

Research Centre for the Study of Music, Media and Place

Music, Media and Culture Lecture Series 2006-07

The fourth Music, Media and Culture Lecture series is the most interdisciplinary to date, with cutting edge presentations by Australian and Canadian scholars. In early October, we welcome **Dr. Jon Fitzgerald** (Southern Cross University) who studies jazz pedagogy and the incorporation of both jazz and popular music in the teaching of music theory. In November, the distinguished sociologist, **Dr. Line Grenier** (Université de Montréal) will share some of her work on Québécois popular music. In the winter term, we look forward to a presentation by Newfoundland ex-pat, **Dr. Paul Moore**, who researches vaudeville and film at the earliest moving picture venues in turn-of-the century St. John's. For the grand

Folklore and Ethnomusicology students have been involved in research for this CD.

finale of the coming year's series, we are delighted to feature our own historical musicology colleague, **Dr. Paul Rice**, speaking about his research on British musical reactions to the French revolution.

Watch for news about venues and dates. The lecture series brochure will be available from the MMaP Research Centre later in the summer. To get a copy, call Maureen Houston at 737-2051 or email mhouston@mun.ca.



Newfoundland and Labrador Folklore: A Sampler of Songs, Narrations and Tunes

A long-awaited archival CD project is in the final stages of production. Some years ago, Dr. Peter Narváez initiated plans for a "MUNFLA sampler" of some of the province's noteworthy tradition bearers who had recorded their songs, narrations, and tunes for various folklorists since the middle of the 20th century. These recordings are housed in the extraordinary Memorial University Folklore and Language Archive. Under Peter Narváez' guidance, a number of graduate students in Folklore selected some of the many gems in the archive. Both



MA. Student Kelly Best wearing the the

Heavy Nettl t-shirt she designed: (See
(*sampler, cont. p. 2*)

Sampler (cont.)

This eclectic compilation features performers of earlier generations: Emile Benoit, Annie Walters, Rose Eustis, John Joe English, Francis Colbert, Allan MacArthur, Peter Letto, Blanche Roberts, Minnie White, Elizabeth Barter, Rufus Guinchard and others. It presents some early versions of tunes and songs by contemporary performers such as Kevin Beanland and Bernard Felix who went on to produce studio recordings. There are original compositions, traditional ballads, recitations, a tall tale, comic songs, and a Gaelic milling song. The CD also features fiddle, accordion and mandolin versions of favorite tunes such as “Rakes of Mallo,” and Joe Smallwood’s Reel.”

An extensive booklet, designed for teachers, students, and anyone who is interested in the cultural history of Newfoundland and Labrador, ships with the CD. With many never-before published photographs, the booklet contains text and tune transcriptions, an introductory essay by Peter Narváez, biographies of the singers, and detailed notes on the specific songs, narrations, and tunes.

This CD is the second in the archival series published by the MMAP Research Centre. It can be purchased for \$19.99 through Landwash Distribution, (www.landwashdistribution.com) or by contacting MMAP directly (709 737-2051). It can also be purchased together with the first series CD, *Songs from the South Coast of Newfoundland*, for a special discounted price.



Reflections on the 50th Anniversary of the Society for Ethnomusicology

My classmates and I attended a landmark conference in Atlanta, Georgia from November 17-20, 2005. Some conference highlights were the keynote address by

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Anthony Seeger and performances such as the Javanese puppet show.

The puppet show was a bit edgy, lampooning the stereotype of the preservationist ethnomusicologist who can’t play the music s/he studies. I appreciated the clever humour and the reversal of roles in the performer portraying the researcher. The spirit of the puppet show was to point out the absurdity of contradictions.

The Seeger lecture concerned the role of the Seeger family and others in the history of ethnomusicology and the importance of individuals who tend to be viewed as outside mainstream academia in the 21st century. Other highlights of the trip were the charm of southern hospitality, Evelyn’s and my “volunteering” experience, learning about all the hard “non-academic” work that goes into running a conference, the plane ride (only my third “sky voyage”), and an enlightening trip to the local zoo (now I can safely confirm the existence of elephants!).

MUN was well represented in presentations by Professors Szego and Diamond, a performance by Judith Klassen and Bev Diamond, and papers by graduate students Janice Tulk, Evelyn Osborne, Mary Piercey, and Kelly Best. In addition, Janice sang the role of David McAllester in a skit at the banquet.

