

MMAp Newsletter 2/1, March 2004

Distinguished Speakers: The Second Annual Music, Media, and Culture Series

The internationally renowned roster of music scholars who visited Memorial University this year to present their work in the Music, Media, and Culture series, was diverse both culturally and disciplinarily. An ethnomusicologist, composer/music theorist, philosopher, and sociologist presented a wide array of topics that ranged from women in Syria, to Saami in Scandinavia, from students of electro-acoustic composition in Nova Scotia, to a semiotic exploration of music's referentiality.

Dr. Kay Kaufman Shelemay (G. Gordon Watts Professor of Music, Harvard University) launched the series with a presentation entitled, "Hearing Silent Voices: Women in the Syrian Jewish Musical Tradition." She explored how women's knowledge of traditional *pizmonim* is an important means of sustaining the tradition, even though they are not active either as composers or performers. During her week on the St. John's campus, Dr. Shelemay also visited two classes discussing "The Americanization of Ethnomusicology" in the context of Dr. Diamond's Canadian Music class, and reflecting on "Music, Memory, and History" for Dr. Rosenberg's "Folksong" students.

(cont. "Lecture Series" p. 3)

MacEdward Leach and the Songs of Atlantic Canada: The Website

A team of industrious graduate students in Folklore has been working since October to produce a website of the earliest song collections made in Cape Breton and Newfoundland by the pioneering folklorist, MacEdward Leach. **The website will enable community members, singers, and scholars to access over 300 recordings by the original singers, as well as Leach's text transcriptions, and extensive historical information on-line.**

(cont. "Leach" p. 2)

Coming to St. John's In July: Women, Music, and Technology

Together with Sound Symposium 2004, MMAp is co-sponsoring a presentation of research and creative work in July on the topic of "Women, Music, and Technology." The proposer and primary organizer is Dr. Andra McCartney (Concordia University) who directs a SSHRC-funded research project called "In and Out of the Studio." She will be joined by other members of her research team, including Dr. Karen Pegley (Queen's University), Dr. Ellen Waterman (University of Guelph), and Dr. Beverley Diamond (MUN). The specifics of time, place, and topics have yet to be finalized. Watch for further information from both MMAp and the Sound Symposium (www.sound.nf.ca).

(Beverley Diamond)



Photo by Richard Stoker

MacEdward Leach Website Creators

Back: Ayako Yoshimura, Stacey MacLean,
(l-r) Joy Ricketts, Rhiannon McKechnie
Front: Ian Brodie, Beverley Diamond

Leach (cont. from p. 1)

Funded by Industry Canada, as part of their Canada's Digital Collections initiative, the grant was acquired and the project supervised by Dr. Beverley Diamond. Directed by team manager, Ian Brodie, the student research team includes Rhiannon McKechnie, Joy Ricketts, Ayako Yoshimura, and Stacey MacLean. MMAP Research Assistant, Judith Klassen, and MMAP secretary, Maureen Houston have also contributed many hours to the project.

Leach (1892-1967), made four research trips to Atlantic Canada between 1946 and 1960, first recording Gaelic speaking singers and storytellers in Cape Breton, and then turning his attention to Newfoundland collecting the first field recordings ever in this province. His work has had a high profile both in Canadian cultural history and internationally, but, ironically, except for one Folkways recording, little of it has been accessible by the families of the generous people who welcomed him here or by local singers. He published extensive material from the 1960 trip to Labrador in the anthology, *Ballads and Songs of the Lower Labrador Coast* (Ottawa, 1965). For the first time, his earlier collections will be available on the new website. MUNFLA has many of his original tapes, field journals, text transcriptions, and musical transcriptions done by Bruno Nettel or Julia Bishop. Archivist Patricia Fulton has graciously and enthusiastically cooperated with the project team to facilitate the work. In a recent article for the MUN Gazette, project manager Ian Brodie was quoted as saying: "We are attempting to study the collection in its own right, trying to capture Leach's experience. On the other hand, the creation of a website is a new form of publication, and we have to contend with creating a site that is accessible to the broadest number of people" (Deborah Inkpen. "MUNFLA: Digitizing the past" *The Gazette*, January 22, 2004).

