologists to clap together in time for an Angelshakes recording?

Answer: It can't be done – you need a professional recording engineer to salvage the “clap-track” with studio wizardry in order for it to be usable. We Angelshakes found that out the hard way during our week-long recording stint at MMaP this past April, when we invited the staff and students to help us out with a little handclap number. Fortunately for us, MMaP has a resident professional recording engineer. His name is Spencer Crewe, and he is our hero.

In addition to transforming a group of arrhythmic academics into metronomic clapping virtuosos, Spencer helped us – the Angelshakes, that is – put together a lovely little document of our past year together: a four-song demo CD that we're calling “That Top Floor Ward in the Sky.” The title is a lyric from a track called “Julie's Song,” which we're quite certain will soon take Newfoundland radio by storm any day now. The song chronicles a romantic encounter that takes place in the Alzheimer's ward of an assisted living home for older adults in Halifax, NS. The song is only partly fictional.

Recording it, as well as the other three songs on the CD, was a process of laying down one track, or instrument, at a time. This was done partly due to technological restraints – i.e. we only had so many microphones – but partly because trying to get all six Angelshakes in the same room at the same time is a task much more easily imagined than accomplished. Of course, four out of six of us, by rights, should be at MMaP most of the time anyway – as Michelle Swab, Erin Sharpe, Alison Corbett, and I are all Master's students who, in theory, should be slaving away at our major research papers instead of rocking out (gently, of course) to our original brand of Newfoundland folk pop. Our other two musical chums are Patrick Canning and Tim Yearman – both of them upstanding citizens who do most of their existing outside the academic bubble.

Luckily, we all found our way to the newly renovated MMaP facilities at some point during the week to record a humble symphony of guitars, trumpets, violins, percussion, and (most importantly), glockenspiels. Michelle (wo)manned the glock, our band's centerpiece and featured instrument, ably

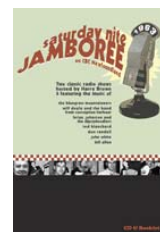
applying her many years of concert piano training to a tiny xylophone meant for a 9 year old. She's been honing her “glock rock” skills since the Angelshakes formed back in September, when I started badgering my schoolmates to be in a band with me. Happily, most of them obliged.

We started rehearsing almost immediately at Alison's house, busily arranging our modest pop creations between sips of herbal tea and debates about the cultural appropriation of African music in Paul Simon's *Graceland*. It wasn't long before we played our first show – a three-song set during the open-mic portion of Folk Night at the Ship. We were received warmly: a group of middle-aged women, Dominion Ales in hand, sang along boisterously to our last song, an (apparently) catchy little number called “That Was Hong Kong.” The New Year arrived and we started performing more regularly. We also expanded our set list to include indie rock versions of an old Scottish folk song called “Eilidh,” and the Hawaiian pop tune “U'ilani” (famous among Ethnomusicology students as the subject of a laborious transcription exercise in Music 7001).

All in all, it was a busy year for the Angelshakes, and finding ourselves with a few days to spare at the end of April once our final papers had been handed in, we decided we should have something to remember it by. Enter Spencer Crewe – renowned recording engineer of Great Big Sea fame. Our friend and colleague kindly offered to help us put our little recording together and give the new MMaP recording facilities a test-run, so to speak. Seventy-three tracks, fifty-seven hours, three sleepless nights, one questionable bass drum rental, four blown speakers (just joking), two broken microphones (joking again), and a handful of botched handclap attempts later, we're not sure if he'd do it again. But we're happy he did it this once, because now we've got four of our original Newfoundland folk pop tunes on record forever – and who knows what the future might hold...

CONGRATULATIONS DON RANDELL AND TED BLANCHARD

Recipients of the
St. John's Folk Arts Council
Lifetime Achievement Award 2008
www.nlfolk.com/fest2008/award.html



Don and Ted are featured on
MMaP's *Saturday Nite Jamboree*
www.mun.ca/mmap/music/cds

POST-DOCTORAL FELLOW AT MMaP *(cont.)*

Because of their heterogeneity and diffuseness, they put into question the logic of genres and other categories. This logic is based on the idea that all members of an ensemble share at least one characteristic. But “emergent musics” cannot be defined by some essence, inherent properties, or imminent truth. Rather than examining what “emergent musics” are or what are their shared characteristics, my thesis focuses on how they are ‘becoming-together.’ That is, how a movement that transforms each point of contact within the ensemble into a becoming is regrouping them at the same time – becoming “emergent musics.”

As a postdoctoral fellow at MMaP, I’d like to work on a project about ‘filiation’ processes in popular music. Those processes are transforming categorizations and relationships. They are also creating new kinds of coherence in musical and social arrangements. My postdoctoral project studies these processes via their relationship to place – understood as simultaneity, a meeting between multiple trajectories, social relationships, and significations. The objectives of this postdoctoral project are threefold: 1) to identify the contemporary forms of filiations in popular music; 2) to understand their implications for categorization; 3) and to understand the power relations which are at stake. In short, I’d like to understand empirically filiation processes in popular music as they take form in the musical practices of two contrasted “ensembles”: Montréal’s “emergent musics” and the Lanaudière’s (area of the province of Québec) traditional and folk musics.

Since 2003, I’ve been a member of IASPM and some of Montréal’s community-based organizations for the development of independent music. For seven years, I have been involved with the laboratory *Culture populaire, connaissance et critique (CPCC)* at Université de Montréal. I’ve worked there as a research assistant on two projects: one on the Celine Dion phenomena (with professor Line Grenier) and the other on the retail sale of musical recordings in Québec (with professors Claude Martin and Line Grenier). I hope that my involvement with MMaP will give me the opportunity to build some new relationships between the two research hubs.

Contact Martin at martin.lussier@umontreal.ca

NORTH ATLANTIC FIDDLE CONVENTION – AUGUST 3-8, 2008



St. John’s Fiddler Evelyn Osborne, photo by Janice Esther Tulk

The North Atlantic Fiddle Convention is a six-day festival, taking place from August 3-8, 2008. NAFCo will showcase traditional artists from countries around the North Atlantic rim, each representing distinct fiddle and dance traditions, as well as their crossovers. At the heart of the NAFCo idea is the synergy created by combining a performance celebration with an international academic symposium. The convention will include concerts, solo recitals, fiddle and dance workshops, demonstrations, free performances, and scheduled sessions in various locations throughout St. John’s, and its environs.

For more information, visit NAFCo’s website: www.mun.ca/nafco2008

MMaP is:

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Project Coordinator and Newsletter Editor: Janice Esther Tulk, jetulk@mun.ca, 709.737.2051.

Executive Board: Anita Best, Tom Gordon, Martin Lovelace, Peter Narváez, Andrea Rose, Neil Rosenberg, Christina Smith, Kati Szego.

Community Advisory Board: Tim Borlase, Jean Hewson, Ruth Matthews, Doreen Klassen, Jim Payne, Stan Pickett, Eric West.