

CANADIAN MUSICAL ODYSSEY: *The Invisible Voice*



TEACHER'S MANUAL

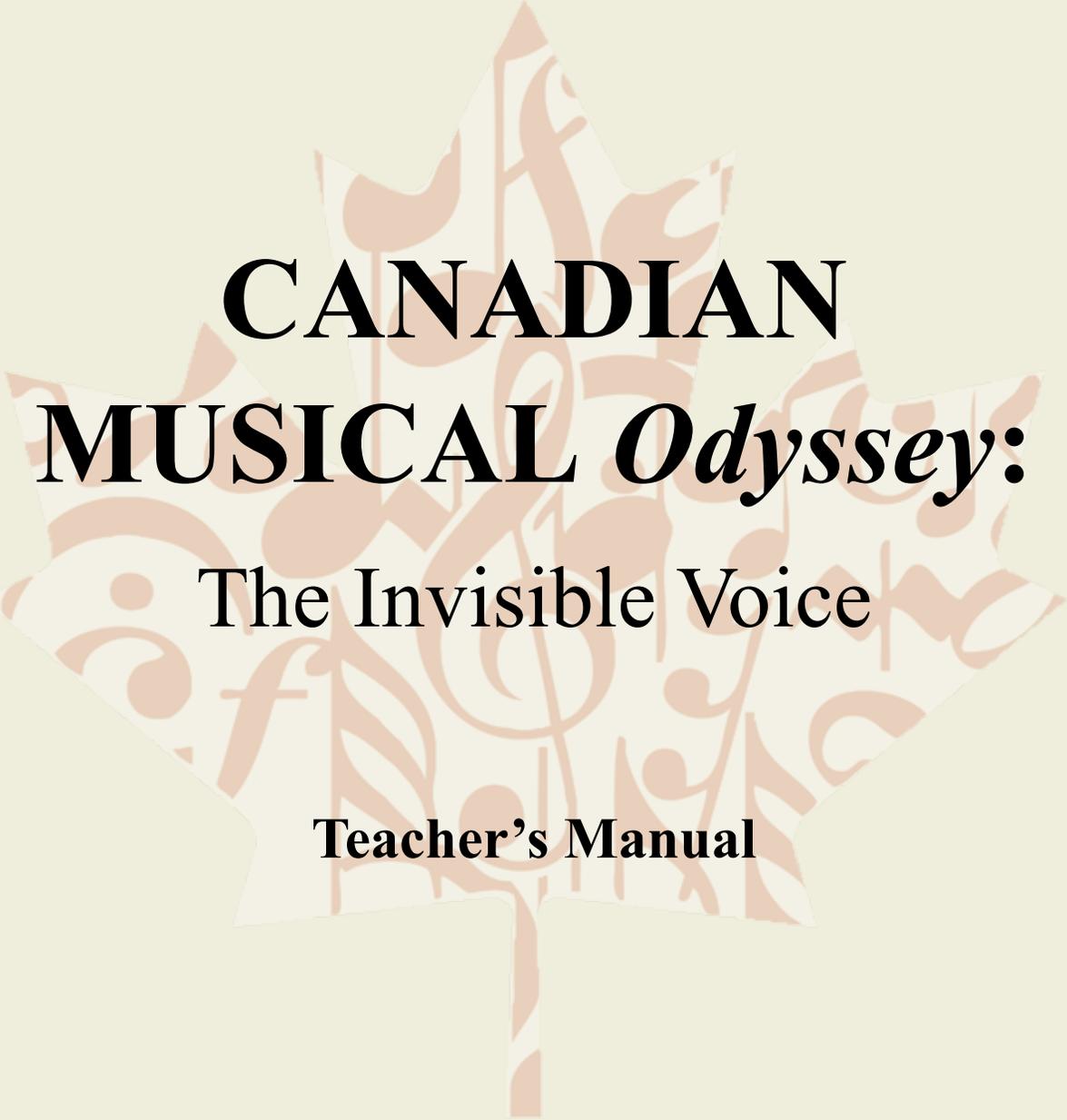


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CANADIAN
MUSICAL *Odyssey*:
The Invisible Voice

Teacher's Manual

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PRINTOMATIC



Foreword

While a few observers have perceived a declining interest in history, others have been hard at work to respond to a growing demand for imaginative and innovative ways to learn about Canada's past. The most successful of these efforts have gone well beyond the traditional focus on textbooks where students were expected to passively memorize information about certain events and individuals. In the new approach, students are invited to become active learners by engaging diverse topics designed to enhance their understanding of the complexity and richness of Canadian history.

In creative and compelling ways, Deborah Davis and her colleagues are at the forefront of such innovative efforts to support the study of Canada's past. They have shown how music can stimulate, inspire and inform students about key social and cultural transformations in the making of modern Canada. In recent years, I have had the pleasure of experiencing first-hand the excitement and engagement of students "tasting" Canada's musical heritage, and my enthusiasm for this approach is the direct result of this experience. I saw students who were obviously seeing Canadian history in new ways. They were, indeed, becoming active learners who were connecting with the past through their appreciation and wonder at the sounds and sights of our musical heritage.

Thus, we are all indebted to Deborah Davis and her team for their splendid work that has made it increasingly possible for students to learn about Canada's past in ways that are truly compelling.

Chad Gaffield, Ph.D., Professor of History, University Research Chair, Founding Director, Institute of Canadian Studies, University of Ottawa

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Introduction

Canada's music history is so rich and vast that it is impossible to give a comprehensive account of it without writing a multi-volume encyclopedia. This manual has been created to accompany Canadian Musical Odyssey's live stage production of "A Musical Taste of Our Canadian Heritage/Notre patrimoine canadien, une odysée musicale". Even on its own, it offers valuable, introductory educational information on Canada's musical heritage for teachers. For your convenience, suggested classroom activities that are adaptable for most grade levels have been included at the end of this manual.

In 1989, I founded Choonga Changa Productions to create live theatrical musical productions for children. This evolved into the creation of unique productions for schools that blended historical themes with different musical genres.

The first major new production of this type was "What is This Thing Called Jazz?", a historical retrospective of the evolution of jazz. For this show, I also produced a 10-page teachers' manual. Aside from many school productions, this show highlighted the Ottawa International Jazz Festival's newly created Family Day for three years.

The detailed research necessary to create that production was an enriching personal learning experience. I became increasingly aware of, and fascinated by, the important interrelated influences of jazz on American history (e.g. its influence on the breaking down of the colour barrier) and of the influences of historical, cultural, social and technological events on the development, progress and popularity of the music.

With these things very much in mind, in 1998 I undertook the creation and production of a show entitled "A Musical Taste of Our Canadian Heritage". My aim was to show the history of music in Canada and the history of Canada through music in an entertaining way that students would find not only educational, but also appealing, moving, memorable and inspirational. Most of all, I wanted to do justice to the subject in light of our tremendous heritage both on the musical and historical side and I wanted the students to feel a deep sense of pride in their Canadian heritage with its multicultural origins.

The project grew and became a fast paced, dynamic, and highly acclaimed, bilingual (and indeed multilingual), 90 minute production that includes 50 performers, (including Aboriginal, Inuit and Métis performers), over 80 pieces of music (mostly in overture, medley and excerpt style presentations), with almost as many costume changes for the vocalists, dancers, actors and musicians.

Both the show and this teacher's manual were the culmination of many years of development and networking and have received high praise in too many formal and informal reviews to mention here but some of which can be seen on our website. I have been assisted in these efforts in various ways at different times by the Federal Government (The Millennium Foundation and Canadian Heritage), The Royal Canadian Mounted Police, Ottawa Little Theatre, The University of Ottawa's Institute of Canadian Studies, The Canadian Musical Heritage Society at Carleton University, The City of Ottawa, SOCAN, Wall Sound and Lighting, Scholastic

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Canada, Yamaha Music, The Hudson's Bay Foundation, The Musicians Association of Ottawa Hull, The Ottawa Carleton District School Board, Parker Prins Lebano, Drache LLP, IBM Canada, Ottawa Arts Court Foundation, CTV Ottawa, Max Keeping, Professor Gerald Cammy, CFRA Radio, Printomatic, Tina and Company, Enviro Copies, Collective Cookie, Ottawa Jewish Historical Society, Barrett Palmer Models, Alan Dean Photography, e-PALS, A.K.A. Artists Management Ltd., Turtle Island Tourism Company, Aboriginal Experiences, The National Library and Archives Canada, The Ottawa Tourism and Convention Authority, CARFAC, Richard Robinson Academy of Fashion Design, Canadian Museum of Civilization Corporation, Cherun Design Inc., Liette Beaudoin, and dedicated cast and crew and volunteers too numerous to mention.

Throughout the last ten years, however, there has been one supporter of this project who is owed a special debt of gratitude for their encouragement, advice, financial assistance and feedback - TD and especially Cathy Jowsey, Manager Community Relations, TD Canada Trust and Alan Convery, National Manager Community Relations, TD Bank Group.

As of December, 2003, when this introduction was first written "A Musical Taste of Our Canadian Heritage" had been presented to over 12,000 students, educators and parents at the Adult High School and at Centrepointe Theatre in Ottawa. The show was also presented at an international conference entitled "Learning As A Lifelong Tool" convened by HRDC and the OECD at the Chateau Laurier Hotel in Ottawa in December of 2000. It was also a feature evening presentation for over 100,000 people on Parliament Hill for Canada Day July 1, 2001.

Since then, the show has been seen by thousands more students. The general public has attended gala performances when the show formally celebrated its fifth anniversary in 2005 at Centrepointe Theatre and its tenth anniversary in June, 2010 at the Canadian Museum of Civilization, the show's new venue since 2009.

This minor updating of the Introduction, and some minor revisions to the text, are being done in conjunction with the newly created French translation of the manual, another major milestone in this unique tribute to the beautiful music and multicultural history of our great country. The French version of this teacher's manual is yet another initiative made possible only by the support of TD to whom I say again on behalf of myself and all the teachers and students who will benefit - thank you, merci!

To obtain more information on performances, initiatives, teachers' manuals, or related matters, please contact me by phone, e-mail or letter or visit our website at www.cmod.ca.

Deborah Davis
Executive Director
Canadian Musical Odyssey

Reviews

“ This manual is nothing less than a brilliant idea. It is just as much a history of Canada as it is a history of various genres of music. It is also a tour of our vast land with a sociological look at our provinces and territories. I will have absolutely no hesitation using parts of this manual in my college-university courses nor will I hesitate in recommending this manual to all educators. It is an excellent contribution to learning materials.”

Professor Gerald Cammy, Heritage College,
Hull Quebec and CFRA radio talk show host.

“In my opinion, this is a pioneering work that, by letting us sample Canada’s rich musical heritage, makes us all aware of the role that cultural expression played and continues to play in strengthening the bonds of social cohesion in this country. Our laws and Parliament form only one half of the equation; our cultural expression, of which music is an important part, forms the other.

More specifically, the value of the manual lies in each of its three parts:

in the summary organization of broad-ranging material in such a way as to provide a good introductory framework;

in the suggestion of thoughtful projects and activities adapted for students of all ages and musical knowledge;

and in the provision of a useful list of web-sites, recordings and films that teachers and students can turn to for additional material.”

Professor Paul Benoit, Ph.D.
Government Relations Consultant

Indigenous Music



Indigenous Music

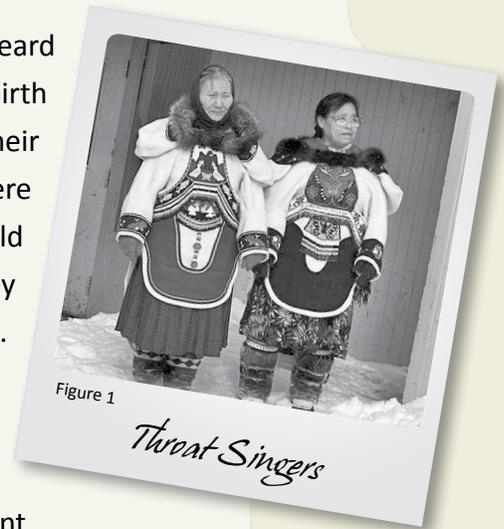
What better way to begin describing Canada's musical heritage than with the music of our First Peoples: those who were here for at least ten thousand years before anyone else discovered our shores. For both the Inuit and aboriginal Indians, music was used to represent virtually every notable incident, emotion, and story of their lives. Singing played a particularly important role in their daily lives.

Inuit Music

Music permeated virtually every aspect of Inuit life. It was heard daily in the lives of the people, from the hum of lullabies at birth and infancy, through stories that taught children about their lifestyle. The songs were rich in tradition and beliefs, and were often accompanied by dance. Most Inuit songs and dances told stories of fishing and hunting expeditions in the far North. They described the successes and disappointments of such travels. Songs represented the travelogues of journeys, and often included sensitive, poetic expressions of the beauty of the Arctic night or the welcoming of sunshine in the spring. The inclusion of weather in song was considered to be important and somewhat magical, because good weather made for good hunting conditions.

The shamans, or medicine men sang incantations to invoke the aid of spirits. They prayed for good weather because if it stormed the men could not hunt, and if the men could not hunt, their families would starve. In other words, lyrics were indicative of the composer's true feelings, aspirations, and observations.

As Inuit music changed over time, songs increased in syllables, melody, and beat. The result was a greater passion and physical exertion on the part of the singers. Many Inuit songs use the syllables ayaya or a-ya-ya as important connectives. However, there is always some meaningful text in songs (except for game songs). The linguistic aspects of their language, the visual and vocal expressions, tempo and rhythm, and corresponding dance movements help to facilitate comprehension of the songs.





Weather is so important to the lives of the Inuit that they have over 200 words in their vocabulary for the word snow! Each word has its own specific meaning (e.g. defined the type of snow etc.). Since the Inuit often sang about weather, it seems impossible to imagine the number of songs that must have existed about snow!