I know I speak for all of my colleagues and mentors in confirming that this was a historically important event that we will always be proud to have attended and will remember fondly. For many of us this was our grand introduction to what it means to be an ethnomusicologist and we will now see ourselves as part of a generation of scholars, a vital link between those who studied music in the past and the next generation who will look to us for guidance and new ideas.

We are especially grateful for the special financial support from the MUN School of Music and Faculty of Arts. Thanks to Director, Tom Gordon and former Dean, David Graham, our entire Ethnomusicology cohort could attend this event.

(Jordan Mitchell)



A concert organized by MA student Samantha Fletcher raised close to \$900 to aid Swaziland Positive Living for Life (SWAPOL) which helps women and families living with HIV/AIDS. Held on International Women's Day (March 11) at Bitters Pub, this fundraiser was a tribute to Sam's friend, social advocate Heather Werner of Vancouver, who died last year.

Heavy Nettl: A Visit from Bruno Nettl

In September 2005, the new graduate programs (MA and PhD) in Ethnomusicology opened at Memorial University. This is the first ethnomusicology program in Atlantic Canada! Currently with 8 students, the program is based in the School of Music with many connections to the Department of Folklore. For example, ethno students are required to take at least two folklore courses and can select electives from either program.

The first official speaker to the program was the internationally distinguished Bruno Nettl who visited St. John's in September. Dr. Nettl has been a part of the discipline of ethnomusicology for over fifty years and was one of the early members of the Society for Ethnomusicology. Dr. Nettl began teaching at the University of Illinois in music and anthropology in 1964. A Professor Emeritus since 1992, he continues to teach one course a year. The author of several foundational texts, at 75 years old he has just reissued the 2nd ed. of *The Study of Ethnomusicology: 31 Issues* (1983, 2005). Dr. Nettl has a previous connection to Newfoundland as, early in his career, Nettl transcribed some of MacEdward Leach's Newfoundland and Labrador folksong collection.

Dr. Nettl gave the opening lecture in the 2005-06 Music, Media and Culture Lecture Series: "Cheetahs and Lions: Among the Disciplines." He also visited graduate and

undergraduate classes in folklore and ethnomusicology. In one of Dr. Szego's music courses he compared South Indian and Persian music theories and in Dr. Cory Thorne's folklore class he spoke on Czech folk melodies. Dr. Nettl also spoke to the ethno students about "Meat and Potatoes" books, or musical ethnographies. All presentations were opened to the public.

A friendly and engaging person, he lunched with us at MMaP where we chatted about each of our research areas. Later Dr. Diamond held a party at which Dr. Nettl regaled us with a very amusing form of poetry called double dactyls including one about our hostess. Dr. Nettl was also very good humored about our new "Heavy Nettl" t-shirts designed by MA student, Kelly Best. Perhaps Kelly will have a new career as a niche fashion designer considering there were later requests for more shirts from his friends and colleagues in Illinois! We helped him identify his fan club!

(Evelyn Osborne)



Research Collaborations

The MMaP Research Centre is involved in three exciting inter-university and cross-sectoral research collaborations in 2006 and 2007.

Dr. Beverley Diamond was the lead applicant together with Dr. Gage Averill (University of Toronto) for a successful SSHRC Research Development Initiative grant for the project, "Indigenous Music and Dance as Cultural Property: Global Perspectives." With support from indigenous sectors and a number of academic partners in Australia, the United States, Norway, and Papua New Guinea, the project will assess the current state of knowledge about legal and ethical issues relating to the circulation of traditional Indigenous music and dance, as well as the copyright of new Indigenous works in the context of globalization. An international team will assess community protocols and guidelines for artists and researchers, government policy documents

on case law, conference proceedings, academic studies, and research interviews – a massive compendium of material relevant to our topic. We will produce a database of best practices and other information that could inform local decision making as well as policy development. The project will culminate with a colloquium of Indigenous and non-Indigenous scholars and musicians, sponsored by the International Society for Traditional Music and hosted at the University of Toronto. This meeting will consider current and future research projects and generate collaboration on these urgent issues.