The task we set ourselves was enormous. We had to digitize, track, and edit approximately forty hours of reel-to-reel tape in delicate condition. We scanned Leach's entire photo collection and song text transcriptions. Profiles of each community and singer, of Leach himself and his collection practices were written. We were especially fortunate to have Stacey MacLean, a fluent Gaelic speaker, to edit the Gaelic song texts and prepare song notes for the Cape Breton collection. Diamond and Brodie prepared the song notes for the Newfoundland collection. Workshops on storyboarding, sound editing, and image enhancement helped us acquire the necessary skills.

The site will be open to the public by the beginning of April at www.cdc.ic.gc.ca/Leach/. There may even be a party! And while we're not quite ready to undertake "MacEdward Leach and the Songs of Atlantic Canada: The MOVIE," we just may reapply to Industry Canada to do Phase II of the project next year.

(Beverley Diamond)



Music Research by Graduate Students in Folklore

The most recently completed doctoral dissertation in the Department of Folklore is Anna Kearney Guigné's study of "Kenneth Peacock's *Songs of the Newfoundland Outports: The Cultural Politics of a Newfoundland Song Collection*." She provides a critical review of his fieldwork (1951-1961), and explores how he created the popular 3-volume anthology. Her study also assesses its subsequent socio-cultural impact. She considers the cultural politics of the day such as National Museum policies and directions at the time and how the growth of the Canadian folk revival during the 1950s and '60s influenced Peacock's work.

Holly Everett's article, "'The Association I Have with This Guitar is My Life': The Guitar as Artifact and Symbol," was published in volume 26 (2003) of *Popular Music and Society*, and her overview of popular music of Newfoundland and Labrador will appear in volume 2 of *The Encyclopedia of Popular Music of the World*, edited by John Shepherd. Her research on the fiddle tune and song "Cotton-Eyed Joe," most recently presented at the 12th International Conference of the International Association for the Study of Popular Music in Montreal, is on-going. As a new member of the executive board of IASPM-Canada, Everett has been assisting in the organization of the May 2004 conference at Carleton University in Ottawa.

After completing an M.A. that explored the work of the Mi'kmaq band, Medicine Dream, Janice Tulk returned to her native province to begin Ph.D. study at Memorial University last September. In the summer of 2004, she will travel to Conne River, NL, to attend and document the annual Conne River Powwow, on the first weekend of July. She hopes to learn about the music of the Newfoundland Mi'kmaq community and its relationship to issues of cultural loss, renewal, presentation, and exchange.

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Judith Klassen's Ph.D. research explores the place and function of music within Mennonite families in Manitoba and Paraguay. Since family settings bridge the sacred and the secular, her work challenges conventional notions of a church/religious music versus home/secular division. She examines how the Mennonite community uses musical participation and musical memory within a domestic context to affirm, contest, and renegotiate individual and community identity both inside and outside of the home. She considers how song can act to both preserve and shape memory.

Sarah Moore's doctoral research aims to explore how selected Newfoundland popular music groups regard and use local traditional folksong and folk-singing. She hopes to explore how contemporary bands define a shifting and contingent concept such as 'tradition' and how they recognize and perform sounds that they describe as both "traditional" and "distinct" in what can be broadly defined as "trad-pop" music.

Stacey MacLean's research concerns the Cape Breton milling frolic, today one of the most popular venues in Nova Scotia for the performance of Scottish Gaelic song. The contemporary milling frolic is a re-enactment of a once utilitarian custom, the singing of songs to accompany the beating of damp, newly woven cloth, a process required to shrink the nap. She is examining the role of the milling frolic in the sustenance and portrayal of Cape Breton's Gaelic culture, with attention to such issues as canonization, authenticity, language maintenance, pedagogy, and cultural revival. Her thesis will include an ethnography of the Johnstown and Feis and Eilein milling frolics.

