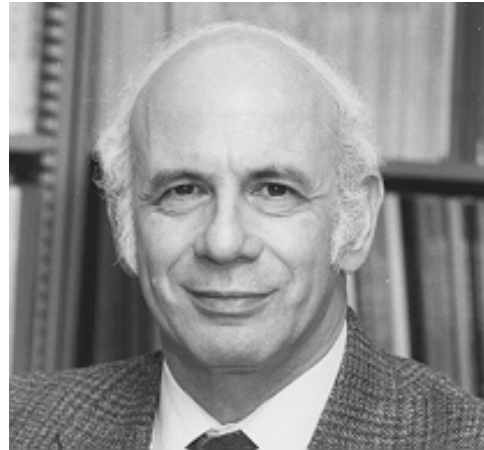


Research Centre for the Study of Music, Media and Place

Music, Media and Culture Lecture Series

Memorial University will welcome one of the founding fathers of the discipline of Ethnomusicology to our campus the week of September 18, 2005, as the first lecturer in this year's Music, Media, and Culture lecture series. Professor Bruno Nettl's public lecture will take place on Tuesday, September 20, 7:30 p.m. in Petro Canada Hall, School of Music, Memorial University. The topic is "Cheetahs and Lions: Ethnomusicology Among the Disciplines." All lectures in the Music, Media and Culture series are free and open to the public.

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Dr. Bruno Nettl, Professor Emeritus of Music and Anthropology at the University of Illinois (Urbana-Champaign)

Back on Track: Songs from the South Coast of Newfoundland ... and more

The MMAP Research Centre has just released the first CD in a series that aims to make archival recordings of Newfoundland music available to a broader public. *It's Time for Another One: Folk Songs from the South Coast of Newfoundland* is a compilation of songs, tunes, and spoken word extracts from Ramea and Grole, recorded in the late 1960s by Jesse Fudge who was, at that time, a Folklore student at Memorial University. This is an archival CD with a twist, however, since three prominent producers – Pamela Morgan, Jim Payne, and Glen Collins – were invited to do "remixes" of three of the songs; their arrangements are on the CD alongside the old versions. Their views about the social importance of the traditional styles and modern studio practices are described

in the documentation for the CD. The original recordings have pride of place, but the new versions will spark discussion and maybe even controversy about how music enables us to have dialogue with the past. The CD comes with a 40-page booklet with extensive information about the community, singers, and arrangements, as well as old and new photographs and the song texts. *It's Time for Another One* is available in local music stores or from Landwash Distribution (lwdc@nl.rogers.com)

[continued at "Back on Track" p. 2]

Newfoundland and Labrador Studies to publish a Music issue

The journal, *Newfoundland and Labrador Studies* (formerly *Newfoundland Studies*), is preparing to publish a thematic issue on Music in Newfoundland and Labrador. The volume will be co-edited by the journal's editor James Hiller

(MUN), and guest editors Glenn Colton (Lakehead University) and Beverley Diamond (MUN). The editors welcome research on historical or contemporary topics, and on any genre of traditional, popular, and classical musical practice. If you would like to submit a manuscript for consideration for this issue, please email bdiamond@mun.ca as soon as possible, indicating your general subject area and the format (article, research notes, document with commentary, or review essay) you will use. Complete manuscripts will be due December 15, 2005. They should be sent to: The Editor, N&L Studies, Faculty of Arts Publications, Memorial University, St. John's, NL A1C 5S7. E-Mail: nstudies@mun.ca. Authors should refer to the Instructions for Contributors published on the back of each issue of *Newfoundland and Labrador Studies* or consult the website.



cont. Lecture Series

Bruno Nettl has taught Music and Anthropology at the University of Illinois (Urbana-Champaign) since 1964. Since 1992, he is Professor Emeritus of Music and Anthropology, continuing to teach part-time and advise graduate students. His wide-ranging research interests include the history of ethnomusicology; musical cultures of Native American peoples, Iran, and South India; theory and methodology of ethnomusicology; as well as the ethnomusicological study of Western classical music culture. Among his many books are *The Study of Ethnomusicology* (1983), *Eight Urban Musical Cultures* (1978), *Blackfoot Musical Thought* (1989), *Heartland Excursions: Ethnomusicological Reflections On Schools of Music* (1995), *The Radif of Persian Music* (2nd Ed. 1992), and a co-edited anthology, *In The Course of Performance; Studies in the World of Musical Improvisation* (1998). In 2002, he wrote *Encounters in Ethnomusicology*, a personal memoir. Bruno Nettl's web statement regarding his philosophy of teaching offers an inspiring vision as we mark the official beginning of our graduate programs in Ethnomusicology at MUN:

