

Canadian Society for Traditional Music Conference, Athabasca, Alberta, October 31st - November 2nd, 2003.

Sponsored by the Centre for Global & Social Analysis, Athabasca University

Friday, October 31st, 2003. Riverhouse Café, Athabasca, AB.

Conference Registration, from 5:00pm. Delegate fee (for members of CSTM): \$30.00. Delegate fee (for non-members of CSTM): \$55.00 (includes CSTM membership for 2004, with four issues of *Canadian Folk Music* and one issue of *Canadian Journal for Traditional Music*).

Singers' Circle, from 7:00pm

Saturday, November 1st, 2003. Governing Council Chambers, Athabasca University

Norman Stanfield, CSTM President (9:00am): "Introductory Remarks"

Presentations, Session 1 (9:05am - 9:50am): "Music in Field and Street"

Jerrett, Zainab. "Conducting Fieldwork in Traditional Music: My Experiences as a Folklorist"

Stanfield, Norman. "The Timbrel Brigade"

Presentations, Session 2 (10:00am - 11:10am): "Songs of the West"

Wright, Richard. "The Poetry and Songs of James Anderson, Miner in the Cariboo"

Ballantyne, Mike. "Two Songs of Western Canada"

Bouliane, Sandria. "Chansons de voyage: Un manuscrit de 1822"

Workshop # 1 (11:20am - 12:30pm): "Women in Traditional Ballads"

Panel participants: Moira Cameron, Rosaleen Gregory, Rika Ruebsaat, & Paddy Tutty

Lunch break (12:30pm - 1:15pm)

Presentations, Session 3 (1:15pm - 2:00pm): "Collecting and Collectors Reassessed"

Chafe, Maureen. "Remarks on Newfoundland Folk Music Literature"

Gregory, Rosaleen. "Maud Karpeles' Unpublished Autobiography"

Workshop # 2 (2:10pm - 3:20pm): "Poetry of Place and Time: Songs of Western Canada"

Panel participants: Mike Ballantyne, Jon Bartlett, John Leeder, Phil Thomas, & Richard Wright

Presentations, Session 4 (3:40pm - 4:30pm): "Traditions of Defiance"

Gregory, David. "Singing the Unspeakable: from "Sheath and Knife" to "O Bondage, Up Yours!"

Migotti, Mark. "The World of (First-Wave) Punk Rock as Music and Idea"

Presentations, Session 5 (4:40pm - 5:30pm): "Approaches to Aboriginal Music"

Tulk, Janice. "A Mi'kmaq in Alaska: Place, Music and Identity"

Hoefnagels, Anna. "The Classification Problem in PowWow Music"

"An Evening of Canadian Traditional Songs and Ballads", Nancy Appleby Theatre (7:30pm).

A Joint Presentation of the Heartwood Folk Club & the Canadian Society for Traditional Music.

Part 1: "CSTM Sings: Folksongs from the Old World and the New"

Participants: Mike Ballantyne, Jon Bartlett, Rosaleen Gregory, John Leeder, Derek Lofthouse, James Prescott, Robert Rodriguez, Rika Ruebsaat, Murray Shoolbraid & Norman Stanfield.

Part 2: "Traditional Ballads with Moira Cameron & Paddy Tutty"

Sunday, November 2nd, 2003. Riverhouse Café, Athabasca

Annual General Meeting of the Canadian Society for Traditional Music (9:30am - Noon)

Abstracts of Papers

Ballantyne, Mike. "Two Songs of Western Canada"

A report on work in progress, including a presentation of two songs from Western Canada that have been recently unearthed, both of which comprise new texts written to well-known melodies. "The Cruise of the Spear", a song about the tribulations of a ship and its crew during a storm on Lake Winnipeg, was written by Sol Siggurdson of Riverton, Manitoba. The song was written in 1967; in 1970 the ship unfortunately sank in a gale, with the loss of 47 lives. The untitled and hand-written words of Siggurdson's song, set to the tune "Windy Old Weather", turned up amongst some papers while the Ballantynes were unpacking after their move of residence, a year ago. The other song is a new version of "Blow the Man Down", which was fortuitously found in a book while doing other research. The song is one of only a rare handful of sea songs from the days of sail that refers to Victoria and it was possibly taken down from an informant's singing. However, no details of its genesis were given and we still need to track this down and also to clarify a reference in the song to an eating-house.