Dufferin Murray's latest research regarding rap music includes two papers delivered at the Memorial University of Newfoundland Aldrich Graduate Students Conferences in 2003 and 2004. The former covered the topic of Eminem's successful "representin" of white trash identity in his raps and the latter analysed rap music as a source of reflexive occupational narratives describing the occupational folklife of rap artists.

Bev Diamond has been awarded the Jaap Kunst Prize for 2003 for her article "Native American Contemporary Music: The Women," published in *The World of Music* 44/1 (2002). This prize recognizes the most significant article (in any language) in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year.

Lecture Series (cont. from page 1)



Photo by Rachel Paine

L-R: Dr. Nils Oskal, one of the guest speakers in our lecture series; Dr. Robert Paine, who helped organize the event

In October, Dr. David Lidov (York University) reflected on the complex question, "What is Abstract Music Abstracted From? And What is its Claim on Prestige?" Lidov explored music as "representational" asking, in particular, what sorts of reference to the body (emotions, kinaesthetics, somatic reference) have been permitted in discourse about music. We were also privileged to hear David Lidov, as pianist and composer, perform some of his own compositions, with Folklore Ph.D. student, Judith Klassen (viola).

Our week in November with Dr. Nils Oskal (Saami University College, Kautokeino, Norway) was a unique opportunity to hear an insider's perspective on the "Yoik as an Art of Communication and Introspection." Dr. Oskal, who grew up within a traditional Saami reindeer herding family in northern Norway, earned a doctorate in Philosophy in 1995, and has been actively engaged in Saami cultural development and self-determination initiatives. While in Newfoundland, he also presented a paper on "Political self-determination and land rights for Saami in Norway" for the Anthropology Department, and, with support of the Labrador Institute, he visited Labrador.

The series concluded with sociologist, Dr. Jan Marontate (Acadia University) who presented "Digital recording technologies and new music-making practices: A case study of young musicians in rural Canada." She challenged us to think of digital recording as a radical reconfiguration of the processes of creation, diffusion, and reception. *(Beverley Diamond)*



Hawaiian Choral Research by Dr. Kati Szego

For two years now, I've spent my summers in Honolulu, Hawai'i, pursuing my interests in Hawaiian choral music, a product of Hawai'i's colonial period – a period, which many will reasonably argue, is not yet over. This is not the kind of music that Native Hawaiians or more generally, people in Hawai'i, consume daily: you won't hear it on the radio, it's rarely performed in concert or on contemporary recordings, and few young people are active participants in the scene. I was reminded of just how "uncool" this music was when a scholar-friend of mine drew an analogy to the place of the Fisk Jubilee Singers in African American culture today. Still, the persistence of Hawaiian choral music in the face of its general decline fascinates me.

First, a little history. The theory is that choral singing was first systematically introduced to Native Hawaiians in 1820 by New England Congregationalist missionaries. Protestant hymns, taught in singing schools, were the primary means by which the evangelists tried to reshape Native Hawaiians' aesthetic sensibilities. They were pretty successful, and hymnody eventually superseded indigenous *mele* (chanted poetry). The transition, for Native Hawaiians, was from a system based on predominantly solo declamation and individualized manipulations of vocal sound to a system featuring multiple parts, sung with a uniform sound and distinctly Western timbres. In time, the new aesthetic spread to the non-sacred realm, and Hawaiian-language secular songs began to emerge from the ranks of a missionary-educated indigenous elite as early as the 1850s. The engine of this musical movement was Hawai'i's royal family, members of which formed their own glee clubs and competed amicably with one another.

In ensuing decades, vocal ensembles of varying size were established in the islands, and by the early 20th century there was a wide network of choruses connected to schools as well as local labour and civic organizations. Competition was also an important feature of this movement. In short, secular choral singing represents one of the most enduring forms of musical expression in Hawai'i from the time of the missionary era.