“Ethnomusicology has a significant role in music education, as it provides for all students, no matter what their professional trajectory, a view of the musical universe as multi-faceted and diverse, and an understanding of music

as an aspect of human culture related to social, spiritual, and material domains of culture. Students in the course of their study should be exposed to many intellectual and artistic options, and to a large variety of approaches and teaching philosophies.”



cont. Back on Track

Several other projects are underway and should be available in 2006 or early 2007. One is an “Anniversary CD” (we’re no longer sure which anniversary we’re celebrating) from the Memorial University Folklore and Language Archive, produced by Dr. Peter Narváez together with students in the graduate program in Folklore. The recordings, made between 1960 and 1994, feature singers and instrumentalists from Flat Bay, Ship Harbour, Branch, Colinet, Job’s Cove, Arnold’s Cove, Cull’s Harbour, Tors Cove, Rocky Harbour Cove, Hawke’s Bay, St. John’s, Francois, Black Duck Brook, Green Island Brook, the Codroy Valley, and the Lower Labrador Coast. The play list includes previously unissued performances by Newfoundland icons Emile Benoit, Rufus Guinchard, and Minnie White, as well as fondly remembered singers of an earlier generation such as Rose Eustise, Elizabeth Barter, Annie Green, and Allan MacArthur.

Another CD is a reissue of some rare recordings of the popular radio program of the 1960s, Saturday Night Jamboree. Neil Rosenberg will produce this CD. He writes the following about the importance of the project: “Anyone doing research on popular music in Newfoundland soon hears of the CBC’s Saturday Night Jamboree. During the late 1950s and into the early 1960s, this was a prime-time radio show in a period when radio was still the province’s only broadcast medium. Broadcast “live” from St. John’s, it offered a blend of country and local traditional music, performed by well-known local recording artists like the Dipsydoodlers, John White, and Wilf Doyle, all of whom had albums on the Rodeo label...In the latest Issue of Newfoundland Studies, Peter Pope says of early modern historical studies in Newfoundland that “We have always had to grapple with an issue (...): should we face east or west?” Studies of local vernacular music in Newfoundland have predominately faced east, emphasizing the connections with the British

Isles, or have focused upon local compositions. But it's impossible to understand the state of local vernacular music here today without looking west, recognizing the impact of country music upon the music tastes and preferences of the Newfoundland audiences and performers. In these broadcasts we can identify the mixtures of style and repertoire that would later emerge in the music of such influential performers as Dick Nolan, Harry Hibbs, Simani, Ron Hynes and many more"

Each of these CD projects raised innovative questions about the mediation of musical practices. The series focuses on local individuals, places and identities while also engaging contemporary debates about media, movement and modernism.



Minister Sponsors Research on Women and Music

The Honorable Joan Burke, Minister Responsible for the Status of Women, has provided funding for MMaP researchers to gather data about women and music in Newfoundland and Labrador. The project was commissioned as a result of discussions with the Women's Policy Office and a number of local musicians who perceive that women's visibility in the province is disproportionately low.

The project was launched with a one-day symposium attended by fifty women from all parts of the province and all domains of professional music activity in genres ranging from classical music to country. In the morning, focus groups identified gender issues relating to venues, training, creativity, performance, image, recording, institutions and professional organizations. In the afternoon, genre-specific issues were discussed and several priority issues were identified.

There was consensus that training in technology was inadequate in the province, although several rock musicians had attended the Rock School for Girls and others worked as technological professionals in film and theatre. Discussion tended toward practical, solution oriented topics. For instance, more female mentoring in institutions and workshop situations was favoured. Careful attention to language, for instance the need to describe oneself as a "technological professional," was suggested. Performers were as adamant about needing technological training as those who

wanted to get work in technological fields. As a performer, many felt they could not find the right language to explain to collaborators what they wanted in the recording studio or in a live mix on stage.