(<http://www.rt66.com/~srlee/OOOWOO/eskimo.html>)

On occasion, songs were accompanied by a tambourine-like drum made from deer, caribou, or mountain sheep skin, or sometimes from the intestine or stomach lining of a walrus or a whale. The use of the drums differed between Eastern/Central Inuit and the Inuit of the MacKenzie Delta (Inuvialuit). The Eastern/ Central Inuit played their drums in a gaggi, a structure made of 3 to 4 igloos joined together. They played large drums, sometimes called qilaut or kei-is-o'u-tik (the names of the drums varied from one area to the next). These drums were made from caribou cow or calf hide with the hair removed, which is stretched very tightly over one side of a narrow wooden frame, round or oval in shape and held in place by a wrapping of sinew or rawhide around the rim. The hide is called the "eye" of the drum and must be moistened with water and stretched before use, thus giving it the true, mysterious, rumbling and thundering sound. The hide itself was never struck; instead the edge of the wooden frame was beaten with a short, thick stick. The drum was held in one hand by a short handle attached to the frame. Such an instrument took much skill and strength to handle as its size varied from eighteen inches to three feet.

The main difference between the drumming of the Eastern/Central Inuit and the Inuvialuit of the McKenzie Delta was the number of drummers present. In the East, only one drum was used at a time and the single dancer was also the drummer. In the McKenzie Delta, groups of people drummed together, and it was more likely to have group dances, which were usually gender specific, with actions telling a story.

The Inuvialuit of the McKenzie Delta played their drums in a Dance-House (called kashim, kasim, or kashga), which housed large celebrations, festivals, and storytelling gatherings. These Dance-Houses were built upon arrival of the people to the celebration. Many songs were sung and young and old alike danced for as long as 10 am



Figure 2
*Inupiat drummers at Eskimo Dance
in Barrow, Alaska*

to 10 pm. The dances included the leap-dance (agkuarmiugtut), which requires a special dress and cap and in which the husband will often be joined by his wife.

In an effort to pass down traditional tales from generation to generation, the Inuit people gathered in the Dance Houses on long winter nights to listen to and watch the storyteller. The storyteller was a popular person in the village who had learned the legends and myths of the Inuit culture from his ancestors. Not only did he tell stories, he did so through song, dance, mime, and acting. Since the Inuit never wrote down their own tales, songs were improvised, spontaneous, and often changed to suit the occasion; the messages or morals however, remained intact. Thanks to the oral tradition, music and song kept stories alive and kept the Inuit knowledgeable about their history as a people. However, the Inuit do have the concept of a composer. Even today, a singer will give the name of the composer, if it is known, before beginning a song.

Another genre of music that was popular, particularly among women, was Inuit Vocal Games. The most widely publicized vocal game involves a competition between women (most frequently). The women stood face to face, very near to each other, sometimes holding each other's shoulders. One partner from each pair had to win the vocal competition with merit (e.g. by excelling in endurance and sound quality). The games would continue until one partner ran out of breath or began to laugh. The physical intensity of the competition would increase as the players would alternately drop and rise to their feet while singing. There are many other types of vocal games,



There was a custom among the Inuit of Greenland, also common among Canadian Inuit, that could serve as a model for the world to consider. When the Inuit was a victim of shame, an attack, or a threat, he fought his opponent in a duel with his drum and his voice. Before all the villagers, the victimized Inuit sang songs of insult (of his enemy's faults and crimes) while standing in front of him. When he became too tired to continue it was the enemy's turn, who had the same rights as his opponent (Hofmann 55).

usually done by a single person at a time. They were taught by an older woman to a young child to aid in developing verbal and linguistic skills. In the areas to the south of Baffin Island, including Arctic Quebec, vocal sounds were deep, guttural, and followed repetitive motifs (e.g. repetition of morphemes, intonations, breathing patterns etc.). Often the sounds imitate a bird or an animal. In one vocal game, called quananau, the sound of carrying a child in the special hood of a woman's dress would be imitated. (A number of the Inuit groups designed women's garments that had a

special hood in which a child could be placed. As the woman moved, the body of the child would rock in this garment making a particular sound.) Netsilik, Igloodik, and Caribou Inuit vocal games were less throaty, more airy, and contained more of the narrative voice.

Much has changed in modern times, however the occasional drum dance and oral tradition of storytelling is still found to exist today in some areas. Unfortunately, the conveniences and technologies that accompany life in the latter part of this century have caused the Inuit to forget many of their old ways. Young Inuit now listen and dance to rock, pop, jazz, and country music, and have access to CD players, computers, satellite television, and video.

With access to other forms of music, and the increased popularity of the guitar, it is possible that no more new songs will be written in the traditional Inuit style. However, there is an emerging transitional style between traditional Inuit song and country/folk music. Charlie Panigoniak is a singer/composer whose music is written in this transitional style. His music is sung in the traditional style, but is not necessarily traditional music, mostly because of a different approach to time. In a time sense, traditional Inuit music is cyclical (voices interplaying, repeating patterns, the use of vocables), whereas Panigoniak's music is more static (singing with distinct rests, songs with a climax, and clean, crisp syllables).

In the far north, "Inuit songs" can still be heard on occasion on the radio sung in the Inuit language, but set to "country style" music. As for the vocal games, they have been heard in Alaska, Japan, and East Siberia within the last twenty years. Their presence demonstrates that Canada's Inuit "belong to a circumpolar cultural and musical civilization which reaches far beyond the present borders of this country" (Kallmann et al. 634).

First Nations Music

Jacques Cartier was the first European to observe the musical activities of the First Nations in 1535. He described what he witnessed and heard in his *Voyages de découverte au Canada*. For those who had the opportunity to listen to the songs and the beating of the drum in First Nation ceremonies, rituals, and feasts, their appreciation stemmed from an understanding of its passion, beauty, and profoundness. The complexity of aboriginal music intensifies when one considers the multitude of differences that existed between the various nations. While there were common traits and characteristics among them, the number of differences in their customs and ways of living, political and social structures, musical activities, folklore, dances, and songs, far outweighed

their similarities. Just a few regional differences between First Nations residing in eastern Ontario and Quebec and Canada's west Coast are outlined below.

The eastern Nations, such as the Iroquois residing along the shores of the St. Lawrence River and the Great Lakes, sang songs that had an intricate structure made up of a number of sections. Yet, a member of this culture can quickly identify the purpose of the song, as a specific melodic gesture and/or rhythmic ideas will recur in all of the songs of a particular genre.

The songs of the aboriginals on the west coast and Rocky Mountain areas were quite different than those of the centrally located Iroquois. They were more tuneful though they were also quite repetitive. Their music reflected the economic and political realities of West Coast culture, as noted by Dr. Marius Barbeau (1883-1969), a great Canadian folklorist who did wonders for preserving the music of Canada's aboriginals. In his writing, Barbeau discusses "greater things and larger spaces", which refers to the invisible voice. The Iroquois believed that the invisible voice could reach the invisible power that governs nature, and through singing they could win the help of this mysterious power (much like the Inuit who sang incantations so that they might have weather conditions conducive to hunting). "Thus, when an Indian went forth to hunt, he sang so that he might be successful in bringing back food and clothing for his family. In danger he sang that he might be strong enough to meet his fate unflinchingly. He believed that song could make herbs more effective in healing the sick, and could make seeds bring forth a more bountiful crop".

The belief that they could contact the invisible power was complemented by the role of the drum. Generally, song was believed to come down from the spirits, whereas drums and rattles used as accompaniment were made of material from the earth. These musical expressions symbolized a coming together of sky and earth, each of which had its own role. This is why the rhythm of an Aboriginal song is often at a different tempo or pulse than that used by the drum/rattle. The drum was more than a musical instrument; it represented the voice of the First People. It was, and still is considered a sacred instrument whose spirit dictates that the dance and dancer unite as a single symbol of life.

The origin of aboriginal drums dates back centuries before the coming of European people to North America. Each tribe has their own story about the origin of this spiritual instrument and their own set of songs and dances. The First Nations used many different types and sizes of drums. These instruments were often painted and decorated in bright colours with symbolic image representations on them. The tortoise shell rattle was predominantly used by the Iroquois.

The tortoise is an important symbol to Aboriginal people and is used in religious rituals. It is said that a tortoise dove down into the water, put some mud on its back and emerged creating North America. Many Aboriginals refer to North America as "Turtle Island". The Iroquois also used a water drum. Log drums were used which had several people beating on logs. Squarebox drums were used on the Northwest Coast. Other aboriginal instruments included the double headed drum with two membranes, tambourine drums with snare strings, plank drums, wooden clappers, and rattles made of gourds or carved wood containing pebbles or seeds.

The Native end-blown flute was used without accompanying voices. Variations of this flute were used in many aboriginal cultures across North America, including Northwest Coast, Plains and Plateau, Newfoundland aboriginals, Mi'kmaq, etc. Many of these flutes were beautifully carved from wood and decorated with leather, beading, feathers, etc. Each flute with external duct had four to seven open finger holes. Other types of whistle flutes might not have any finger holes or only one or two. The ideal flute produced a full, vibrating sound. Young men used end-blown flutes as a courting instrument, but the flutes could also be used for signaling in wars.



The calumet or "proverbial peace pipe" was one of the most sacred objects known to the First Nations. With music, they prepared for war and with music they proposed peace. Peace was always connected to the calumet, and they would not embark on any important enterprise before having celebrated the calumet with song and dance (Amtman 179).

Pow wows were gatherings of a number of different First Nations groups on the Northern Plains, with different cultures and languages. The word pow wow probably comes from the Algonquin pau wau, meaning medicine man. There was a long tradition of gatherings on the Northern Plains for their annual Thirst (Sun) Dance. When these gatherings were banned by the Canadian government in 1895, they gradually adopted the type of gatherings now known as pow wows. There are three categories of the songs that were sung at these gatherings. These categories are songs with words throughout; straight songs, which are songs sung to vocables (a combination of sounds or letters without meaning, such as scatting or Inuit throat singing) that carry along melody; and songs that combine words and vocables. Most Northern Plains pow wow songs are accompanied by individual hand drums or by a large traditional rawhide or commercial bass drum used by the singers. These songs were presented in the language dialect that the drum group

represented. Due to the differences in languages at the gatherings, a sign language developed in the Northern Plains for communication among cultures. While a number of First Nations have become extinct over the years, there are over 70 different languages within eleven different language families spoken in Canadian First Nation communities that remain to this day.

As with Inuit music, First Nation songs were passed down through the oral tradition as singers interacted at these gatherings. Most songs however, were group songs in the sense that they were intended for an audience, and very few had any personal significance (e.g. they were rarely reflective of individual moods or feelings). Solos were generally warrior songs, and were considered to be the exclusive property of their owner. First Nations peoples' idea of ownership is very different from the idea of copyright that is widely held today. Almost every Indigenous group in Canada expected a young boy or girl to obtain a personal song at puberty. This was usually obtained by surviving for a period of time by oneself and having a dream of a messenger of some sort bring the inspiration for a song. The person would then carry this song as a talisman with him or her for the remainder of life, using it in difficult circumstances. Often songs were owned by a particular group in a society that was determined by the lineage of one's father or mother. The child would carry the songs inherited and passed on by his or her lineage. Sometimes, as in the Northwest area where there was more than one clan, the person would have the privilege of using the songs that belonged only to his or her specific clan. In other areas such as the Plains, particular societies were organized for certain purposes (e.g. organizing social functions, hunting parties, etc.), each of which also had their own group of songs which had to be learned, used and carried down by those who had been admitted into the society. If one owned a medicine bag, one had to know the songs that belonged to that particular medicine bag. Some bags contained over 200 objects, and there was a song for each object. In each of these cases, no one outside of the so-called owner could sing one of these songs, apart from the processes undertaken in the preparation of becoming a member or owner of the required songs.

Many, but not all song types were integrally related to dance traditions. Each song held a distinct purpose and was associated with some custom for which its performance was reserved. Rhythmic differences in music and dance often differentiated genres or functions of the performance. Dance floor patterns are generally symbolic, particularly the circle in which the direction of "life" varies from one tribe to another (e.g. clockwise for the Algonquins and counter-clockwise for Iroquois).

The lives and customs of Canada's Aboriginal peoples changed drastically following the War of 1812. At that time the Canadian government encouraged people from the British Isles to come to Canada, resulting in many new settlements being carved out of the wilderness. As the white settlements spread, the First Nations were gradually driven back and forced to give up their hunting grounds and traditional ways of life. Treaties were made whereby the First Nations ceded their land to the Crown in return for annual payments (gifts or "issues", and later money), and the guarantee of certain lands as reserves. Unfortunately, many of the First Nations were unable to adapt to the new conditions forced upon them, and throughout the nineteenth century their populations steadily declined, often drastically by disease.

Within the last 100 years, and initially due to the advent of Christian missionaries in the subarctic regions, the First Peoples' ideologies have taken on a Christian influence. Beginning in the eighteenth century, Métis and Cree fiddlers in central and northern Canada, and Mi'kmaq fiddlers in the Maritimes, adapted Celtic and French dance tunes that were introduced to Canada by the fur traders into their tribal music (e.g. the Red River Jig, which arose near Fort Garry). With the development of residential school systems for Native people in the nineteenth and twentieth centuries, violin, lute, mandolin, keyboards, and vocal music education became available and altered traditional styles even more.

While the population of the First Nations has increased throughout the twentieth century, First Nation musicians trying to establish professional careers in Canada encountered unique challenges. An amendment in 1914 to the Indian Act made any participation in dances, rodeos, and public exhibitions off reserves in the Western provinces and territories subject to the approval of local Indian agents. Until a second revision to the Act in 1951, it was illegal for First Nations people to enter or perform in restaurants or bars licensed to sell liquor.

In the 1940's and 1950's, musicians in many southern reserves formed semi-professional groups that featured guitar, drums, piano, fiddle, or accordion. By the 1970's, local rock bands thrived on virtually every First Nation reserve. New genres of music however, did not necessarily replace older repertoires. At dances in Cree communities in western and central Canada, musicians continued to alternate hard rock sets with country songs and fiddle tunes. The strongest unifying force in First Nations music occurred in the early 1990's when the independently operated First Nations radio stations based on reserves came into being. These community stations mixed pow wow music with country music, and locally produced releases with top-40 standards.