Bouliane, Sandria. "Chansons de voyage: Un manuscrit de 1822"

A work in progress report [a more detailed abstract will be available at the conference]

Chafe, Maureen. "Remarks on Newfoundland Folk Music Literature"

A work in progress report [a more detailed abstract will be available at the conference]

Gregory, David. "Singing the Unspeakable: from "Sheath and Knife" to "O Bondage, Up Yours!"

In their desire to shock their listeners, the British punk bands of the mid-late 1970s delighted in performing lyrics that extolled mob violence and sexual deviance. The Sex Pistols, the Clash, X-Ray Spex and Wire (among others) may have taken the musical celebration of violent rebellion and the abnormal to new heights (or depths) but in so doing they were merely following in the footsteps of vernacular song-writers from Giles Earle (if indeed he, rather than the ubiquitous Anon, was the author of "Tom o' Bedlam") to Lou Reed and David Bowie. This paper discusses a handful of the ballads and songs on 'difficult' topics, such as incest, infanticide, serial criminality, venereal disease and madness, and explores the songwriters' attitudes, ostensive and implicit, to the 'outlandish' protagonists and their socially unacceptable deeds.

Gregory, Rosaleen. "Maud Karpeles' Unpublished Autobiography"

As Cecil Sharp's secretary, co-worker, and biographer, Maud Karpeles contributed much to the English folk music revival. She also made an important collection of Newfoundland ballads, and played a key role in the establishment of the International Folk Music Council. In her declining years Karpeles wrote a draft autobiography that was never published. How useful is this manuscript as a source of information about Sharp, the English revival, and her own collecting? This paper explores what the *Autobiography* reveals about her relationship with Sharp and her work in the decade following his death. It also notes some issues on which Karpeles chose to remain silent.

Hoefnagels, Anna. "The Classification Problem in PowWow Music"

Music is the central feature of contemporary powwows, around which other activities, including dancing, socializing, and shopping revolve. Physically, the musicians and their drums, called drum groups or 'the Drums', are often at the centre of the powwow, with a series of concentric circles emanating from them in the form of dance area, audience, vendors and the camping area. 'The Drums' is typically comprised of a large bass drum turned on its side, struck in unison by four to twelve men who sing while drumming. Powwow songs have common features with one another, characterized by singing at the uppermost range of singers' voices, an overall descending melodic contour, and a repetition of songs according to the needs of dancers. Despite these fixed characteristics, the songs themselves are distinct from one another, most obviously in terms of melody, text/vocables ("Contemporary" and "Original" Songs) and singing style. Regional differences are also to be noted in powwow singing, especially whether the songs are Northern Style or Southern Style, and listeners can also often identify from where the singers come. In this paper I suggest an approach to powwow songs that better takes into account their most audible features. Powwow songs may be used interchangeably for different dancing styles, making classification and naming of songs difficult. I explore their interchangeable nature, drawing from interviews with powwow musicians and through my attendance at these events since 1994, and I propose a classification scheme that may be used to discuss both their musical features and their functions.

Jerrett, Zainab. "Conducting Fieldwork in Traditional Music: My Experiences as a Folklorist"

Doing folklore fieldwork in traditional music is essential to our understanding and appreciation of traditional music. Through fieldwork, the folklorist is able to obtain the raw data upon which studies of folk music can be done and be disseminated. Over the years, I have conducted field research in traditional music for my Masters Degree, my Ph.D., and as a certified folklorist. There has been much field research in traditional music, but a lot of it has been done either by amateurs inspired by their personal interest in the music or the performers, or by active tradition bearers intent on producing albums or CDs designed to present their own musical culture. Such field collections are quite useful but not as scholarly and comprehensive as the field research done by the folklore scholar who is conversant with the requirements, the methods and the ethics employed in the professional study of folk music. This paper will describe my experiences in doing folklore fieldwork in traditional music: the materials required, the methodologies, the techniques, and the ethics applied. While presenting my paper, I will show a few video clips and photographs from some of my field recordings.