Another high priority for many of the participants was adequate venues. While problems of smoke-filled bars will be shortly alleviated by the ban on smoking in Newfoundland, there were other venue-related issues. The fact that many women are solo acts while men often play in bands was related to hiring practices. Downtown clubs and many festivals prefer high energy groups, particularly favouring the Celtic sound over the past decade. Local Celtic bands are mostly male-only. Several women have played an active role in creating new venues, some of which are alcohol-free, some where music begins at earlier hours than in the clubs. Festivals were a hot topic for discussion. While some festivals, such as the Newfoundland and Labrador Folk Festival, try to achieve gender parity, some other festivals refuse to consider gender as a factor when hiring musicians.

The discussion of image included the public's appetite for sexualized and youthful images of women performers. Additionally, some very thoughtful comments concerned each genre's expectations of image. A punk rock performer explained how she had to look different from the boys but not feminine. A classical performer described the comfort level she sees on videotapes of male performers, explaining that women are often more self-conscious, often necessarily so, because of the clothing they must wear or the amount of exuberance that they perceive to be allowable.

Follow-up has been done primarily by graduate student assistants, Kristin Harris (Folklore), Lisa Faye (Women's Studies), and Melanie Lovatt (Folklore), in collaboration with Maureen Houston and Beverley Diamond from MMaP. The research team circulated a questionnaire about women's professional activity, training, and career development. Subsequent interviews have been conducted with more than two dozen women thus far. The project has also involved an analysis of hiring for major venues and festivals over the past several years. Any individuals who would like a copy of the survey or who would like to be interviewed for this project should contact mhouston@mun.ca or bdiamond@mun.ca. The

study will conclude this fall when we will prepare a report for the Women's Policy Office.



Post-Colonial Distances: The Study of Popular Music in Canada and Australia

A landmark meeting of Canadian and Australian scholars who study popular music took place at Memorial University, June 24-28, 2005. The event coincided with the annual meeting of the International Association for Studies in Popular Music (Canadian branch). Over fifty papers presenting ethnography, oral history, textual analysis, media studies, and marketing strategies were shared over four days. We found many resonances between the two country's scenes in areas as diverse as country music, hip hop, religious pop, Indigenous music production, and cultural policy. There were comparisons with regard to the looming dominance of the United States, and the opportunities for Canadians and Australians in relation to America.

A volume of papers that focuses on Canadian-Australian comparison will be edited by Beverley Diamond and Denis Crowdy and published jointly by MMAP and the Department of Contemporary Music Studies at Macquarie University. *Ethnologies*, the journal of the Folklore Studies Association of Canada has also agreed to issue a thematic volume of papers from this conference. It will be edited by Daniel Downes of the University of New Brunswick in St. John. A number of new research collaborations and many, many new friendships have emerged from this meeting. Macquarie University has extended an invitation for a return visit to Sydney in 2007.

A special performance feature at the conference was Global Rhythms: Indigenous Popular Music from Canada and Australia. The Cook Recital Hall rocked with the music of Harry Martin, Paul Pike (Medicine Dream), Meshikamau, Toofie Christian, and Lucy Idlout. The concert was recorded by CBC for broadcast regionally and nationally. The concert was organized in collaboration with the St. John's Native Friendship Centre which also hosted a workshop for Aboriginal youth.

We are very grateful to the many sponsors who made this event possible: SSHRC's Aid to

Scholarly Conferences program, The Canada Council's Aboriginal Music program, the International Research Linkages program, the Arts and Culture Centre of St. John's, the Music Industry Association of Newfoundland and Labrador, the City of St. John's, as well as MMAP and Macquarie University



Robin Elliott (University of Toronto), Klisala Harrison (York University), Bev Diamond (MUN)



Ian Brodie (MUN), Kelly Best (MUN)



Leigh Carriage (Southern Cross University), Philip Hiscock (MUN)



Cory Thorne (MUN), Kelly Best (MUN), 2 faces behind them are obscured; Melanie Lovatt (MUN), Sara Beth Keough (University of Tennessee), 2 faces at right obscured, Janice Tulk (MUN) Gillian Turnbull (York University)