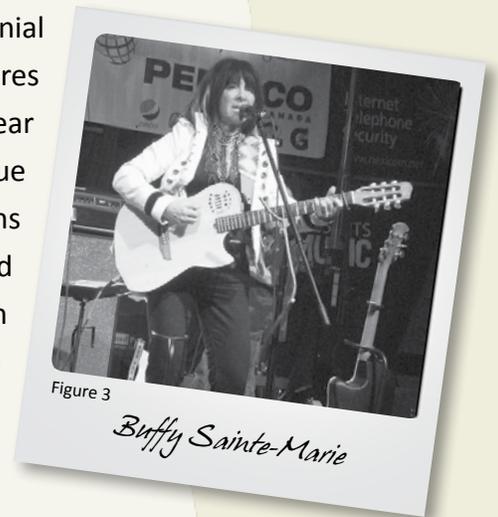
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In the fall of 2002, Aboriginal Voices Radio Inc. was launched to facilitate the development of a national radio service known as the Aboriginal Voices Radio Network (AVRN). The goal of the AVRN is to meet the urgent need of growing urban Aboriginal communities by providing an everyday connection between urban and more rural communities. The CRTC has granted AVR licenses to operate a national Aboriginal satellite radio network, a flagship station in Toronto and rebroadcast stations in Calgary, Vancouver and Ottawa.



Aside from being a well-known native Canadian singer, Buffy Sainte-Marie was also a star on Sesame Street. In 1976, Buffy and her son Dakota Wolfchild Starblanket became well known for their five-year stint on Sesame Street, where they taught us that “Indians still exist.” Her song “Up Where We Belong,” as recorded by Joe Cocker and Jennifer Warnes for the film *An Officer and A Gentleman*, won an Academy Award in 1982. <http://imusic.com/showcase/contemporary/buffystmarie.html>

While indigenous music outside the traditional social and ceremonial contexts has blended with mainstream country, pop, and gospel genres and has drastically changed from what it once was, there remain clear parallels between the genres. Certain fundamental elements continue to exist that keep Native music unique. Indigenous compositions reflect on the distinct cultural and physical environments that shaped their societies. Artists such as Susan Aglukark and Lawrence Martin combine traditional languages with English or French in order to celebrate native culture and to maintain some connection with the aboriginal community. The social and ceremonial elements of aboriginal music however, should not be overlooked. The ancient lifestyles and values of Canada's first people remain at the heart of such music.



Susan Aglukark
Jerry Alfred
Peter and Susan Aningmiuq
John Kim Bell
Walter Bonaise
Barbara Croall
Willie Dunn
Itulu Itidlui

Tom Jackson
Kashtin
Jani Lauzon
Lawrence Martin
Charlie Panigoniak
Robbie Robertson
Don Ross
Buffy Sainte-Marie

Shingoose
Simon Sigjariaq
Stoney Park Singers
William Tagoona
Mary Atuat Thompson
T.K.O.
Tudjaat
White Tail Singers

Folk Music



Folk Music

Canada's collection of folk music is so culturally diverse that few other countries rival it for diversity. It is also rich in tradition. It would be impossible to date with any certainty the first appearance of any particular style of folk music because these styles all evolved within a multitude of cultures over very long periods of time. The lyrics of traditional songs often describe culturally diverse ways of life. The earliest folksongs were sung by the First Nations and Inuit. Traditional European-style folk music in Canada arrived with the first French and British settlers in the 16th and 17th centuries. These immigrants fished the waters and farmed the land on what are now the Atlantic Provinces and the St. Lawrence River valley of Quebec. Singing folksongs was not only their primary source of entertainment, it was a means of maintaining a sense of continuity with their past. The majority of these songs were brought to Canada from the homelands of England, France, Ireland, and Scotland.

Many folksongs came to Canada through the Underground Railroad. The Underground Railroad was a system organized to help runaway slaves from the Southern United States make their way to freedom in Canada from 1830-1869. Under the cover of darkness, runaway slaves would be "conducted" between safe houses and hideaways by the courageous and devoted people who made up the Underground Railroad. To keep their spirits up on the journey, the runaway slaves sang songs of celebration and defiance, spiritual songs, and code songs which told them where to go (e.g. "Follow the Drinking Gourd" a song telling them to follow the Big Dipper in the night sky northward). These songs are now a part of the rich folk music tradition in Canada.



Pier 21 in Halifax was the gateway into Canada for about one million immigrants, including 48,000 war brides, 3,000 orphaned children, 100,000 refugees and displaced persons. Pier 21 was also where the last steps of our 494,000 soldiers were taken on Canadian land before heading to Europe during World War II. The new immigrants brought their musical heritage with them to Canada, and Canadian soldiers sang old tunes to themselves and each other to help lift their spirits.

<http://www.pier21.ns.ca/>

In some cultural regions however, the preference was to create songs that were uniquely Canadian in origin as a means of paying homage to their new land. These songs were tinged with not only patriotic sentiment, but also romantic imagination, and portrayals of their passing of time. The

coureurs-de-bois, men of the fur trade, and later those of the lumbering operations, sang these songs as they made their way north and west along unknown trails and into the forested areas of central Canada. While on their travels, the socialization of some of these men with various First Nation groups, resulted in a population of non-Treaty Aboriginal people known as the Métis.

The following sections outline the evolution of folk music across Canada from the east coast to the west coast.

Newfoundland

The largest European settlement in North America was located in Newfoundland in the 16th and 17th centuries, and there, the majority of Anglo-Canadian folksongs originated. The content of these songs clearly reflected the environmental and daily concerns of the singers and their audiences. Stories of shipwrecks, disasters, of lovers separated, and of adventures in foreign lands, were some of the issues expressed in song. Most folksongs described just a single incident, and were sung a capella (without instrumentation) in undramatic solo performances. There was little dynamic variation from verse to verse, and often the final words of the songs were spoken, a tradition which was brought from Ireland. The overall emphasis of such songs was on the words, rather than on the tune or 'air'.

In the 1960's, Kenneth Peacock compiled an extensive collection of traditional and locally-composed Newfoundland songs. He documented over half of the National Museum's (now the Canadian Museum of Civilization) collection of Newfoundland songs, including the songs themselves (lyrics and musical transcriptions) and information on their origin, structure, or symbolism.

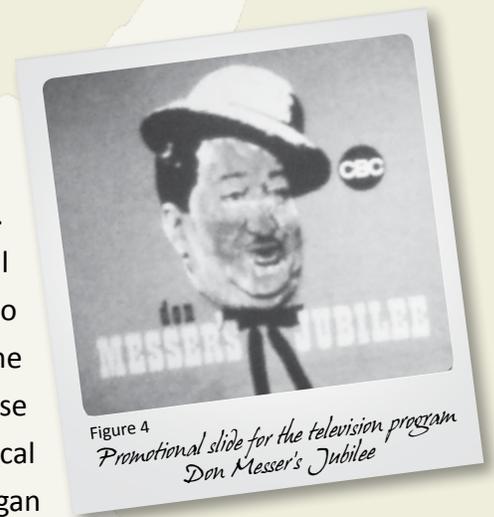
There were two broad categories of folksongs that existed in Newfoundland, the 'ditty' and 'story songs' (or simply, 'songs'). The former were non-serious songs using satirical, derogatory, vulgar, or children's lyrics. The latter however, were the more important of the two, and consisted of serious, narrative folksongs in the form of 'ballads'.

Folksinging in Newfoundland occurred most frequently at informal parties called 'times'. These took place at night on the weekends and in the winter when more leisure time was had. Solo performances by one or several singers demanded the attention of all guests at such events. Words of encouragement were uttered to the singers between verses or during pauses in their songs. Likewise, the completion of song performances were marked with similar compliments, and often resulted in discussions of the contents of the songs. (Kallmann et al. 473).

Playing instruments and singing were usually kept quite separate in Newfoundland until after 1949 when the guitar increased in popularity as an accompanying instrument for young singers. Instrumental music was considered to be dance music, and for such occasions the button accordion, harmonica, tin whistle, and violin were most frequently used. Most Newfoundland dance tunes came from Irish traditions, and were played in 6/8, 9/8, 2/4, and 4/4 metres. Musicians had to know the appropriate tunes for each dance section in order to accompany the 'step dancers'. Occasionally, singers would perform between dances at such events, but rarely simultaneously.

Prince Edward Island

Music in Prince Edward Island differed very little from any other part of the Atlantic Provinces. One notable exception however, is that the songs sung on the east part of the island had different tunes than the same songs sung on the west side of the Island. Those on the eastern seaboard associated more with the musical styles of Nova Scotia, while communities to the west related more to the musical styles of eastern New Brunswick. Likewise, many of the songs sung on the east coast of the island were unknown to those inhabiting the west coast. Despite this lack of homogeneity, local tradition remained strong on Prince Edward Island long after it began to weaken in the other Atlantic Provinces.



Nova Scotia and New Brunswick

Although much of the evolution of folk music across Canada parallels that of Newfoundland, the origin of songs from Nova Scotia and New Brunswick came largely from five ethnic sources: British, Acadian-French, Gaelic, Mi'kmaq, and Black.

From 1605, French settlers (Acadians) occupied the town of Port Royal along the north shore of the Acadia Peninsula (now Nova Scotia, along the Bay of Fundy). The main purpose of their settlement was to provide fur trade for France. Eventually however, the Acadians began to realize that they were living between two sources of conflict, New France (which maintained close ties with Native Americans) and the British Colonies (who often attacked in retaliation for the actions of the French). Since they were relatively few in number, the Acadians chose to remain neutral

in all disputes between France and England. In 1713 however, the Treaty of Utrecht gave all of Acadia to England, and the name of the peninsula was changed to Nova Scotia (Henson 39).

Once under British rule, it gradually became more difficult for the Acadians to remain a neutral party. The arrival of 2,000 colonists in Halifax in 1749 resulted in the movement of the seat of government from Port Royal to Halifax, and a stronger exertion of British control over the colony. War broke out between England and France in North America in 1754, and the Acadians were given the choice to take an oath of allegiance or lose their land. When they refused, the expulsion of Acadians began, and the population of Nova Scotia was reduced by approximately 10,000 people.

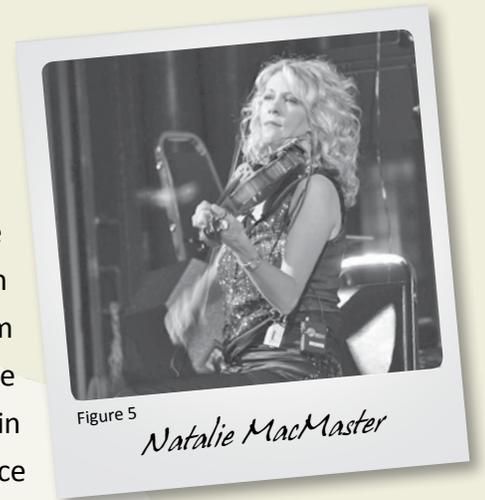


Figure 5

Natalie MacMaster



European immigrants first brought the guitar to Canada in 1658. When the French in Onondaga discovered the Iroquois were plotting to kill them, they had a French boy (who was adopted by an Iroquois) play the guitar to lull them to sleep so the French group could escape certain death (Kallmann 18).

The search for a new Acadian homeland began. Some Acadians were dispersed among the English colonies along the Atlantic seaboard from Labrador to Florida, and others went back to Europe. Many settled in Louisiana. In the 1760's, small groups of exiled Acadians actually began to return to Nova Scotia. By 1774, they were once again part of the cultural mosaic of Nova Scotia, and by 1850, their population totaled 10,000.

In 1782, the British government aided 40,000 Loyalists who had lost their homes during the American Revolution, to leave the United States and settle in Canada. The greatest number of those 40,000 Loyalists went to Nova Scotia and the remainder to Quebec. These British immigrants became known as the United Empire Loyalists, and their arrival into Canada changed the population numbers in favour of the British. The long history of conflict between the French and the British

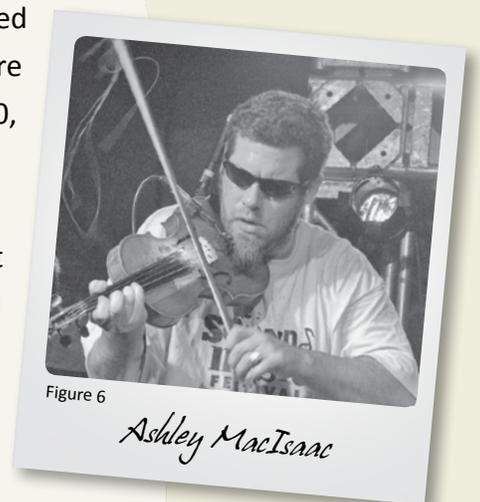


Figure 6

Ashley MacIsaac

and the sudden arrival of so many British Loyalists to Nova Scotia resulted in further hostility, particularly concerning farming and trade issues. The Loyalists in the Saint John Valley persuaded the British government that Nova Scotia should be divided. A boundary was drawn across the Chignecto Isthmus, and in 1784, the colony of New Brunswick was formed.

In terms of Canadian folkmusic history, the settling of so many United Empire Loyalists in Nova Scotia and New Brunswick resulted in the largest proportion of folksongs being of British descent. Contributions from other cultures made for an interesting variety of songs and musical styles. Local songs consisted of unaccompanied vocals, and portrayed life at sea, in the lumber woods, and in the mines where most of the men worked. Many of the songs were inspired by tragedy.

Initially, folksongs in these two provinces were not sung in public, but were used to wile away the hours at home, at sea, or when out working the land. Great effort was put into prolonging a good story to as many as 78 verses of song. When performing, the singers preferred to omit a line if they forgot what came next, rather than improvise and break with tradition. In addition, many vocalists adopted individual styles of singing, and when their creations were introduced publicly for the first time, members of the audience would respect the performer's creativity and refrain from copying those changes when singing in the performer's presence (Kallmann et al. 474).

In Nova Scotia and New Brunswick, the fiddle was the primary instrument to accompany country dancing. Drums, mouth organs (harmonicas), and pianos often played along with it. If instruments were unavailable for dancing, chin music (tunes using vocables) was used. The guitar and banjo as preferred instruments emerged later.

Traditional ceilidhs (pronounced kay-lees) are still held today in some Maritime communities. Ceilidhs come from a Gaelic Scottish tradition of household gatherings, pre-arranged or impromptu. Even with the migration to cities, ceilidhs remain as social gatherings for songs, music, and dance. They are held in homes or dance halls.

Quebec

The work of Dr. Marius Barbeau (1883-1969) is worth noting in any discussion of folk music in Quebec, for without his efforts our knowledge of French-Canadian folksongs in Canada would be extremely limited. In addition to his work researching the music of Canada's aboriginal people, he undertook a project that resulted in an enormous collection of French-Canadian folksongs being

recorded and preserved at the Canadian Museum of Civilization. In 1919, Dr. Barbeau organized several soirées featuring French-Canadian folksongs, stories, and fiddle music; the first time such music was featured in a concert hall. Later, he produced numerous publications.