MMaP is partnering with Dr. Jan Marontate of Acadia University in Nova Scotia and CBC-TV Halifax to undertake a research dissemination project entitled MusicSpots. Dr. Marontate, the lead applicant for this project, received funding through SSHRC’s Initiative for the New Economy program. A series of short TV “spots” on musicians in Nova Scotia and Newfoundland will be produced on the model of the CBC-Halifax “ArtsSpots,” the brainchild of Mary Elizabeth Luka. The new series, also guided by Luka, will link to extensive website material on each topic. The MusicSpots aim to enhance the profile of deserving but under-represented individuals or groups, particularly ones using new technologies in creative ways. As in recent work of both Marontate and Diamond, techno-cultural change in creative work will be a focus.

In collaboration with a network of researchers established by Dr. Elaine Keillor of Carleton University, MMAP is also involved with a website development project called “Native Dance.” Other partners for this project include a number of Aboriginal cultural centers as well as St. Mary’s University in Nova Scotia. The Sumner Group Inc. partnered with Carleton in the successful application to Canadian Heritage to create an expansive website on dance in Aboriginal cultures in five geographical areas of Canada. It builds on Keillor’s previous development of a “Native Drums” website

located at www.nativedrums.ca. Evelyn Osborne and Jordan Mitchell are working as research assistants for this project in the



This year saw the emergence of a new folklore ensemble in St. John’s. “Sveti Ivan” (St. John) performed on March 25th, 2006, to a sold out audience at MUN’s Petro Canada Hall. This ensemble headed by MA student Kati Wiens included 4 ethnomusicology students, 2 Folklore faculty and members from the community, spanning all ages. Performing women’s repertoire from Eastern Europe and the Balkan region, they included songs and dances from Croatia, Bulgaria, Russia, and Greece. Here the ensemble performs a dance from Razanac village, Croatia.

summer of 2006.

Grad Students in Ethnomusicology

Kelly Best grew up in St. John’s. Soon to graduate with a masters in Ethnomusicology, her academic background is unorthodox. She holds a B.Sc. (Hons) in Geology from MUN, and worked for about 6 years as a multimedia developer/project manager for MUN and the federal government in Ottawa. Kelly’s MA research paper is a performance ethnography of the Beaches Accordion Festival in Eastport, Newfoundland. She has a life-long relationship with music, including classical flute, tin whistle, bodhran and accordion studies in both formal and informal settings.

Samantha Fletcher is a singer and voice teacher who completed her BFA in theatre at Simon Fraser University (Burnaby, BC) in

2003. Her research interests include community singing traditions, ritual musics, applied ethnomusicology and music in social justice movements. This coming year, she will complete her research and write her MA thesis in Vancouver, BC. It will entail work with the social justice committees at the Unitarian Church of Vancouver on a music-based community outreach project.

Judith Klassen is in her 3rd year of doctoral study in Ethnomusicology, exploring the musical practices of Mennonite families in Mexico and Manitoba. While in Newfoundland, her academic research was balanced by performance with the Newfoundland Symphony Orchestra, various university ensembles, and folk festivals around the province. Having recently completed coursework, comprehensive exams and a field trip to Northern Mexico, she has returned to Manitoba to write, and to resume her slightly incongruous interest in early film musicals. 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.

Jordan Mitchell is a singer/songwriter from Sussex, New Brunswick, heading into his second year of the MA program. His major research paper will focus on local songwriters' interpretations of their lyrics and the role of community in shaping lyric interpretation.

Evelyn Osborne holds a Bachelor of Music (violin major) from the University of Ottawa and a MA in Canadian Studies from Carleton University. Osborne's PhD research centers around the traditional instrumental music of Newfoundland and Labrador, specifically how musicians negotiate the influence of Irish style and the Celtic revival movement in the past 15 years. She has presented papers at the Society of Ethnomusicology (2005), the Folklore Association of Canada (2005) and the North Atlantic Fiddle Convention in Aberdeen, Scotland (2001) among others. Other areas

of research interests include childlore, popular culture and pedagogy.

Mary Piercey is originally from Fortune, Newfoundland. She holds a Bachelor of Education and a Masters of Music from the University of Toronto and is the past director of several Toronto choirs.

Mary's most recent teaching position was in Arviat in Nunavut where she taught high school choral music for three years and founded a choir called *Arviat Imngitingit* (Arviat Singers) at Qitiqliq High School with both students and adults from the community. It specialized in traditional and contemporary Inuit music from the Kivalliq region of Nunavut including traditional Inuit throat singing, a-ya-ya singing, drum dancing, contemporary Inuit songs and gospel.

Mary's PhD research is an exploration of how the Inuit of Arviat, Nunavut, use music to negotiate social diversity since three distinctive groups were resettled there in the 1950s.