Sarah Baker (University of South Australia), Shane Homan (University of Newcastle)



Foreground: Peter G. Toner (St. Thomas University), Daniel Downes (University of New Brunswick at St. John) Neil Rosenberg (MUN), Louise Denson (Queensland Conservatorium), Terri Thomson
Background: Chris MacDonald (York University), Charity Marsh (University of Regina), Heather Sparling (Queen's University)



Jon Fitzgerald (Southern Cross University)



Simon Neufeld, Judith Klassen (MUN)



Denis Crowdy (Macquarie University), Karl Neuenfeldt (Central Queensland University), Lyn Costigan (Central Queensland University), Graham St. John (University of Queensland)

AV Preservation Trust Supports Digitization Projects

The AV Preservation Trust has awarded a grant to the MMAP Research Centre to enable the completion of two digitization initiatives. Dr. Linda Daniel will continue her work to create a database of the Lorne Russwurm Collection. This collection contains over 4000 LPs from Canada, Australia, New Zealand, and the United States and is one of the richest privately owned collections of country music in existence. It was given to the Memorial University Folklore and Language Archive after Dr. Russwurms's death. Rhiannon McKechnie will continue the digitization of the Song Title Index in MUNFLA. This is a valuable finding aid that will permit both singers and scholars to search for specific titles. We anticipate that this index will be available to MUN library users by the end of 2005.



Reflections: Dr. Glenn Colton Visiting Scholar, 2004-05

It was with much anticipation that I returned to my native Newfoundland in July 2004 to begin sabbatical research into the history of music in Newfoundland and Labrador (the focal point of my research for the past several years and the subject of my forthcoming book). As a graduate of the MUN School of Music (B.Mus., 1990), the homecoming has been much more than a period of intensive research activity, but also a welcome opportunity to renew old acquaintances and share the fruits of my labours with students, colleagues, and members of the public. During the past ten months, it has been an honour and a privilege to be affiliated with the Center for the Study of Music, Media and Place (where "Sibelius" and I have become very good friends!)

Since 1998 (following the completion of M.A. and Ph.D. studies at McMaster University and the University of Victoria, respectively), I have been a music professor at Lakehead University and, until the current sabbatical, Chair of the Department of Music at that institution (2001-04). My past research has focused on aspects of music in Canada, including the piano music of S.C. Eckhardt-Grammatté, the choral music of Harry Somers,

and most notably, the life and music of British Columbia composer Jean Coulthard. In addition to writing my Ph.D. dissertation and several journal articles on Coulthard, I edited her second piano sonata for publication by the Avondale Press and gave the world premiere of her complete *Images* for solo piano. Published contributions include articles for the *Canadian University Music Review*, the *International Alliance for Women in Music Journal*, the *University of Toronto Quarterly*, the *Newfoundland Quarterly*, *Fermata*, the *Phenomenon of Singing*, and the *Encyclopedia of Music in Canada*, among other publications. In the early 1990s, I was a founding editor of the music journal *Fermata*. I have been an active presenter at many national and international conferences, an invited clinician for the Canadian Federation of Music Teachers' Associations, an adjudicator at a variety of music festivals and competitions, a reviewer for several scholarly journals and newspapers, and a music commentator for CBC Radio.

I am very grateful that my current research has been supported by a Research Grant from the J.R. Smallwood Foundation for Newfoundland and Labrador Studies (2004) and, prior to that, a SSHRC Research Development Grant and a Dean's Faculty Development Research Infrastructure Award from Lakehead University. With the support of the Smallwood Foundation, I have now completed extensive research pertaining to the history in Newfoundland and Labrador, including the discovery of previously unknown musicians and musical ensembles and the collection of over 1500 archival files documenting a remarkably rich history of musical performance, creation, and education. While Newfoundlanders have long been acknowledged as a musical and music-loving people (a perception vividly affirmed by our rich heritage of traditional music), the breadth and depth of Newfoundland's musical history may be surprising to many readers. Newfoundland, for example, played host to some of North America's earliest operatic performances, concert series, and choral and orchestral societies, while the long standing practice of wind band music (a product of the British military band tradition) has played an integral role in the social life of many Newfoundland communities since the early nineteenth century. To our growing canon of folksingers, balladeers, and fiddlers, we can now add the names of historic Newfoundland composers, pianists,