It is estimated that 90% of these French folksongs are derivatives of songs that were brought to New France by the colonists between 1665 and 1673. On the contrary however, only a small number of songs, including those from the Napoleonic era, found their way to Quebec during the 18th and 19th centuries (Amtmann 163). In other words, very few folksongs were actually created by the French in Quebec, but those that were, are steeped in tradition and Franco-Canadian culture.

In order to give themselves courage, the voyageurs (the coureurs de bois and the fur traders of the north) traveling across Quebec sang the traditional French folksongs over and over again. These songs also helped to keep the rhythm of the paddle strokes at 40-50 per minute, 18 hours a day. Often refrains were created for this purpose. These songs were preserved very well by virtue of the fact that they were only modified by sometimes adding new refrains to what was originally sung in France. The Irish poet Thomas Moore was so enthralled by the sight of these men rowing together and singing in chorus, that he memorized several of their songs so that he could teach them to his sister (Kallmann et al. 477). Many other people recorded the songs they heard in their travel diaries too, but it wasn't until the songs were translated into English that the words began to change.



Figure 7

Dr. Marius Barbeau

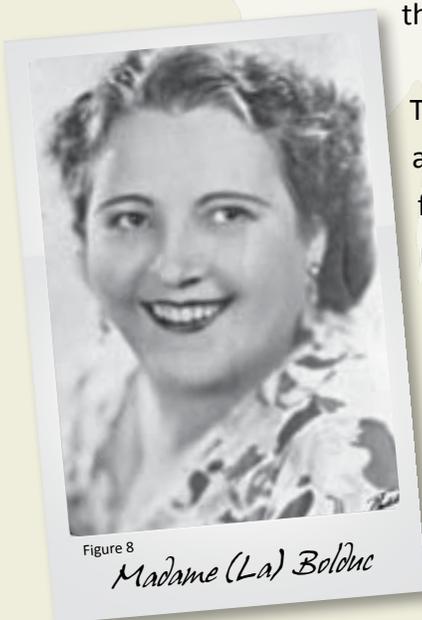


Figure 8

Madame (La) Bolduc

The folksongs of Franco-European descent focused on tales of peasantry, and generally consisted of adapted medieval dance songs that described feminine misadventures. While the voyageurs sang these songs repeatedly, they also created new ones in which they sang of the hardships and outcomes of their labours in their new country, and life in general. "Vive la Canadienne" (a tune from France with Canadian words) and "Bal chez Boulé" were songs that represented a cultural heritage which French Canadians shared with citizens of all French speaking countries.

French Canadian folk music was unique in that it existed in a variety of musical forms. The first type of songs, referred to as 'chansons en

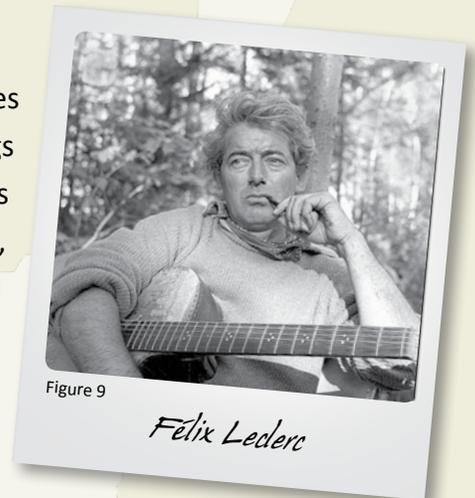
laisse', were sung in unison. They often accompanied walking, group work, and round dances. Such songs contained 'laisses', old French epic verses with a rhyme scheme and strict rhythm scheme. Laisses had lines of 6 to 16 syllables that used assonance (the resemblance of sound between two syllables in nearby words). Many of these songs consisted of medieval themes and motives, included religious content or an epic character, described heroic tales, or recounted comical stories such as those about wedding nights, unhappily married women (maumariées), jealous husbands, and the joys of marriage.

The second group of songs were called 'strophic' songs. Strophes were groups of lines forming sections of lyrical poems. These songs recounted seasonal themes (e.g. hunting, mardi-gras, New Years Day, etc.), the traveling cycle (e.g. military life, the coureurs de bois, sea voyages, departures, homecomings, etc.), civilian life and social conditions, weddings and other special occasions, and songs about drinking and of drunkards. Like the chansons en laisse, strophic songs were mainly narrative, romantic or comical, and often referred to an epic character or religious theme.

'Dialogue songs' were songs sung by two people answering each other (e.g. a mother and daughter, a historical and legendary figure, personifications, an individual and a group, etc.).

The fourth category of French folksongs included 'enumerative songs'. These songs contained verses that listed items in either decreasing or increasing order (e.g. hours, days, months, numbers, ages, seasons, letters, taxonomic categories [e.g. classifying organisms (Kingdom, Phylum, Class, Order, Family, Genus, Species)], qualities of men and women, containers and their contents, ailments and their treatments, etc.). Enumerative songs were also frequently based on actions, verbs, whimsical elements, cock-and-bull stories, lies, foods, maps, houses, musical instruments, ambiguities, and many other subjects. An example of this fourth type of song is the celebrated "Alouette".

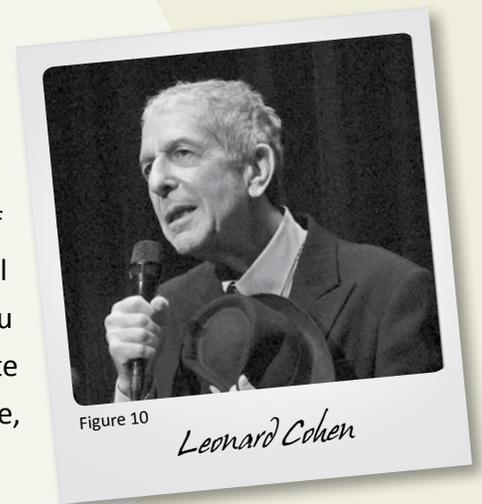
"Short songs" are, by definition, the briefest of any found in the Franco-Canadian folk tradition. This fifth genre of song can be subdivided into three distinct groups, i.e. songs sung by adults to children (e.g. lullabies, hymns, prayers, nursery rhymes), songs sung by children (e.g. sung stories, game formulas for skipping or playing fives, active rounds, and other children's rounds), and finally, songs sung by both children and adults (e.g. short parlour songs, trick songs, bird



songs, cries of peddlers, of marketplaces and of fairs, incantation formulas etc.). The repertoire of the first two groups was referred to as the 'Enfantines'. Once short songs began to be recorded and reproduced however, the repertoires of adult songs were falsely proclaimed to be intended for children. The meanings of various adult songs had long been forgotten when such recording occurred, and the adults themselves were no longer clear on the meanings behind the words of their ancestral songs. Two examples of such songs that were used for children but were really watered-down adult songs were "Marianne s'en va-t-au moulin" and "Il était une bergère". The latter was considered to be one of the most licentious songs with double meanings. Despite the reproduction of certain songs for the wrong audiences however, thousands of real children's songs that educators can use do exist.

Finally, the sixth group of songs comprised the "chansons sur les timbres". These were mnemonic songs for dancing tunes in which new words were adapted to pre-existing melodies such as "God Save the King" or "Auld Lang Syne". The clearest examples of this type of music included Christmas carols, anthems, historical songs, political and electoral songs, and neighbourhood stories. For example, "Dieu sauve le roi" to the tune of "God Save the King" appeared in *La Gazette du Québec* on June 8, 1797 and "Fidélité au roi", to the same tune, appeared in *Le Canadien* on January 31, 1821.

Today, in the Gatineau Valley in Western Quebec, folk music is related to a sense of Irishness. This Irishness is of a Canadian kind, and is related not so much to Ireland, but to the Irish ethnic identity in the Gatineau Valley itself. Here, solo, unaccompanied performance is still considered to be the "real old-time way" of rendering folksongs, although some younger singers provide their own guitar accompaniment. Narrative compositions continue to dominate within the local repertoire. In fact, many individuals possess personal song collections assembled during the 1930's, 40's, and 50's, which they sing from scrapbooks or handwritten notebooks of song lyrics. Men dominate the local scene as singers, but many women, especially those with scrapbooks or notebooks, know more traditional songs than their male counterparts. The tradition of songwriting, a defining feature of folk music, still persists in this region today. Here, music operates within the community as more than an expression of identity, but with life itself, as an essential element of existence, like eating or breathing. A significant number of songs by contemporary Canadian composers (e.g. Ian Tyson and Gordon Lightfoot), which evoke images of landscape or express rural life, have also entered the folk singing tradition in this area.



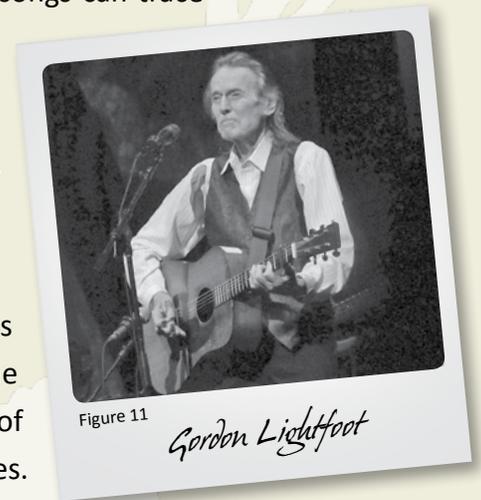
Ontario and the Prairies

Early settlers from Great Britain brought many popular old English, Irish and Scottish ballads to Canada. We find that in Quebec the majority of traditional folk songs can trace their roots back to Europe while the majority of folksongs sung from Ontario to Saskatchewan were composed in Canada. Wide varieties of ballads, love songs, comic ditties, laments, drinking songs, lullabies, and children's singing games comprised the folksong collection of Ontario and the Prairie provinces.

The majority of native Ontario songs came from the lumber camps where men composed their own songs and learned new ones from the people they met on their travels. Such camps fostered the creation of new songs, while at the same time preserving and spreading older ones. Native Ontario songs were inspired by the ships and sailors of the Great Lakes, and significant historical and local events of the province (e.g. ballads about General Wolfe and General Brock, the Fenian raids of 1866, prisons, etc.). As in the Atlantic Provinces, traditional folk singers sang unaccompanied. It was fiddle music however, that maintained the tempo for step-dancing and square dancing.

LaRena Clark, who was born in 1904, is considered one of Canada's most important traditional singers. Her repertoire consisted of virtually every genre of traditional song, including ballads, children's songs, broadsides, Native American ballads, lumbering songs, local songs, sentimental songs, minstrel show, music hall, early Tin Pan Alley, and country and western pieces.

Research has revealed that most songs from the Prairie Provinces came west from eastern Canada or north from the United States (e.g. cowboy ballads from Texas). Few songs were actually produced in Manitoba, Saskatchewan, and Alberta, however more are found all the time. The establishment of the Métis Indians in these provinces produced a genre of interesting songs, of which only a few were sung in English.



British Columbia

Folksongs in British Columbia were somewhat unique in that they “did not favour the transplanting of regional folkways from the British Isles as in some parts of eastern and central Canada”. Nevertheless, traditions and attitudes rooted in the folksong and folkdance of England, Ireland, and Scotland have played a part in British Columbia’s life from the colonial period 1849-71 to the present. English folksongs were divided into two groups, the first being folksongs and traditional ballads brought by migrants from other parts of Canada and the United States, and the second being locally made songs. The first group consisted of ballads reflecting the songs of the eastern lumberjacks, cowboy songs, sea songs, children’s songs, and the like. These songs did not necessarily depict the lifestyles of British Columbian people, so they were adapted to fit into their culture, places, and traditions. The locally made songs directly portrayed life in the logging, mining, fishing, construction, and transportation industries, and were generally topical in that they arose from specific incidents or situations in the province (e.g. the struggle of miners fighting for the right to have their own unions etc.).

Contemporary pop artists on the west coast continue to use traditional folk music as the stylistic basis for many of their songs (e.g. Spirit of the West, Valdy, Roy Forbes a.k.a. Bim, etc.). Furthermore, local folksongs have been incorporated into British Columbia’s school curricula as a result of the province’s revival in the interest of the roots of its society.

Contemporary Folk Music

The term “folk” has been applied to the music of the singer-songwriter who emerged in the wake of the so-called folk music (or urban folk) revival of the 1940’s and 1950’s. In French Canada, their counterparts were called the chansonniers. It was not until the 1960’s however, that contemporary singers/songwriters of the Canadian folk music circuit began to emerge internationally in the pop music field. Their music became highly eclectic, and blended traditional melodies with contemporary pop, blues, country, blue grass, Cajun, and rock tunes. Contemporary folk singers are thus classified as professional artists who use traditional song forms and performance styles (e.g. guitar accompaniment), and who apply the repertoires of both original and self-composed materials to their pieces.



The Mariposa Folk Festival was founded in 1961 in Orillia, Ontario, but was banned from returning to that area in 1964 because of public disturbances by festival-goers in the first three years. It was subsequently held in various Toronto venues until it was discontinued in 1980. It was revived as an all-Canadian festival in 1982, and resumed on an annual basis in 1984 at Molson Park, near Barrie, Ontario (Kallman et al. 805).

Regardless of its cultural origins, traditional folk music has always had its roots in the common people. The preservation of this type of music was encouraged through the passing on of songs through oral means, and ultimately through the efforts of historians such as Dr. Marius Barbeau, Helen Creighton, Edith Fowke, Ken Peacock, etc., who recorded songs and preserved them in print. Newer genres of music and modern pastimes have largely displaced traditional folksongs as a means of entertainment. There still exists the danger that the songs that our forebears preserved through many generations of toiling the land, will die out. If they do, our country will be poorer, for the old songs are vibrant with life, hold a certain beauty, and are reminiscent of our days past.