Fast forward to 2002/3/4. The main carriers of the Hawaiian choral music tradition are far fewer now, though, certainly its effects can be heard in a lot of contemporary groups that feature vocals,

like the string bands that accompany modern hula dancers. As for groups devoted to the art, Kamehameha Schools (where I did my doctoral research) is still the most visible, with its annual Song Contest, broadcast every March over television to homes throughout the state. And the Association of Hawaiian Civic Clubs, an organization that works for indigenous and charitable causes, continues to sponsor a competition between chapter-based choruses at their annual convention. The site of the 2002 'Aha Mele or song event was in Las Vegas, where I shadowed two groups – the singers of the Prince Kūhiō (Honolulu) and Pearl Harbor Civic Clubs. The two groups are highly contrastive in terms of membership and style of musical arrangement, among other things. Prince Kūhiō, which initiated the 'Aha Mele decades ago, practices and performs throughout the year; Pearl Harbor meets from mid-August to the time of competition and then disperses. Prince Kūhiō accepts non-Hawaiian associate members into its ranks, while Pearl Harbor does not. Both groups struggle to find participants, especially men, but both have extremely dedicated members, usually middle-aged and older. In addition to the civic clubs, one semi-professional group, Ka Waiolaonāpūkanileo, has emerged as leader and guardian of Hawaiian choral music in contemporary Hawai'i. In particular they've become champions of the music of Queen Lili'uokalani, the Kingdom of Hawai'i's last reigning monarch. Nola Nāhulu, founder and director of the group (and graduate of Kamehameha Schools), has embraced my project and lets me attend the choir's weekly rehearsals.

What am I trying to learn? When talking with singers, I'm interested in the values that inform and guide their participation, especially when many of them are not of Hawaiian ancestry or are not conversant in the language they sing. I'm seeking explanations for the sudden decline of choral singing in the 1980s and the decline in male participation especially. Answers abound! And why, though it is pursued with less vigour than it once was, has competition been so important to this scene?

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I'm also trying to get a handle on choristers' vocal aesthetics and performance practices, to see if there is still something distinctively Hawaiian at work (e.g., elements of indigenous *mele* performance) and how choristers' ideals of vocal production might be shaped by hegemonic, globalizing trends.

Another objective of my summer research is to fill in some historical gaps, i.e., to figure out the role and provenance of secular civic choruses in Hawai'i since the late 19th century. So I've had a chance to meet and talk with directors and members of now defunct groups, such as the Honolulu Police Chorale. The historical part is just as much fun, but it takes me to too many cold places. In addition to interviewing and observing, there's lots of archival work to be done and those places are, well, freezing. One of my many consolations, though, is food. The best food in the world is right in Honolulu: Hawaiian, Korean, Thai, Japanese, Vietnamese and a few other culinary traditions that can't be found in Newfoundland!

(Kati Szego)



Memorial's School of Music Energized

A unique partnership between two institutions that are linked by their interest in natural resources and by their responsibilities to community was announced on November 19th in the D. F. Cook Recital Hall at Memorial University's School of Music. Newfoundland and Labrador's two greatest natural resources are oil & gas and, of course, music. So it's not surprising that when Petro-Canada decided to re-invest in the community, it chose the School of Music. On November 19th funding of \$1.2M was announced for the construction and equipping of Petro-Canada Hall, the first phase of a four-phased renovation and extension project at the School of Music.

Flanking Petro-Canada Hall in the not-too-distant future will be new wings to accommodate library and classroom expansion, plus a dedicated percussion studio and additional rehearsal and practice facilities. In addition, the School's premier performance venue, the D. F. Cook Recital Hall will undergo its first major upgrade in nineteen years. Petro-Canada Hall and the Recital Hall renovation are expected to be completed by January 2005, with construction on the other phases to be scheduled as funding is confirmed.