Janice Esther Tulk (aka "Jan") hails from beautiful Corner Brook, Newfoundland, and is currently working on a PhD dissertation on Mi'kmaq and Aboriginal music-making in Newfoundland. Her current research will focus on the different networks through which traditional Indigenous knowledge (TIK) flows in the province, as well as performance analysis of TIK in action. Her other research interests include contemporary Native music/music videos and the representation of identity (specifically the group Medicine Dream [www. medicine dream.com](http://www.medicinedream.com)), the role of the DJ, the representation of Indigenous culture in cartoon films, and exoticism in Western opera. Formerly a party DJ under the name "Ms. Nasty" and radio host of *Sunny-Side Up* on CJSR (Edmonton), this feisty redhead now spends her free time pursuing interests in photography, flamenco, ballroom, and Latin dance, vampire fiction, and office organization.

Kati Wiens was born in Morden, Manitoba. After years of study as an oboe performance major at McGill University, she

decided to take a different route in music and entered ethnomusicology. The topic of her MA thesis will be the music and dance of a Croatian choir in Canada and Croatia.



The Folklore Studies Association of Canada (FSAC) conference in May at York University included presentations by ethnomusicology students:

Jordon Mitchell – Hearing or Listening?: An Exploration of the Relationship between Performance Participants at an Open Mic night in St. John's, NL

Janice Tulk – First Nations Music in an Urban Context: A Culture of Sharing and Friendship

Mary Piercey – The Musical Life of an Inuk Teenager

In Mexico with Judith Klassen

I hesitantly agreed to contribute some “notes from the field” to this newsletter. This hesitation was not born of disinterest, but rather an awareness that my world in Mexico (note the dangerously possessive “my”) and the place called “university” seem strangely foreign to one another. Add to the mix the pre-maturity of any attempts at meaningful observations about my topic, Mennonite family music in Mexico, and the task becomes slightly intimidating. Thus, this little entry will be informal, but hopefully somewhat informative. Where to begin...

I am living and working in Steinreich, Mexico, one of many Mennonite villages in the state of Chihuahua established by Mennonites who left Canada between 1922-26 to regain religious freedoms that they felt were under attack. Our home base is at the Steinreich Bibelschule (SBS), where I teach violin and help out with other aspects of the music program.

Despite our participation in the Bibelschule, making contacts with families

outside of our immediate environs has not been an easy task. Planning interviews a week in advance does not fit with the day-by-day pattern that most people follow here. It's a good place to face any control-freak tendencies one may have (also useful in this regard is the making of phone calls to strangers in a language – say, Plautdeutsch – that one does not speak regularly).

A description of our kitchen table may hint at my present reality:

Visual #1: *The Deutsche Rundschau*, a bi-weekly Mennonite magazine with updates on world news and colony events, as well as obituaries, children's activities and advertisements for Mennonite businesses.

Beside this: *An open “fieldwork notes” binder*, within which I – with the help of my trusty technical assistant Simon Neufeld – attempt to keep recorded events and interviews organized.

Beneath my left elbow: *The “Devotional Melodies” accompaniment book* from which I've arranged a few duets for violin students to play in our final recital.

Beside my left elbow: *A heart-shaped ceramic candy dish holding suckers, candies and Pulparind Hot-and-Salted-Tamarind-Pulp-Candy*. In addition to the cakes, kringel and homemade jam frequently offered upon visiting a Mennonite home, many families have copious amounts of chocolate bars, bonbons and *knackzot* set out on their tables as permanent fixtures of welcome. The hospitality in this place has been inspiring.

And: *a hand-drawn March calendar* – one of many attempts to organize our final weeks in this dusty, sunny place. This Saturday, two morning interviews and a waffle-lunch in the Swift Colony before singing with the SBS Männer- and Frauengruppen at the Zentrum (a de-tox centre for Mennonite men); on Sunday, a morning choir program and lunch at the Mennonite church in Burwalde, followed by the closing SBS music recital at 7:00 pm.

Missing from the table: *My Low German – English dictionary*. Probably at the bottom of whichever bag I happened to be carrying yesterday.

So what have I learned? Let me state the obvious:

- 1) Meeting and hearing stories from people that one has never met before is a lovely and life-giving activity (most of the time).
- 2) Balancing interested curiosity with respect is not just a delicate endeavour, but downright HARD to do.
- 3) There is never enough time.