Les Chansonnie

Madame (La) Bolduc	Louise Forestier	Daniel Lanois	Mes Aïeux
Edith Butler	Harmonium	Félix Leclerc	Paul Piché
Les Cowboys Fringants	Les Karrik	Jim et Bertrand	Gilles Vigneault

Anglophones:

Heather Bishop	The Irish Rovers	Neil Young	Rawlins Cross
John Bottomley	Gordon Lightfoot	Natalie McMaster	Stan Rogers
David Bradstreet	Ashley MacIsaac	Don Messer and his	Buffy Sainte Marie
LaRena Clark	Rita MacNeil	Islanders (also known	Jane Siberry
Bruce Cockburn	Ian and Sylvia Tyson	as Don Messer's	Bob Snider
Leonard Cohen	Kate and Anna	Jubilee)	Spirit of the West
Cowboy Junkies	McGarrigle	Joni Mitchell	Tamarack
Figgy Duff	Valdy	Anne Murray	Ian Tamblyn
Kathleen Edwards	Loreena McKennett	Bob Nolan	The Travellers
Roy Forbes (Bim)	David Wiffen	Kenneth Peacock	
Lenny Gallant	Murray McLaughlin	Raffi	

Classical Music



Classical Music

Classical music came to Canada with the early European settlers. At the time, classical music was considered to be of universal interest, and it was not until later that it became the almost exclusive domain of the privileged classes. Classical music consisted of opera, orchestral and chamber music forms. As with many of the folksongs, it was the fact that these music types assimilated with Canadian culture and/or were composed on Canadian soil that deemed them to be 'Canadian'.

Military Music

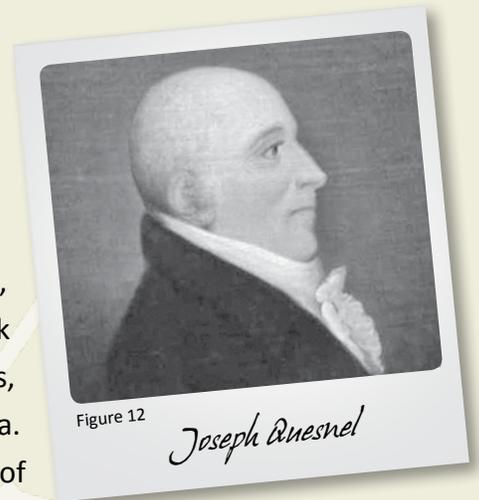
Everywhere the British military forces were stationed, there were musicians. This is because all British armed forces had to have a unit of musicians to perform the required musical signals (e.g. communicating orders, regulating camp formations and duties, and providing music for marching, ceremonies, and morale). This brought a wider variety of wind instruments and trained musicians to Canada. In the early 18th century, the musical unit of the French military consisted of fifes (small, shrill-toned, flute type instruments) and drums. After the Articles of Agreement of the Royal Artillery in 1762, each British unit had specific requirements of what their musicians had to play (two trumpets, two French horns, two bassoons, and four oboes or clarinets). It is unlikely that every regiment would have had these ten musicians soon after the Agreement, but most would have had fife and drum combinations that they used on certain occasions. Fife and drum bands remained popular through the 19th century. These groups had a large repertoire; the combination of wind instruments, string instruments, and percussion was referred to as a band rather than an orchestra. Members of the resident military bands played with string instrumentalists in the area at a wide range of events (dances, church events, concerts, circuses, and theatrical events). These army bands remained popular through to the early 20th century. Because these bands were very involved in the musical life in Canada, there are original Canadian compositions for band from as early as 1791.

Opera

Canada's contribution to classical opera began in 1791, and is best described by outlining the characteristics of the most renowned productions and their distinguished composers. The operas 'Colas et Colinette' by Joseph Quesnel, 'The Widow' by Calixa Lavallée, 'Leo, the Royal Cadet' by George Frederick Cameron and Oscar Ferdinand Telgmann, and 'Louis Riel' by Harry Somers are outlined below.

'Colas et Colinette' or 'Le Bailli dupé'

Joseph Quesnel (1746-1809) was Canada's first opera composer, and was regarded by many to be the first such composer in North America. He was born in France in 1746, and following family tradition, he became a sailor. While sailing from Bordeaux to New York with munitions and provisions for the American rebels in 1779, his ship was captured by the British just off the coast of Nova Scotia, and Quesnel was taken to Halifax. The governor of Quebec, Frederick Haldimand happened to be a family acquaintance of the Quesnel's, and Joseph was granted permission to go free and settle in Canada. He established his home in Montreal (Kallmann et al. 1099). One of his most famous operas was 'Colas et Colinette', which he wrote in Montreal in 1789 following a visit to Bordeaux, France, where he heard some of the latest French operas of the time. His composition was the first operatic work to be written on Canadian soil.



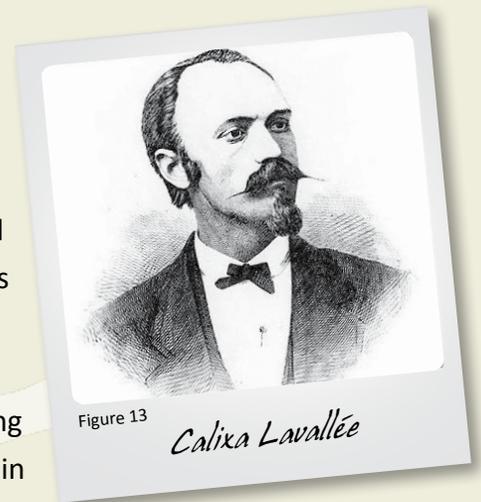
'Colas et Colinette' premiered in Montreal in 1790, was revived in Quebec City in 1805, and then again in 1963. It was an example of the 18th century French style 'comédie mêlée d'ariettes'. Joseph Quesnel wrote both the poetry and the music for the production, a rarity that barely exists to this day. His opera was best described as a comedy in prose, blended with ariettes (long, accompanied songs for solo voice), text, and music. The story told is of Colinette, a shepherdess who wanted Colas, a simple and honest young shepherd, as a husband rather than Bailiff, who was well established, but old and depraved. The format of 'Colas et Colinette' defined the layout of Canada's early opera history as a series of episodes, rather than continuous movements, a format also to be found in English opera at the time.

'The Widow'

Born and raised in Québec, Calixa Lavallée (1842-1891) made a significant contribution to the development of Canadian music despite the fact that he lived a good part of his adult life in the United States. It was only after he moved south of the border that he was finally able to obtain the steady employment and popularity that had always eluded him in Canada and his works became significant in Canada only after they had become well known in the States. While Lavallée is chiefly remembered as the man who composed the music to accompany the lyrics of Judge Adolphe-Basile Routhier's national anthem "O Canada" for the concurrent occasions of

the Fête Nationale de Canadiens-Français and the St.-Jean Baptiste Day celebrations in 1880, it must be noted that he was only asked to compose such a patriotic song because he had already acquired fame as an accomplished composer, conductor, teacher, administrator, and musician. His works were renowned throughout Europe, the United States, and Canada. Of his operatic productions, "The Widow" was widely performed by touring companies.

Calixa Lavallée's "The Widow" was a comic opera in three acts consisting of an orchestral overture and 30 vocal numbers. The story took place in the south of France in the late 18th century (during the Directoire), and "[featured] a dozen or so characters in a succession of amorous intrigues, misunderstandings, real or imagined plottings, and chance encounters, all leading to a happy ending in the best tradition of French comic opera" (Kallmann et al. 1402). It was revived in 1967 by Radio-Canada and again later by CBC radio in 1982 and 1983.

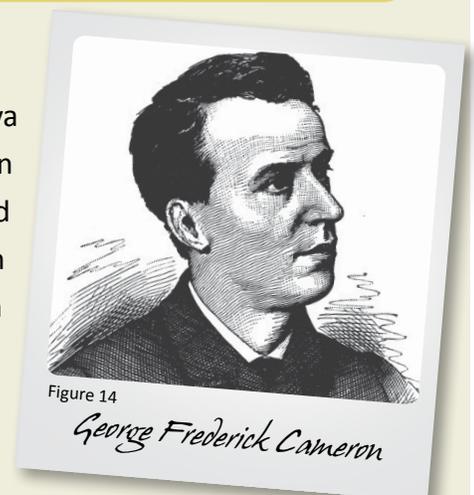


"O Canada" was proclaimed Canada's national anthem on July 1, 1980, 100 years after it was first sung on June 24, 1880. Once presented, the song gained steadily in popularity. Many English versions have appeared over the years, however the version on which the official English lyrics are based was written in 1908 by Mr. Justice Robert Stanley Weir. The official English version includes changes recommended in 1968 by a Special Joint Committee of the Senate and House of Commons. Judge Adolphe B. Routhier's French lyrics remain unaltered.

<http://www.pch.gc.ca/pgm/ceem-cced/symb/anthem-eng.cfm#a2>

'Leo, the Royal Cadet'

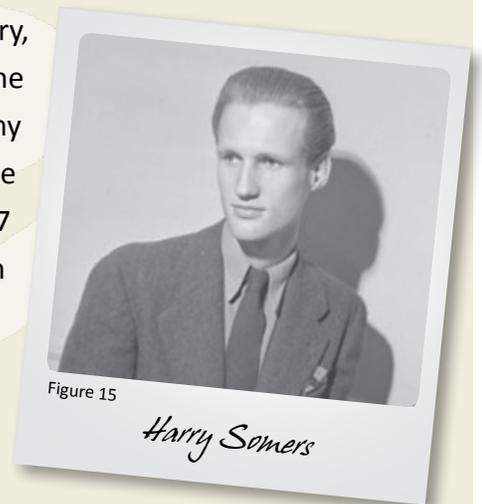
"Leo, the Royal Cadet" was written in 1889 in Kingston, Ontario by Nova Scotian poet, lawyer, journalist, and librettist George Frederick Cameron (1854-1885), and German-born conductor, educator, composer and violinist Oscar Ferdinand Telgmann (1855-1946). The production was a colourful operetta that depicted contexts and characters from Kingston's Royal Military College of Canada. It consisted of 35 numbers, including an instrumental overture, 12 solos, 13 solos with chorus, three duets, one quartet, four choruses, instrumental battle music, and



considerable spoken dialogue between musical numbers (Cooper xii). The story line traced Leo's (the hero) career at the college, "and [included] an affectionate spoof of local characters such as the college's professors of German and French as well as the Commandant and the cadets. Leo's battle encounter during the Zulu War of 1879, his eventual reunion with his true love Nellie and his winning of the Victoria Cross [provided] additional points of interest in the pageant-like 'plot'" (Cooper xii). Likewise, the final selection from the second act was much appreciated by the ladies of the time. Nellie's friend Caroline sang a strophic song entitled "Some Day", which told of women's ambitions taking them beyond their stereotypical roles as "pretty maids." The success of the opera was measured by its estimated 150 performances by 1925.

'Louis Riel'

Canadian operas gradually became more prevalent in the 20th century, particularly during the 1990's, but during the 1940's and 1960's the Canadian Broadcasting Corporation (CBC) helped to commission many productions. The production of opera in Canada ballooned, which made for real changes for this style of music. Canada's centennial in 1967 prompted several operas based on Canadian themes. 'Louis Riel', an opera in 3 acts (18 scenes) by Harry Somers (1925-1999), was one such example. Its serious story outlined the post-Confederation political events bounded by the Indian and Métis uprisings of 1869-1870 and 1884-1885, and documented the personal tragedy of the uprisings' leader and Métis hero, Louis Riel.



After numerous European performances, Eva Gauthier (1885-1958), Canadian mezzo-soprano, lived in the Orient, learning Eastern songs. She became the first Western classically trained female singer to perform with an Indonesian gamelan. Moving to New York in 1915, she gave fascinating recitals of European contemporary composers and Oriental music. A huge controversy at the time, her recital on November 1, 1923 is considered a landmark as she sang "classical" repertoire (Stravinsky, Ravel), then songs by Kern, Berlin, and some by her piano accompanist George Gershwin. Paul Whiteman was present and immediately commissioned Gershwin to compose Rhapsody in Blue.

Orchestral and Chamber Music

Canada's history in classical orchestral and chamber music emerged with the early influences of European music forms, but did not meet with much success until the middle of the 19th century. The early years were hindered by insufficient railway and steamship services, populations that were too small to make concerts by international celebrities economically feasible, inadequate performance halls, poor formal music training, and most notably, a severe lack of musical instruments. It was reported that as late as 1783, only one piano existed in all of Quebec City (Kallmann et al. 301)! The emergence of musical societies in Canada in the 1860's and 1870's however, brought stability and continuity into the classical music field and set new standards for local musicians to strive for.

Beside opera, symphony-orchestra concerts "[represented] the most complex, most exacting, and at a professional level, most expensive form of music-making..." (Kallmann et al. 980). They were particularly slow to emerge in Canada because of their size. Such large groups necessitated more instruments (quantity and variety), more hours to rehearse, larger concert halls, money to support them, and the means to gain exposure both nationally and abroad.

On the opposite end of the spectrum, chamber music orchestras were considerably smaller, ranging from duets to groups of twelve musicians. While the musicians played together, each performer had particular roles in the music played (e.g. 1st, 2nd, 3rd instrument etc.), and sometimes solo, duet, trio etc. performances.

Claude Champagne (1891-1965) - one of Canada's most renowned composers of orchestral and chamber music - was born into a musical family in Montreal on May 27 1891. In 1918, he wrote his first major work for symphony orchestra, *Hercule et Omphale*. It was then that Champagne was advised to pursue the study of music in Paris. He had intended to leave Canada forever, but returned to Montreal in 1928. Champagne's work was inspired partly by French aesthetics at the turn of the century and partly by elements of French-Canadian poetry and folklore. Through the course of his career, Champagne was the recipient of many awards, honours, and titles, including an honorary Doctorate of Music from the Université de Montréal and the Canada Council Medal. Champagne was not only a composer and musician, but also a teacher. His other works include



Suite canadienne for choir and orchestra, Danse villageoise for violin and piano, Les Images du Canada français, and Altitude.



The first electronic music synthesizer in the world, the Sackbut, was created around 1944 by Hugh LeCaine (1914-1977) at the National Research Council in Ottawa. Although his equipment was more flexible than any of the commercial ones that became available before 1975, the Canadian government felt there was no commercial potential for such an instrument. LeCaine developed many devices including his Multi-Track Tape Recorder with which he created what is considered a classic of electronic music, *Dripsody* (1955), produced by manipulating the sound of one drop of water.