(Tom Gordon)



28th Annual Labrador Creative Arts Festival

The 28th annual Labrador Creative Arts Festival, which took place from November 19 to 26, 2003, differed from all previous festivals because we lacked a performance venue for original work, the heart of the event and the reason it was created. The organizing committee decided to turn the crisis of a stageless festival into opportunity and staged extensive in-depth workshops in multiple venues. As a result of the need to find varied venues and formats, there were many positive "firsts."

Nine schools elected to bring a production anyway and perform as part of "Picnic Theatre" on the weekend. The plays dealt with a variety of themes: students from Black Tickle looked at the situation of a new kid in town, Hopedale explored the theme of intolerance, Mud Lake presented a drama of a post-bombing visit from an enemy soldier, Makkovik showed us a musical version of the life of one of its elders, Cartwright looked at Christmas in times past, Natuashish dealt with traditional hunting of the caribou, and Rigolet showed its play, a version of "Dr. Phil."

Groups of students also worked with dancer Yvonne Ng and hip-hop artists, *Red Suga*, visiting Labrador for the first time from their Mi'kmaq community in New Brunswick. They performed original dance and vocal work at an evening festival performance.

We started what we hope will be a continuing tradition: a coffeehouse for students was held on the first evening of the coastal students' arrival. The visiting students met with local students and together they produced an impromptu evening of skits, songs and improvisation, including on-the-spot songs about their own communities. The local students hosted and did an impressive job of setting the tone and making their visitors feel welcome and comfortable.

Another trail-blazing event happened as the festival branched into radio; CBC radio producer Glen Tilley spent a week at Mealy Mountain Collegiate, working with a group of students to produce a radio play written by a local student. The result was aired on the CBC Weekend AM program. CBC's *Musicaft* recorded a Saturday night performance that

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featured a local school choir and several young piano students, and the Singers and Songwriters concert was also recorded for later broadcast.

A collaboration between the drum dancers of Nain and the percussion group, *The Scruncheons*, of Memorial's School of Music resulted in a highly successful co-operative effort, known by us as "Salt Pork and Seal Fat"! An international flavour was given by Maya Apfelbaum, who dances with elephants in Thailand and brought her pictures and dance steps to Nain and Churchill Falls.

Sculpture in wood and wire were explored by Gerard Kelly and Dawn MacNutt, while Shirley Greer carried out printmaking and bookbinding. Bettina Reinsch helped children produce stunning works of art with batik, and potter Tracy Keats of Forteau travelled to communities on the south coast to bring adventures in clay to the children there.

In a completely new venture, we invited magician Peter Mennie to mystify us; his legacy will be long felt in Labrador, as products of his workshops walk around town performing tricks with the entire stock of playing cards to be found in Goose Bay.

The festival did not lack for writers; Maxine Trotter brought her recreations of early Canadian history, complete with costumes, to Hopedale as well as central Labrador, and Celia Lottridge shared storytelling with children of all ages. Deb Loughead, Toronto poet, helped also in adjudication of lunch time theatre. She was ably assisted by Noreen Heighton, one of the original founders of the festival who returned from Moncton to volunteer as an amateur and to organize many aspects of the week's events.

As in years past, art shows made up of works from participating schools travelled all around the communities involved in the festival. Some of last year's works of art were printed as greeting cards, which are available for purchase to help with the costs of the festival.

This year the winning button was designed by Ryan Thompson, a grade seven student from Queen of Peace Middle School, and depicted a singer on a spotlight stage, fronted by a wildly applauding audience. We can only hope that the next festival sees us seated, not on the cafeteria floor but in front of the stage of Ryan's imagination, with the lights shining on a procession of original plays.

(Martha MacDonald, Labrador Institute)



Vinland Music Camp

As access to the world's music increases because of mass communication, the formalizing of folk music instruction seems increasingly necessary. Traditional music must now compete with all other styles, and is often disadvantaged because of lack of media support and limited access to qualified instruction, both private and at school. One response to this is the Vinland Music Camp in Newfoundland.