opera singers, conductors and music educators who helped forge a new society on the forefront of the New World by cultivating a vibrant and remarkably diverse music scene. One of these remarkable Newfoundland musicians has fascinated me to the extent that I am devoting an entire volume to his life and achievements. Frederick Rennie Emerson was an accomplished lawyer, linguist, and a major contributor to the emerging musical culture of early to mid-twentieth century Newfoundland. He played an integral role in the Newfoundland expeditions of the English folksong collector Maud Karpeles during the late 1920s and, during the 1940s, taught a series of immensely popular music appreciation classes at Memorial University College. In 1937, Emerson contributed an influential article entitled “Newfoundland Folk Music” to J. R. Smallwood’s encyclopedic *Books of Newfoundland*. Following Confederation with Canada in 1949, he served as Vice-President of the Canadian Folk Music Society and a board member on the first Canada Council for the Arts. Yet often overlooked among Emerson’s many achievements are his compositions, a body of repertoire that spans six decades and includes music for solo harp, orchestra, ballet, and voice. An undeniable pride of place – the same impulse that informed his memorable Newfoundland folksong lectures – is expressed in Emerson’s music, including the evocative *Newfoundland Scene* (1962) for solo harp and the folk-inspired *Newfoundland Rhapsody* (1964) for orchestra. In addition to my forthcoming biographical study documenting Emerson’s legacy, I have (with the assistance of my “friend” Sibelius) edited and transcribed Emerson’s musical manuscripts so that his compositions may become more widely disseminated and better appreciated by musicians and music lovers of today. Plans are currently underway for public performances of several of these pieces.

In March of this year, on the kind invitation of Dr. Beverley Diamond, I lectured on the subject of “Music and Patriotism in Pre-Confederation Newfoundland” as part of the Music, Media and Place Lecture Series. This lecture addressed musical expressions of patriotism in Newfoundland history through a survey of instrumental music and songs, culminating with the intriguing story of the *Ode to Newfoundland* and its varied musical settings. I was delighted with the turnout as well as the thought-provoking questions posed by members of the

audience – without question one of the highlights of my sabbatical to date. As a prelude to the lecture, I appeared as a guest on the Rogers Television program *Out of the Fog* with Krysta Rudofsky. In June, I presented a paper entitled “*In Flanders Fields: Music of Remembrance in the Songs of Frederick Emerson*” at the Phenomenon of Singing International Symposium V in St. John’s. I look forward to co-editing, with Dr. Diamond, a forthcoming special issue of *Newfoundland Studies* devoted to music in Newfoundland and Labrador.

There are many individuals whose input and assistance has been invaluable during my sabbatical at MMAP. While space does not permit me to mention all of the many people I have interviewed during the past ten months, I would like to acknowledge the kind support of the following colleagues: Dr. Beverley Diamond, Dr. Tom Gordon, Dr. Anna Guigné, Dr. Philip Hiscock, Dr. Martin Lovelace, Dr. Ronald Rompkey, and Dr. Neil Rosenberg (to others I may have inadvertently neglected to mention, please excuse the omission!) I also wish to thank the staff of the Centre for Newfoundland Studies and the Memorial University Folklore and Language Archive for kindly granting me access to reference materials. Lastly, a special word of thanks goes to Carla Emerson Furlong for providing me with unlimited access to Emerson’s manuscripts and photographs and, most notably, for sharing with me personal memories of her father. (Glenn Colton, Associate Professor of Music, Lakehead University, e-mail: Glenn.Colton@lakeheadu.ca)



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BEAN BLOSSOM TO BANNERMAN: FESTSCHRIFT FOR NEIL ROSENBERG

Folklore colleagues, Martin Lovelace, Diane Tye, and Peter Narváez have organized and edited a volume of essays to mark the occasion of Dr. Neil Rosenberg's retirement from Memorial University. Published in MUN's Folklore Publications (See address on the insert. Order one along with Greenleaf) this hefty volume includes essays on many subjects that have been central to Neil's productive career of scholarship: folklore, country music, traditional song, and media. Congratulations Neil!

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