Classical Music in the 20th Century

Canadian musicians have achieved international acclaim in the 20th century in the realms of classical music and opera. Contralto, Maureen Forrester has been called the 'classical voice of Canada' for almost 5 decades, and pianist Glenn Gould rose to fame with his brilliant performances of Bach, Berg, Beethoven, and Brahms. Wilfrid Pelletier established his career as the music conductor of the Metropolitan Opera in New York city from 1929-1950, while maintaining his ties with Canada and becoming one of the founding inspirations for the establishment of the Montreal Symphony Orchestra in 1934. The orchestra presented its first concert in 1935 under his charge as director. He was also instrumental in setting up a program to help young musicians in Canada compose their own music and perform them in Canada. Edward Johnson, another Canadian, served as general manager of the Metropolitan Opera from 1935-1950. Other Canadian singers include Jon Vickers, Teresa Stratas, Leopold Simoneau, Ben Happner, and Edith Wiens.



Figure 17
Bench statue of Glenn Gould in front of CBC building, Toronto



Christos Hatzis, a frequently performed Canadian composer, has written several works in the 1990s inspired by Inuit throat singing. *Footprints in New Snow* (1996) written for a documentary on the new territory of Nunavut has been broadcast on radio stations around the world, being the 1996 Prix Italia Special Prize winner and the 1998 Prix Bohemia Radio Special Prize.

The Canadian Musical Heritage Society at Carleton University in Ottawa has compiled over a 17-year study, 25 volumes on notated music in Canada in an effort to preserve Canada's contribution to these various genres of music. These volumes consist of notated music, much of which is functional (popular) in nature (e.g. dance music including ragtime, patriotic songs, and top hits from pre-1950's). With the society's efforts, Canada's contribution to music, including classical music, will forever remain alive.

Classical:

Emma Albani

Violette Arder

Liona Boyd (Classical Guitar)

The Canadian Brass

Claude Champagne

Alexis Contant

Jean Coulthard

Antoine Dessane

Maureen Forrester

W. O. Forsythe

Glenn Gould

Hart House String Quartet

Christos Hatzis

Alexina Louie

Rodolphe Mathieu

Colin McPhee

Orford String Quartet

Barbara Pentland

R. Murray Schafer

John Weinzwieg

Opera:

Emma Albani (*first Canadian to achieve a major international career as a performer*)

Jean Coulthard

Maureen Forrester

Ben Heppner

Calixa Lavallée

Clarence Lucas

Barbara Pentland

Joseph Quesnel

Jon Vickers

Country Music



Country Music

Country music originated largely from cattle drives in the southern United States and eventually made its way north to the Prairie Provinces of Canada. Also known as cowboy music, “hill-billie” music (1920-1930’s), and “country-western” (1940-1950’s), it has been traced back to the folksongs and ballads brought to North America by Anglo-Celtic immigrants. Country music is associated with the folk tradition of the Appalachians, some of which was known by the early cowboys. As well, there may be more of an Indigenous influence than previously recognized.

The domestication of the horse by the Indigenous peoples of the Plains and Plateau regions led to the creation of numerous songs that reflected the growing importance of this animal in everyday life. These songs include Horse Dance songs, Riding songs, and a form of ‘rubbaboos’ (Euro-Canadian/Native folksongs of rodeo/ranching life, often called cowboy songs). These types of songs associated with the horse can be detected in contemporary songs of Native performers such as Buffy Sainte-Marie, Dave Schmidt, and Tim Ryan.



Rubbaboo is a term for the soup of pemmican mixed with water and berries, the main food of the Aboriginals of the Plains. The term was applied to Aboriginals trying to learn French songs, or settlers striving to imitate the melodies and languages of the First Nations as early as the 1850s in Canada.

While somewhat evident in Manitoba, Saskatchewan, and Alberta in the mid nineteenth century, cowboy music was first formally introduced to Canadian audiences as a music genre widely by American radio. The music contained a melodic and harmonic simplicity, and was initially sung with a high, nasal, twangy voice. It became popular and its style diversified during the social upheaval of the Great Depression and the Second World War. These occurrences brought together people from various backgrounds and resulted in the blending of musical tastes.

Over the years however, country music singing styles have changed as a result of other pop music influences. The popularity of country music declined in the mid-1950’s with the rise of rock ‘n’ roll, but was revived in the 1960’s through the integration of elements of country music with

more modern pop styles. One of the major factors in the transition of country music from folk to pop was the introduction of greater instrumental accompaniment. Conversely, some performers who were not specifically country, successfully adapted their styles to increase the influence of country music in their repertoires. By the late 1960's, a strong fusion of country songs and instrumentation with rock rhythms and attitudes, flourished.



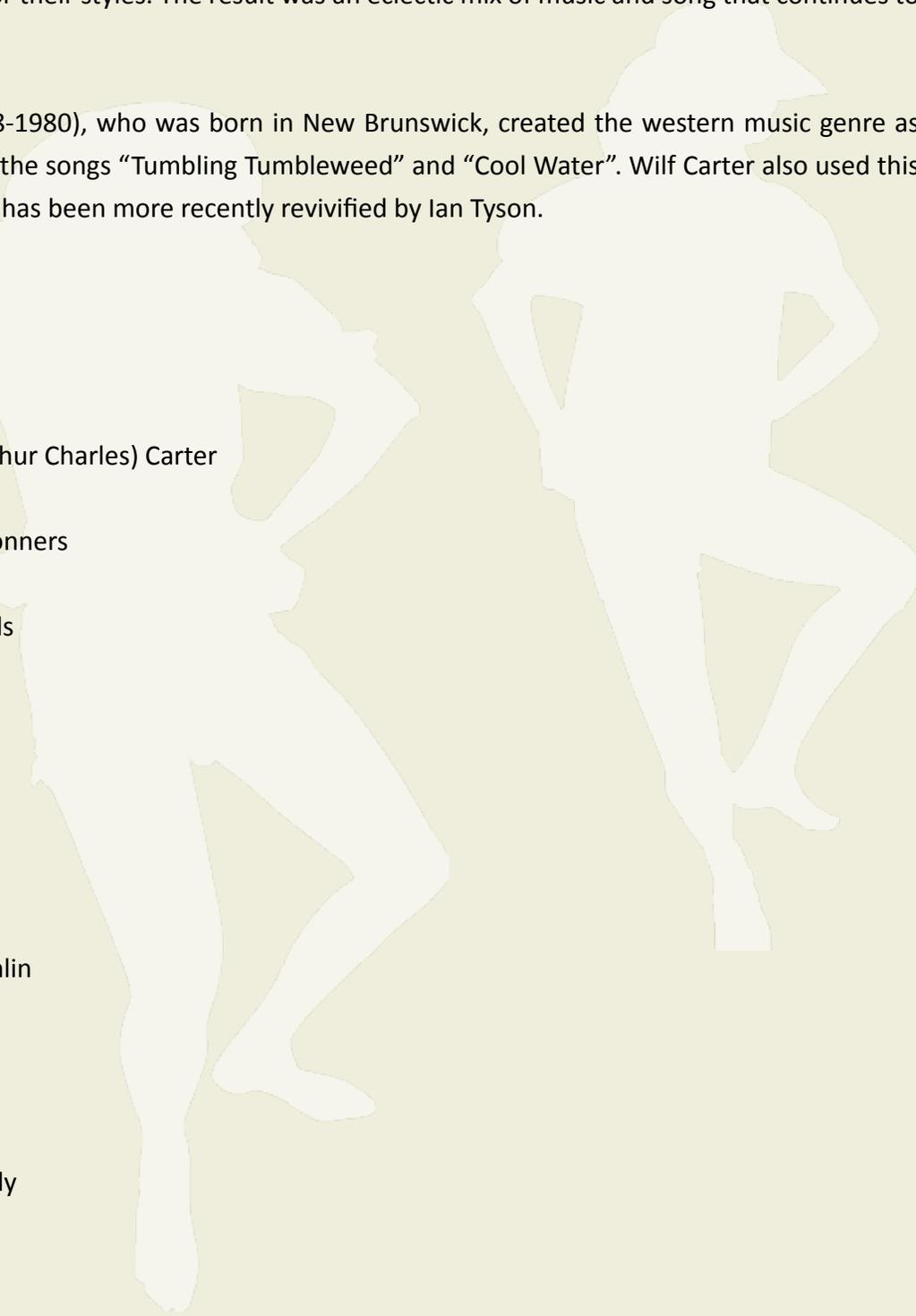
The old Montreal Forum, situated at the corner of Atwater and Ste. Catherine Streets in Montreal, was one of the most famous venues in Canada not only for hockey, but also for many musical and stage events. It opened November 29, 1924 and closed in March, 1996, bringing an end to an era of tradition. (Kallmann et al. 491)

Mainstream country music thrived in the 1970's, 1980's, and 1990's because of established performers maintaining their place on the charts and the introduction of new artists. A number of groups existing in the 1990's have continued to bring new elements into traditional country styles, and country influences into rock and pop genres.

Québec, with its predominantly rural population, provided a receptive audience for country music from the very first even though the songs were American creations that had been translated into French. The themes explored in the lyrics had universal appeal for many Québécois - farmers and country folk who shared many experiences with their neighbours to the south. The compositions of (La) Bolduc (1894-1941) were down-to-earth, and vividly portrayed life in Québec in the 1930's. She was Canada's first chansonnière in the true sense of the word." (Kallmann et al. 137) After her death in 1941, two new singers in French Canada, Roland Lebrun and Willie Lamothe, attained unequalled success. Like (La) Bolduc, both composed and sang songs that were simple and honest reflections of everyday life. Western style of music, as developed in a personal way by Lamothe, has a wider range of topics than country music (cowboy songs, folklore-related songs, love ballads), diversified instrumentation (solo and duo vocals, instrumental trios including guitar, banjo, accordion, violin, percussion), characteristic vocal effects (slides, swelling on each word group), and increased emphasis on the instrumental backing.

In the Atlantic Provinces, country music dominated a very sophisticated music scene. Performers drew on local topics and folk traditions for their lyrics, and on the work of fellow eastern Canadian country artists for their styles. The result was an eclectic mix of music and song that continues to exist today.

Bob Nolan (1908-1980), who was born in New Brunswick, created the western music genre as we know it with the songs “Tumbling Tumbleweed” and “Cool Water”. Wilf Carter also used this genre of song. It has been more recently revived by Ian Tyson.



Blue Rodeo
Paul Brandt
Mercey Brothers
Family Brown
Wilf (Wilfred Arthur Charles) Carter
Terri Clark
Stompin' Tom Connors
Cowboy Junkies
Kathleen Edwards
George Fox
Tommy Hunter
Willie Lamothe
k.d lang
Roland Lebrun
Rita MacNeil
Charlie Major
Murray McLaughlin
Anne Murray
Bob Nolan
Dick Nolan
Prairie Oyster
The Rankin Family
Hank Snow
Shania Twain
Ian Tyson
Michelle Wright

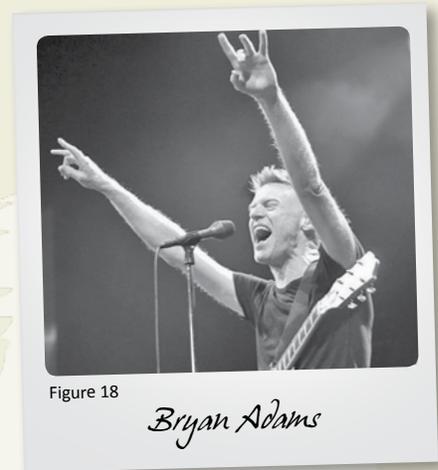
Rock and Pop Music



Pop and Rock Music

Pop

Before outlining the history of rock music it is necessary to provide an explanation of the pop music genre. Pop music, also known as 'popular' music, was created for the masses. There has never been a clear definition of the term, but its existence has relied on its ability to appeal to the public and to reflect the times. True popularity is measured over time and a song must have exceptional longevity or lasting appeal and be frequently played and heard to become a pop classic. Representing a blend of many musical styles - folk, country, rock, jazz and others - the pop music genre encompasses all of the best, or at least all of the most popular songs and artists of a particular time.



In the Canadian pop music industry during the mid-late 1970's, disco played a significant economic and cultural role. It was featured on an estimated 90 radio stations across Canada. In 1979, according to the American Trade Magazine Billboard, Montreal was one of the most important markets for disco music, second only to New York (Kallmann et al. 370).

Rock

In musical terms, the origins of "rock" can be traced back to the United States of the late 1930's. The word is first used in the titles of rhythm & blues songs like Rock and Roll by Bob Robinson (1939). The term "rock 'n' roll" was in common use by 1954. Later, the term rock music will be used to describe a more sophisticated form of rock and roll characterized by often complex vocal harmonies and instrumental elements borrowed not only from r & b but also from country music and the blues.

In its earliest and most basic form, rock music was characterized by a three-chord harmonic structure and an emphasized 4/4 rhythm. Though these elements have remained the cornerstone of rock music today, they have become much more complex rhythmically, harmonically, and melodically.

Instrumentation, joined by electrification, has also continued to be a very important element of rock music, in contrast with the acoustic basis of folk and country music. Initially, guitars and drums were considered to be the primary instruments associated with rock music, but since then, pianos, organs, synthesizers and saxophones have added to the assortment of sounds that rock music has produced.

Canada's first exposure to rock music came from listening to rock legends such as Elvis Presley on American radio, and later from live and recorded performances of American, British and European musicians. Some reviewers have called the version of Sh-Boom by the Toronto group The Crew-Cuts the first rock and roll performance to top the charts ever. In 1958, an American named Ronnie Hawkins began touring the Ontario nightclub circuit with his band The Hawks. He elected to remain in Canada and by 1961 had settled in Toronto and replaced his backing band with a group of Canadian musicians that included Rick Danko and Robbie Robertson. In the mid-sixties, these musicians renamed themselves The Band, and worked extensively with the legendary Bob Dylan. The Band had a wide-ranging influence on both Canadian and American musicians.

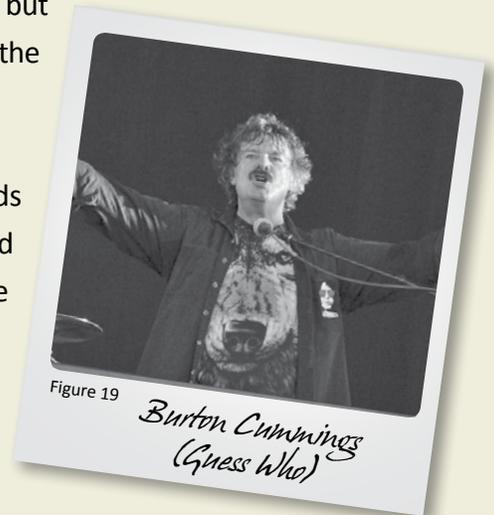


Figure 19

*Burton Cummings
(Guess Who)*



Guess Who, a leading Canadian rock band in the late 1960's and early 1970's, evolved from an earlier band called 'Chad Allan and the Expressions'. In order to promote the Expressions' single Shakin' All Over (1965), the name "Guess Who" was created to provide an element of mystery about the band, leading people to believe the band was from England. This was done because British rock bands at the time were enjoying great popularity while Canadian bands had difficulty in gaining radio exposure (Kallmann et al 560).