The Vinland Music Camp will take place August 23-28, 2004, in Gros Morne National Park at the Killdevil Camp and Conference Center. This is the fourth year for the camp, which has grown to include all ages (9 years and up) and most instruments currently being used in folk music performance in this province. It's a great opportunity for musicians to improve skills, write songs and tunes, learn folk dancing, and have lots of fun playing music together in a relaxed and beautiful setting.

The principal instruments of instruction are fiddle, button accordion, mandolin, tin whistle, guitar and harp. There will also be instruction in traditional singing and song writing, and workshops in folk dancing and traditional percussion. Instructors include Jean Hewson, Christina Smith, Daniel Payne, Gayle Tapper, Hugh Scott, and Eric West.

In addition to instruction, students at the camp have the opportunity to attend nightly concerts featuring camp instructors. There is also a field trip to the Discovery Centre in Woody Point for workshops and lectures by visiting artists and musicologists. The week finishes with a student recital at the Heritage Theatre in Woody Point, and a gala performance by the instructors later that evening. As the camp is near the ocean and also borders a river estuary, there are plenty of opportunities for canoeing, swimming, hiking and other recreational activities.

A unique aspect of the Vinland Music Camp is that young and older students are able to perform together and learn from each other. Parents are able to stay on site and participate in many activities without enrolling in music instruction. The incredible natural beauty of the camp's location and the rich musical life of the adjoining communities make for an inspiring week. As attendance at the camp increases there are plans to have separate camps for music teachers and older students. (cont.)

Music camps such as this one may be necessary to keep older traditions alive. Our society, for better or worse, is shifting away from informal learning and moving toward one that is more structured. The Vinland Music Camp is an attempt to combine these styles of instruction by utilizing aspects of both. For example, rote teaching of tunes is still used, but in combination with written notation and recordings. With the growth of interest in folk music in this country there is an increasing need for more access to quality instruction. It is the goal of the Vinland Music Camp to provide this access in a way that complements the traditional style of learning. In this way students will learn to respect the old ways, but understand the concepts required to create the new.

For more information visit the Vinland Music web site: www.vinlandmusic.ca

We invite readers to offer their stories and opinions about learning traditional music and dance.

(Eric West)



Ireland Newfoundland Traditional Songpack

Dr. Johanne Devlin Trew (Postdoctoral Research Associate, Memorial University) and Dr. Colette Moloney (Waterford Institute of Technology) successfully applied for an Ireland-Newfoundland grant to create The Ireland – Newfoundland Traditional Song Pack, a resource pack (book + CD) in traditional song which will document the cultural links between Ireland and Newfoundland. The project is oriented to both the general public and to teachers to assist in the delivery of the educational (cross-curricular) themes of cultural heritage.

Trew and Moloney hope that the project “will also make readily available material which can be used to provide experience of traditional music and song as suggested in the *Music curriculum guide: Primary music: a teaching guide* (draft). Government of Newfoundland and Labrador, [1996]. It is intended that these materials will also be of use in curriculum subjects other than music (e.g. history, English literature, social studies, geography, physical education), as the songs illustrate themes of emigration, daily life, love, marriage, death, and they describe specific historical events and conflicts (e.g. 1798 songs popular in Newfoundland).”

(Johanne Trew)



In Review

Heartbeat of the People: Music and Dance of the Northern Pow-wow. By Tara Browner. Champaign, Illinois: University of Illinois Press 2002. Pp. xii-163, ISBN 0-252-02714-0, cloth.

Tara Browner’s *Heartbeat of the People: Music and Dance of the Northern Pow-wow* is an in-depth examination of the Northern pow-wow tradition with specific regional focus on the Great Plains and Great Lakes. Central to her study is the question of distinctiveness in pow-wows; she examines what it is that accounts for pow-wow-specific dance styles while the structures of the music and event remain strikingly similar in different areas. To this end, she embarks upon a line of inquiry that seeks to understand the dance aesthetics appreciated at pow-wows, as both an observer and participating dancer. She makes use of two indigenous metaphors – the Sacred Hoop and Sacred Fire – to describe the layout of the pow-wow space and as a way of discussing both music and dance.