Of course, there are other challenging pieces of this puzzle, but the goodness of learning from a new environment is worth the confusion.

(Judith Klassen)



In the Great White North with Mary Piercey

I lived in Arviat for three years from 2001-04 employed as the music teacher at Qitqliq High School where I formed friendships with local musicians and families. I soon became interested in the many types of music that are performed here *and* the many reasons why they are performed. I collected songs from local musicians and elders for classroom use and I found myself asking: Why do Inuit value religious gospel songs so much? Why do only elders sing traditional a-ya-ya songs? And why are these songs sung only at the community hall or the elders centre and nowhere else in the community? Why do people of different ages sing differently? Why do square dances mark every community event? And where did these square dances come from? It is the answers to these questions (and many more!) that I presently seek

Arviat is a rural settlement in the Kivalliq Region of Nunavut, on the southwestern part of the Hudson Bay. The 2,500 Caribou Inuit in Arviat are comprised of three distinct bands: the Ahiarmiut (Inland Inuit), Arviamiut (Sea Inuit), and Padlirmiut (Nomadic Inuit) who were resettled there in 1958. Today, Inuit negotiate social diversity within the community in response to massive

sociocultural changes since these three distinctive groups were resettled there. These changes include the loss of their semi-nomadic lifestyle, the enhanced role of colonial institutions in their lives, and political reorganization including the establishment of Nunavut as Canada's newest territory in 1999.

Arviat is known as the birthplace of renowned Inuit performers Charlie Panigoniak and Susan Aglukark. The community has a strong musical tradition, including an annual four-day *Inuumariit* (real Inuit) Music Festival where community members demonstrate their musical talents at the Mark Kalluak Hall. There are four churches, each with a large band with organ, bass guitar, electric guitar, and acoustic guitar and scores of singers who actively sing in church choirs and smaller ensembles. Every Friday, the community hosts a "teen dance" – pop music for people of all ages. On Saturday nights there is a square dance with Irish/Scottish music on an accordion, bass guitar, electric guitar and drum set. Under my direction from 2001-04, and presently under Jeff Van den Scott's direction, there is a new but strong music program at Qitqliq High School where students learn to read and write music, perform music from many cultures in a variety of languages, and learn to play an instrument. The local radio station *Arviaqpaluk* (The Voice of Arviat) plays mostly Inuit gospel songs over the airwaves to a large listening audience.

I have been exploring the song traditions of three musically oriented families in Arviat: the Mamgarks (Arviamiut), the Illungiyoks (Ahiarmiut) and the Irksaks (Padlirmiut). These families are recognized as important culture bearers from the three bands who resettled in Arviat. So far, I have conducted interviews with members of the Mamgark family; recorded members of all families participating in various community musical events such as church services, square dances, teen dances, and drum dances; examined school documents related to English and Inuktitut literacy rates among students; examined CD, tape, and media

player collections of one family; distributed a community survey about music that will yield quantitative results pertaining to instrument ownership, CD collections, and musical genre preferences; and monitored the local radio station over a one week period for musical choices for airtime. The amount of data continues to build and I am becoming overwhelmed!

But it is not all work, work, work up here in the great white north. I have gone caribou hunting several times with Simeonie and Rosie Mangark and with Jocum Atatsiak and Trevor Etuangat; I play the organ at the Anglican Church youth services every Sunday afternoon, and I have been kicking up my heels at the square dances every Tuesday night! I can even say quite a few things in Inuktitut thanks to Mary Kritakliuk's classes at the Arctic College – "Inuktitut uqaqatiqatunga uma quviahuqtunga – imangunik! Taima."

(Mary Piercey)



Some Summer Events in Newfoundland

Festival of New Dance, June 20-26
www.neighbourhoodanceworks.com

Sound Symposium, July 7-15,
www.soundsymposium.com

Newfoundland and Labrador Folk Festival, August 4-6, www.sjfac.nf.net

St. John's Jazz Festival, July 19-23,
www.stjohnsjazzfestival.com

Bluegrass and Old Time Country Music Festival, August 18-20, www.bluegrass-nl.ca

Vinland Music Camp, August 20-26,
www.vinlandmusic.ca



Curtis Andrews (above) introduced, a mbira ensemble at the School of Music in Fall 2005. Students learned to play this West African instrument and also learned the history of the music. According to student Phil Yetman "...it can open your eyes to a lot of aspects of music"

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