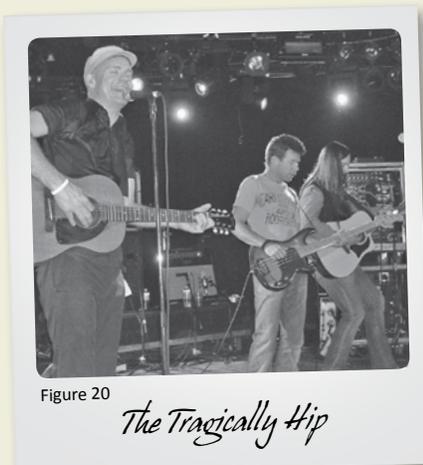


Figure 20

The Tragically Hip

Since Canada's recording industry was not favourable to the genre of rock music at the time (it was almost non-existent), many Canadian rock musicians were forced to record their music in the United States. The immediate success of Ronnie Hawkins and "The Band" in Toronto however, played a vital role in establishing the staying power of rock music in Canada. The song "Clap Your Hands", recorded by the Beaumarks in 1960, was the first Canadian-made pop recording to achieve international acclaim. While record companies in Canada continue to recognize and

promote rock music, many Canadian musicians still find fame and fortune in the United States first. However, bands such as The Tragically Hip have had great success in Canada while remaining less well known in the United States.

With the strong influence of British groups such as the “Beatles” and the “Rolling Stones”, thousands of Canadian bands emerged almost overnight, mimicking the British music craze of the 1960’s. In particular, the impact of the Beatles in Quebec resulted in the creation of a new language style known as “yé-yé”. Otherwise known as “yeah yeah”, “yé-yé” emerged from the chorus of the famous “Beatles” song “She Loves You”. The newly formed bands in Quebec were hence known as “yé-yé” groups. These groups coexisted with the music of the *chansonnier* (a romantic, classical folk music style). Robert Charlebois, one of the most prominent musicians from Quebec, introduced the elements of rock into the *chansonnier* and made rock a major influence on pop acts of the 1970’s.



Figure 21

David Foster



The recording of the pop song ‘Tears Are Not Enough’ was organized by Bruce Allen (born 1945), a native of Vancouver, in aid of Ethiopian famine relief efforts in 1985. The song was recorded by the ad hoc Northern Lights, an unprecedented gathering of Canadian pop stars, according to the format established by Britain’s Band Aid, which recorded ‘Do They Know It’s Christmas?’ in late 1984. Northern Lights predated a similar American project, USA for Africa, which made ‘We Are the World’ (Kallmann et al. 1275).



Figure 22

Anne Murray

Canadian rock and pop bands reached a milestone in 1970 when the CRTC (Canadian Radio-television & Telecommunications Commission) introduced a new law whereby at least 30% of songs broadcasted on Canadian am radio and 10-30% on fm radio were required to be Canadian (Kallmann et al. 335). Presently, 35% of the songs played on Canadian radio stations must be Canadian (CRTC). The advent of MuchMusic in 1984, and its French counterpart Musique-Plus in 1986, also played a significant role in the media’s recognition and acceptance of Canadian rock music. For the very first time, rock and pop achieved a consistent presence on Canadian television. Today, the rock music scene in

Canadian Musical Odyssey: The Invisible Voice - Teacher's Manual

Canada remains effervescent, and it is very likely that rock music in all of its varied forms will continue to be one of the most popular genres of music in Canada.



In 1967 Canada is celebrating its Centennial year and Expo 67 is held in Montreal. In August, returning from an unsuccessful trip to England and \$25,000 in debt, The Guess Who is engaged to perform for thousands of athletes at the Pan Am Games being held in Winnipeg. In 1999, 32 years later, The Guess Who was called upon a second time to play the Pan Am Games in Winnipeg. This time they performed four songs and were paid \$200,000. The group had not been on stage together since the 1987 Juno Awards. (The Globe and Mail, Tues. Aug. 3, 1999 p. A3).

Pop:

Bryan Adams
Paul Anka
Jann Arden
The Bare Naked Ladies
Edward Bear
Canada Goose
Robert Charlebois
Chilliwack
Crash Test Dummies
Bobby Curtola
The Diamonds

Céline Dion
Diane Dufresne
Kathleen Edwards
Shirley Eikhard
Percy Faith
Nelly Furtado
David Foster
The Four Lads
Patsy Gallant
Guess Who
Corey Hart

Dan Hill
Andy Kim
Avril Lavigne
Gordon Lightfoot
Amanda Marshall
Sarah McLachlan
Frank Mills
Alanis Morissette
Anne Murray
Alannah Myles
Michel Pagliero

Sam Roberts
Rene Simard
Glass Tiger
Shania Twain
Valdi
Gino Vanelli
Roch Voisine
Priscilla Wright

Rock:

Tom Cochrane
Kathleen Edwards
Jeff Healey

Sass Jordan
Loverboy
Moist

The Powder Blues Band
April Wine

Soft Rock:

The Bare Naked Ladies
Bruce Cockburn
Five Man Electrical Band
Foot in Cold Water

Glass Tiger
Guess Who
The Hawks
Lighthouse

Northern Pike
The Stampeders
Trooper
Neil Young

Hard Rock:

The Band (formerly The Hawks)
Big Sugar
Econoline Crush
Mahogany Rush
Max Webster/Kim Mitchell

Rush
Sloan
The Tragically Hip
Triumph/Rick Emmett

Jazz Music



Jazz Music

Jazz is a veritable musical mosaic, a kind of “meeting place” for musical ideas born of cultural traditions from all over the world. Jazz can evoke a wide range of emotions and responses : from spiritual contemplation, introspection and empathy to the most carefree feelings of pure fun and joy. Jazz was created by black musicians in New Orleans around the beginning of the 20th century but it probably contains a variety of influences including “different styles of African music, popular music and European classical music and also folk music from Britain, Ireland, Spain, France and Italy, cries of street vendors as well as work songs and field hollers sung by labourers to ease their jobs” (Gridley 50).

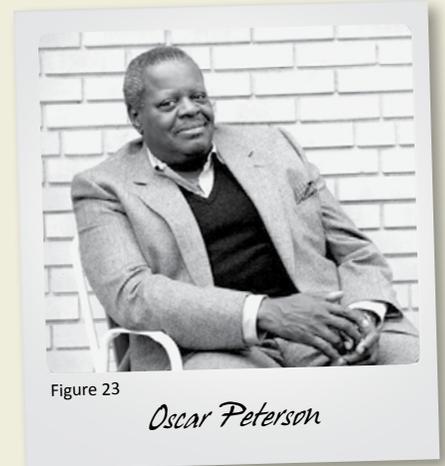
The roots of improvised music (jazz) began when African slaves arrived in the Caribbean where they came into contact with European culture and religion. This cross-cultural assimilation thrived in New Orleans from the 1830's. On Sundays in Congo Square in New Orleans, slaves were allowed to express their frustrations and pain through expressions of music and dancing. From New Orleans, jazz gradually became popular in Chicago, Kansas City, New York, California, Canada, Europe and throughout the world. The first jazz recording was made in 1917 by a group of white musicians calling themselves the “Original Dixieland Jazz Band”. It was only five years later that black musicians were allowed to enter recording studios.



Jazz was not always considered to be music worth listening to. Originally, it was considered “sin” music and elite society looked down on those who played it. The reason behind this attitude was that the roots of jazz are linked to the work songs from the black slaves in the fields who, at the time, were not considered respectable members of society and therefore, their music was often played in houses of ill-repute.

Some of the first blacks arrived in Upper Canada during and after the American Revolution (1775-1783), and were either slaves to British Loyalists or, in a few cases, Loyalists themselves, freed for their service to the Crown. In 1793, Upper Canada passed a law requiring the colony's black population be emancipated, and prohibited any further importation of slaves. Slavery was completely abolished from the British Empire in 1834, and Upper Canada became a haven for American blacks escaping slavery in the southern states or fleeing oppression in the north.

Likewise, the establishment of the Underground Railroad, “a system of safe houses and secured routes for blacks on the run, was in place by 1820 and saw its heaviest traffic between 1840 and 1860” resulting in the settlement of many more refugees in Canada (Miller 140). The arrival of black Americans exposed Canada to a different kind of culture and a new type of music - jazz. The American Civil War (1861-1865) however, marked the end of slavery south of the border, and many blacks returned to the United States over the following decades, including the first Canadian-born blacks to have significant careers in jazz (Miller 140).



Nathaniel Dett (1882-1943), born in Drummondville (now Niagara Falls), Ontario, is considered one of the 20th century's leading black composers. He was also a conductor, pianist, poet and teacher. Dett's repertoire includes piano suites, songs, anthems, motets, spirituals and folk songs often performed today, including the eight-part “Listen To The Lambs,” piano solo “Juba Dance”, and the oratorio “Ordering Of Moses”. Nathaniel Dett was dedicated to exploring and promoting black music by editing collections of spirituals and folk songs and was President of the (American) National Association of Negro Musicians from 1924-1926. Though he was born and raised in Canada, it was not until recently that he received much recognition here. In 1997, the Nathaniel Dett Chorale was founded as Canada's first professional choral group dedicated to Afrocentric music of all styles including classical, spiritual, gospel, jazz, folk and blues.

Shelton Brooks (1886-1975) is another musician born and raised in Canada who made his name in the United States. Brooks was born in Amherstburg, Ontario where he started his music career playing the organ in his father's (the preacher's) church. His family moved to Detroit when Brooks was 15. He quickly became known as an outstanding entertainer, singer, and piano player. Two of his most popular songs were “Some of These Days” (1910), the theme song of Sophie Tucker, and “Darktown Strutters' Ball (1917). Brooks was honored in San Francisco at the Festival of American Music in 1940.



The saxophone, long considered a basic instrument for jazz music, was popularized by the Canadian vaudeville group, Six Brown Brothers, of Lindsay, Ontario, from 1910 on. Tom Brown was renowned for the humorous effects he achieved on the saxophone. Their sextet, each playing a saxophone, became so popular on European and American circuits that several other “Brown” bands using the same format had appeared by 1920.

While jazz was present in Canada within the confines of the black communities, it only made its first formal public appearance in Canada in the mid- to late 1910's by American musicians performing on vaudeville stages and in cabarets across the country. American pianists James 'Slap Rags' White and Millard Thomas chose to settle in Montreal's St-Henri district (a highly populated black district) and played an influential role in the development of a thriving entertainment scene in Montreal. Their efforts provided employment to many Canadian jazz musicians for the next 35 years. While jazz remained an incidental part of Canadian popular music throughout the 1930's and 1940's, Canadians had the opportunity to form bands with American musicians and travel across both countries performing in dance halls, swing clubs, and on American radio. It wasn't until the mid 1940's however, that Canada produced its first jazz "star". With the help of broadcasts by the CBC in Montreal, pianist Oscar Peterson quickly achieved great acclaim throughout the country. Very few commercial recordings by Canadian jazz musicians were made in Canada before 1980, since it was much easier to travel to the United States to record and sell albums.



Records show that the first Black person in Canada was a former Portuguese slave and fisherman named Matthew da (de) Costa. Records show that he arrived in Port Royal in either 1605 or 1606, where he served as a translator to Samuel de Champlain. He influenced Canadian music by sharing his musical heritage with Canadians (Kallmann et al. 129).

Jazz music is characterized by its improvisatory nature, rhythmic vitality (e.g. swing), and emotional expressiveness. One of the things that makes jazz so unique is the wide variety of musical instruments that are used to make its music. Initially, one of the key instruments used was the banjo, a string instrument, modeled on one to be found in the part of Africa from which slaves were brought. Its distinctive sound was combined with gourds (a shell filled with seeds and grains of corn), harps, triangles, the jaw bones of oxen, horses or mules (sounds came from banging against the animals' teeth), and drums. Today however, most jazz pieces rely on keyboards, brass, woodwinds, bass, drums, and/or voice [scatting (vocalizing in nonsense syllables, usually in imitation of an instrument) and song] to make music.

While numerous different jazz styles exist, the ones that were most influential in Canada include traditional and dixieland jazz, bebop, big bands, third stream, contemporary, fusion and Latin jazz, and avant garde music.



On November 30, 1775, the Quebec Gazette wrote about a runaway slave named Lowcanes who played the violin very well (“un jouant très bien du violon”). This was the earliest documented incidence of a black musician in Canada. (Kallmann et al. 129).

Traditional and Dixieland Jazz

When we listen to traditional jazz or New Orleans-style jazz we notice that it is very syncopated and resembles marching music or circus music. Typically the melody was played by a cornet (or trumpet), and a trombone and clarinet. Dixieland jazz (or “early jazz”) is considered to be a white musician’s derivative of New Orleans-style playing. Some critics have dismissed these white musicians as incompetent imitators (Lyons 67). Nevertheless, the dixieland style achieved overnight success in the United States, and its popularity rapidly spread to Canada through visiting musicians and American radio.

Although dixieland was less expressive than the New Orleans-“black” style, technically, some critics believe that its musicians had better technical skills. While it was customary to label all New Orleans white jazz as dixieland in order to separate it from the traditional New Orleans-style, the border remained somewhat flexible. When black and white musicians began performing in bands together, the distinction between New Orleans-style and dixieland faded before all eyes, except for those of the purists. Guy Lombardo’s band, which began in London, Ontario, was influential in the trend of black and white musicians performing together. Lombardo, on occasion, used to sneak in Satchmo (Louis Armstrong) to play in his band. The central factor of dixieland was “collective improvisation” which implied that jazz was about freedom of expression through music. This was done through improvisation and scatting. While collective improvisation is an element of all jazz styles, it was particularly evident in traditional and dixieland music.

In the mid-1930’s, Toronto was home to the largest concentration of traditional and/or dixieland jazz musicians in Canada. Many of those musicians were of British or European origin, and included a large contingent of Scottish players (Kallmann et al. 646). Vancouver, Halifax, Montreal, and Ottawa, also had bands and musicians that promoted these types of jazz.