Browner’s introductory chapter clearly outlines her methodology and the theories that have informed her study. After a brief overview of the shifts of the past century from cultural evolution theory to diffusionism to culture-area studies, and noting the limitations of each, Browner explains that she is writing from an emic perspective about her own experience of pow-wows. She makes a conscious effort to respect participants and maintain the “mystery and power” of some pow-wow traditions. She purposefully rejects a Western-style theory to explain such events as the ceremony that occurs when an eagle feather drops to the ground during a pow-wow and instead describes the event and provides narratives, without imposing theoretical analysis. Browner notes that pow-wows are guided by unspoken aesthetic concepts in terms of regalia, dance style, and musical performance.

The second chapter, “People and Histories,” provides the possible origins of the pow-wow, noting that attempts at tracing such a history have often lacked an oral history component. She confronts issues of tracing the dispersion of music, dance, and regalia styles, noting that surface sameness has led to the conflation of different groups and societies, without accounting for difference in ritual use or social function. She discusses the multiple influences

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that have shaped the event that is now termed “pow-wow.” This discussion is followed by a brief introduction to the two groups at the centre of her study, the Lakota and Anishnaabeg, and a case study focussing on the highly politicized Ann Arbor pow-wow.

“Dance Styles and Regalia” traces the development of contest categories and provides detailed descriptions of regalia and dance. Browner explains the relationship between the style of regalia worn and the dance movements used, always relating the discussion to ideas about aesthetics. She closes with a brief discussion of intertribal forms, “specials”, and Southern dance styles that may be seen at Northern pow-wows.

In chapter four, “Making and Singing Songs,” Browner explains and diagrams musical forms, describes the construction of musical instruments, and compares Southern and Northern singing styles, formal structures, and cadential patterns. Particularly useful are her diagrams of how footwork and music fit together (Figure 5) and the placements of honour beats (Figure 6).

“Pow-wows in Space and Time” outlines the schedule of events at a pow-wow and describes each in turn. The metaphors of the Sacred Hoop and the Sacred Fire are invoked as Browner describes two types of spatial organization at Northern pow-wows and provides detailed diagrams of each.

The final two chapters, “The Dancing of Six Generations: I Have Grown Up Liking the Lakota Ways” and “The Musical Life of an Anishnaabeg Family: Together We Dance” focus on two families and their experiences as dancers and drummers at pow-wows. Browner takes a dialogic approach, providing extended excerpts from her interviews to reinforce the themes that appear in the previous chapters. In doing so, Browner balances her own narrative and analysis, and provides a richness that would not have been present otherwise.

In this multi-vocal narrative, Browner should be commended for her attempt to balance her own voice with those of her informants; however, the voices of her informants are largely relegated to the final two chapters. While I appreciate the manner in which the chapters unfolded, I would prefer greater attention to the informants’ voices in earlier chapters, spreading the dialogic approach throughout the book rather than concluding with it. Nevertheless, the layout of chapters is very

successful, following a syllabus she has developed for teaching in a classroom. For this reason, *Heartbeat of the People* is particularly well-suited to use as a text.

Her anticipated audience for the book, however, is much wider than the academic community. She presents her work as a snapshot of Northern pow-wow in a particular time and place and offers it as a document for future generations of both Natives and non-Natives who will use it as a reference point for Native music and dance during the twentieth century. It also provides descriptions and uses terminology that will permit the non-Native reader to gain an appreciation and understanding of the pow-wow as an event. With its extensive photographs, transcriptions, and illustrations, *Heartbeat of the People* is an excellent resource for anyone interested in learning about the music and dance of Northern pow-wow.

(Janice Esther Tulk)



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