Migotti, Mark. “The World of (First-Wave) Punk Rock as Music and Idea”

Punk rock is a thought-provoking chapter in the histories of 20th century youth rebellion and counter cultural music alike. In this paper, I aim to articulate some of the links between these two dimensions of the punk phenomenon, the musical and the intellectual-political. Against the central thesis of Greil Marcus' *Lipstick Traces: A Secret History of the Twentieth Century*, I argue that punk is not fundamentally antinomian and ahistorical, but rather marks an important moment in a venerable and ongoing tradition of music that aims to incite both Dionysian celebration and transformative social action. In particular, I shall explore the relationship of mid 1970s punk music and culture to late 1960s and early 1970s hippie music and culture and to mainstream rock music and culture of the same period, using an interpretation of the exemplary punk single "Anarchy in the UK" as a point of departure.

Stanfield, Norman. “The Timbrel Brigade”

One of the musical memories fast fading from the Canadian landscape is the Timbrel Brigade of the Salvation Army. During the Christmas season, Canadians are familiar with the sight of a lonely Salvation Army collector shaking a harness of jingle-bells while standing guard over a kettle. What they may not know is that this solitary, mute figure is but a faint echo of a glorious past when an entire brass band of 15 or so Salvation Soldiers sounded the same clarion call for Christmas charity. However, even those in their 60s and 70s who remember the bands often have difficulty recalling the accompanying tambourine players, and yet they were integral to the occasion and the exclusive domain of the women (i.e., the Sally Anns). Is this a memory that deserves to die? Why has it disappeared from the Canadian soundscape?

Tulk, Janice. “A Mi'kmaq in Alaska: Place, Music and Identity”

Contemporary Native music has much to tell about the identities of those musicians who perform it. Medicine Dream is one such musical group based in Alaska. The lead singer, Paul Pike, is a Mi'kmaq from Newfoundland; therefore, the songs sung by Medicine Dream incorporate the Mi'kmaq language and often are thematically focussed on the experience of the Mi'kmaq people. This provides a particularly interesting area for the study of the relationship of place to identity. While Alaska has a large indigenous population, it does not include the Mi'kmaq Nation. How does music about the Mi'kmaq people sung in the Mi'kmaq language find an audience in an area that seemingly has no connection to it? I conclude that Medicine Dream's music is universally placed and intricately linked with individual identities, as well as a collective Native identity.

Wright, Richard. “The Poetry and Song of James Anderson, Miner in the Cariboo”

James Anderson was BC's goldfields poet laureate. He left a rich legacy of Lallans poems, letters and songs, previously overlooked or undervalued by historians, including what is probably the first labour song in BC history, his “Rough But Honest Miner”. This and many others of his songs are examples of how a folk poet/songwriter would take the popular songs of the day and make them his own, freely borrowing tunes, themes and whole lines of poetry. His work opens a window on halcyon days during the BC goldrush, a time of immense wealth, hurdy gurdy girls, gambling, goldrush theatre, frontier life, and the search for Eldorado. Anderson's songs, poems and letters offer a different view of the frontier town of Williams Creek. Unlike most other goldrush poets, he talks about love, work, home and his lust for gold. Anderson's personal history is a story steeped in Scotland's troubles and in Western Canada's picaresque past. It is the tale of a family that spread from Scotland to India, to Jamaica, the early US colonies, and the rough and rich goldfields of Cariboo, carved from the mountains of British North America's new colony of British Columbia. It is a story of poverty and wealth, rogues and adventurers, romantic love, and a land the color of gold.