Bebop

Bebop was created by combining more traditional swing - the dominant jazz style of the 1930's - with more advanced harmonic structures, i.e. the use of diminished chords, specifically the flatted fifth which is an important characteristic of bebop. The sound of bebop captured the essence of the tumultuous decade of the 1940's. Unfortunately, many musicians at that time suffered from heroin or alcohol addiction which could have a noticeable impact on their playing. Bebop made its way into Canada by the late 1940's and this dynamic and technically challenging style still exerts an influence on many of Canada's top jazz musicians.

Moe Koffman was one of Canada's first major bebop musicians. His virtuosity was an important factor in establishing the flute as a solo instrument in jazz. His song *Swinging Shepherd Blues* has been recorded over 100 times.



Figure 24

Moe Koffman and His Quartet

Big Bands

Many Canadian big bands were patterned after American bands. Canada's first big band was established in Toronto in the mid-1930's, and contained between 12 and 21 musicians divided into brass, reed, and rhythm sections. The rise of big bands led to the formation of the stage-band movement in Canadian schools in the early 1970's. With the rise of music festivals (e.g. MusicFest Canada), student ensembles (from schools such as Humber College in Toronto) became the leading big bands of the 1980's. Likewise, big band recordings won six of the first eight Juno Awards ever given in the jazz category.



The Royal Canadian Mounted Police was organized in 1873 as the North West Mounted Police. In 1876 its first band was formed in Swan River, Manitoba. The instruments were purchased by the 20 players themselves and shipped from Winnipeg by dog-team. The band made its debut on Queen Victoria's birthday, May 24, 1876. Government approval of the RCMP band was only granted in December of 1958. After establishing headquarters in Ottawa, they began touring Canada. In 1961 it covered over 11,000 km by land, appearing in cities from Dawson Creek, BC, through to Thunder Bay, ON (Kallmann et al. 81).

Third Stream

Third stream jazz combined the elements of classical music (usually form) with those of jazz (improvisation, rhythmic character, and tonal colour). It flourished in Canada concurrently with activity elsewhere in the mid- 1950's.

Contemporary Jazz

In the 1950's and 1960's, hard-bop, post-bop, and modal jazz slowly made their way into Canada. This era replaced the excitement of bebop jazz with a movement toward serenity and smoothness. The jazz forms were very dynamic, highly influenced by classical music, harmony, and instrumental/technical perfection. Yet despite a somewhat radical change from bebop, hard-bop, post-bop, and modal jazz maintained vitality.

Fusion and Latin Jazz

The mid-1960's marked "the 'fusion' of the improvisational precepts of jazz with the technology (amplification, synthesizers, etc) and rhythms of rock and R&B" (Kallmann et al. 648). This fusion of jazz into rock and roll began to capture the attention of young audiences. Jazz became virtually unclassifiable as its styles delved into a multitude of different music cultures, interconnections, and genres.

While the mixing of Latin music with jazz predated that of rock with jazz by some 20 years, it wasn't until the late 1970's that Latin ensembles began to proliferate in Canada. Jane Bunnett was a pivotal figure in this with her Cuban visits and contacts, starting around 1975. This type of fusion was particularly popular in Quebec.

Avant Garde Music

Avant garde music consisted of the genres of free jazz and new music. Prominent in the 1960's in Toronto, Vancouver, and Montreal, it characterized the period of the civil rights movement and the student revolt. This era of emancipation played a tremendous role in the evolution of jazz. New rhythmic and harmonic concepts combined with the growing influence of African music to create a new more tempestuous jazz which often came close to noise. It was an uncompromising music which was able to express a wealth of emotions: anger, hate, protest, hymn-like religious fervor, pure joy, intellectual coolness, and even profound empathy for fellow human beings.

Although it is no longer possible to clearly define music as being 'jazz' because of its fusion with so many other cultures and genres, stylistic elements and the use of improvisation continue to remain strong in modern jazz-like music. Some genres that bear the influence of jazz include gospel, spirituals, soul, rap, minstrel songs, musicals, ragtime, blues, R&B, rock, samba, reggae, salsa, cumbia, calypso, folk, and even some contemporary operatic and symphonic music (Gioia 8). The result of such fusion has led to a multitude of music styles to suit every listener.

Jazz remains a relatively young style of music that continues to evolve. While each year a variety of Canadian cities host international jazz festivals to help promote their musicians in this ever-changing genre of music, few Canadian performers have reached international fame and fortune by recording in this country. One thing appears certain however, Canada is becoming known internationally as a country embracing a myriad of musical talents.

Salome Bey

Seamus Blake

Paul Bley

The Boss Brass

Shelton Brooks

Stuart Broomer

Jane Bunnett

Guy Lombardo

Climax Jazz Band

Holly Cole

Creature of Habit

Trump Davidson

Deborah Davis

Nathaniel Dett

Willie Eckstein

Gil Evans

Sylvain Gagnon

Jim Galloway (Metro Stompers)

D. D. Jackson

Ingrid Jensen

Oliver Jones

Moe Koffman

Diana Krall

Jean-Baptiste Lafrenière

Manteca

Ted Moses

Phil Nimmons

Pacific Salt

Oscar Peterson

Paul Plimley

Barry Romberg

Ray Sikora

Eve Smith

Uzeb

Vic Vogel

Kenny Wheeler

The Juno Awards

Canadian musicians are recognized each year, usually in Toronto, at the Juno Awards. The awards were the brainchild of Walt Grealis, publisher of the Canadian music trade publication RPM Weekly and Stan Klees, special projects director. Their collaborative efforts resulted in a published ballot in the Dec. 7, 1964 issue of RPM Weekly requesting subscribers to select the most notable Canadian artists and industry figures of that year. The responses were overwhelming, and by 1970, Grealis and Klees were able to host the Gold Leaf Awards at St. Lawrence Hall in Toronto. A year later, the name of the event was changed to the Juno Awards, in honour of Pierre Juneau, then head of the CRTC, the organization responsible for the implementation of the Canadian Content Regulation in 1971. In mythology, Juno had been the Chief Goddess of the Roman Pantheon.

The Junos achieved a much higher profile in 1975 when they were telecast for the first time, and CARAS (the Canadian Academy of Recording Arts & Sciences) was established to produce the event. There are currently 38 award categories. While the awards have traditionally been based in Toronto, the ceremonies of 1991 and 1998 were held in Vancouver, and those from 1995-1997, and 1999 were staged at Copps Coliseum in Hamilton. The awards have also been held in Newfoundland in 2002 and in Ottawa in 2003.



Projects and Activities for Students

1. Have students work in groups of 10-12 and experiment with soundscapes. (Soundscape is a term coined by Canadian composer R. Murray Schafer, which refers to all kinds of sounds that surround us, including those of nature, animals, and humans.) The soundscapes can represent anything at all, but the students may only use their bodies (voices, clapping, snapping, rubbing, stomping etc.) to depict their chosen theme. Each group should present their soundscape to the class. The audience should sit on the floor in the centre of the classroom with their eyes closed. The performing group should form a circle around the audience. The effect of a soundscape is often better when the performing students each have a different role in the soundscape, and slowly move around the audience using fluctuations in volume and sound in order to emphasize their theme. At the end, the audience must guess what the performers were trying to depict. Other soundscapes can incorporate the use of other materials for sound (e.g., waving a piece of bristol board around, rubbing or squishing a Styrofoam cup, tapping on a desk, etc.). The possibilities are endless.
2. Let students have some fun with music and create their own instruments. They can either be creative or base their model on one that already exists. They should present their instrument to the class, and explain what genre(s) of music would likely incorporate the use of their instrument. If they select an instrument that already exists, they should include a description of the history of the instrument and its construction. For younger children, provide activities about musical instrument identification and classification.
3. Show films and videos that specialize in specific genres of Canadian music. Prepare a sheet of questions for the students to complete while watching the video.

The National Film Board of Canada just released a new documentary entitled *Amarok's Song*, which takes you on a journey to Nunavut and traces the experiences of the Inuit people in the region.

The Story of Jazz (Dir. Matthew Seig. BMG Video, 1993), provides an excellent insight into the probable origins of jazz music.

4. Play samples of different types of music (jazz, rock, folk, classical, etc.) and have the students identify the genre of music presented and the types of instruments used in the pieces.

5. Have students write a paper describing music as a social phenomenon. They should identify the ways in which the music industry has affected various aspects of society and the economy etc.
6. After studying aboriginal cultures, students could work in small groups and create their own tribe. They should put themselves into character roles and role play. Encourage them to make drums, costumes, learn/create dances etc..
7. Have students compose song lyrics to describe accounts in their lives, a moment of Canadian history that they researched, or about our land (individually or in groups). You might want to point out that the lyrics created could be considered poetic.
8. Take the lyrics to a popular Canadian song and read them to the class like a poem (pop and soft rock lyrics work best). Let the students take poems that they have written and set them to music and/or take the words to an existing song and read them aloud as a poem.
9. Assign a research project on Dr. Marius Barbeau and his contribution to the preservation of Canada's Aboriginal music.
10. Have students create their own music video on the computer using a multimedia or slide show program such as HyperStudio, Kid Pix, or Powerpoint.

The students should:

- Choose a song that they really like (encourage them to select one composed by a Canadian artist).
- Copy the lyrics.
- Open a multi media or slide show program such as HyperStudio, Kid Pix, or Powerpoint.
- Create a slide for each line of the song lyrics. (For a whole class project, assign one or more lines to each student.) Each slide should include the lyric and an appropriate picture.
- Add various transitions between slides.
- Set the auto timer on each slide so that they advance in synch to the music.
- Play the song as the slide show is displayed.

11. Let each student become a “resident expert” on a Canadian band or musician of choice. They must provide some history of the group or person, and an explanation of their contribution to Canadian music. Have them bring in an appropriate recording as a sample for the class. You could also request that the students explain what made them choose the artist(s) that they did.

A variation of this activity is to have the students create a multimedia report on a Canadian musician of their choice on a computer. The students could create a HyperStudio stack that provides information about the artist and/or composer selected, choose a song that they feel portrays that person, and link it to the stack. The song should play as the stack is viewed.

12. Have students create their own Music Hall of Fame web page on the computer. They should include images of their favourite Canadian artists in 3-5 music genre categories, and link a sound clip of their favourite song by the selected artists to each image.
13. Students can research and present a project on a Canadian musician, music style, or music era of their choice. This can be done individually or in small groups. As a class, take the information presented and create a flowchart or a timeline outlining the evolution of Canadian music.
14. Bring in a few recordings to which the class can listen. Have the students interpret the mood and words of the songs. Aspects such as whether the song depicts a specific mood, tells a story, etc. should be considered in the interpretation. Alternatively, students could individually select a Canadian piece, play it for the class, and share his/her own interpretation of the piece with the class.
15. For instrumental music students, provide the sheet music of selected songs that span many years of Canadian music history and have the students play them. Students should compare the different music styles and moods that represent the different eras of Canadian music.
16. Have students do some research into the historical context of music to which they sing, play, or listen to most frequently. They should identify and describe the major political events of the time, social movements, philosophies, architectural styles, and art.

17. Encourage students to communicate their personal impressions and feelings about the music they hear (using written and oral language, drama/dance improvisation, various art techniques, video, computer animation, lights etc.). Rather than having them respond to one song at a time, create a CD that plays numerous music samples sequentially and have students observe how their responses change based on the excerpts to which they have listened.
18. Have students take the sheet music of a piece of Canadian music that they have never seen or heard, and identify its moods based on the tempo, dynamics, pitches, melody, beat etc. that they read off the paper. Afterwards, let them play or sing the piece as it is written, and then change things in order to influence the mood of the piece.
19. Encourage students to try throat singing, as the Inuit did in their vocal games. Ideally, you should try it first and then demonstrate. Here are the basics:
 - (a) Try to make a sound deep in your throat without making noise from your mouth.
 - (b) Make the sound as you exhale, then inhale quickly without making a sound.
 - (c) Repeat this, remembering to make sounds (long or short) only when you exhale.

For examples of real throat singing, check out the audio files at:

<http://www.stuff.co.uk/media/polar-relay/inuit.html>

and at <http://www.mohicanpress.com/mo10002.html>

20. Let the students conduct a role play interview. Interviewees should be prominent Canadian musicians, composers etc. The students should conduct the interviews in front of the class and incorporate period costumes, and props etc. into their presentation.
21. Have students create their own song and/or music in groups and perform it to the class for marking in a class-size, private Juno Awards ceremony. No more than 3 groups should perform the same style of music. Groups can enter more than one award category, however each group should win at least one award. Bring in treats for the students to represent the mock Juno awards.

Additional Resources

Web-sites:

- Canadian Music Centre www.musiccentre.ca
- Digital Collections Website, Performing Our Musical Heritage <http://collections.ic.gc.ca/MusicalHeritage>
- Canadian Electroacoustic Community's Sonus.ca <http://www.sonus.ca>

Recordings:

- Introduction to Canadian Music, Naxos
- We're From Canada, Opening Day Recordings and CBC Records
- Oh What a Feeling 2: A Vital Collection of Canadian Music, Universal
- The Rough Guide to the Music of Canada, World Music Network

Films:

- A Sigh and a Wish: Helen Creighton's Maritimes (2001), National Film Board of Canada
- The Travellers: This Land Is Your Land (2001), National Film Board of Canada
- Pow Wow Canadian Style - Live at SIFC 1997 (1997), Turtle Island Music
- With Glowing Hearts: A Canadian Musical Celebration (2000), CBC
- Eternal Earth (1987), National Film Board of Canada
- Barrage The World on Stage (2000), Madacy 2 Label Group

Photo Sources

- **Covers** – Photos of live show, A Musical Taste of Our Canadian Heritage, Notre patrimoine canadien, une odysée musicale courtesy of Canadian Musical Odyssey, photos by Alan Dean Photography.
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- **Figure 14** – Sketch of George Frederick Cameron originally from Lyrics on freedom, love and death by George Frederick Cameron. Ed. Charles J. Cameron, M.A. Published in Boston by A. Moore, 1887. <http://books.google.com/books?id=7wwwAAAYAAJ&pg=PP1#v=onepage&q&f=false>
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- **Figure 24** – “Moe Koffman & His Quartet”. Image courtesy of Library and Archives Canada. http://www.galarecords.ca/master_w/koffman.htm
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