

MUSICULTURES



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for Traditional Music

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MUSICultures (formerly *The Canadian Journal for Traditional Music / La Revue de musique folklorique canadienne*) is the scholarly peer-reviewed publication of the Canadian Society for Traditional Music.

MUSICultures publishes original articles in English and French on a wide range of topics in ethnomusicology, traditional music research, and popular music studies. The journal welcomes articles on music in Canadian contexts as well as music in global and transnational contexts. The journal also publishes reviews of books, and sound and visual recordings. Please contact the review editors about submitting reviews.

MUSICultures (autrefois *The Canadian Journal for Traditional Music / La Revue de musique folklorique canadienne*) est la publication érudite de la Société canadienne pour les traditions musicales. Cette revue, dont les articles sont sanctionnés par un comité de lecture, est publiée sous les auspices de la Société canadienne pour les traditions musicales.

MUSICultures publie des articles originaux, en anglais et en français, sur un éventail de sujets: ethnomusicologie et recherche dans le domaine de la musique traditionnelle ou populaire. La revue encourage la soumission d'articles sur la musique dans le contexte canadien ainsi que ceux qui abordent la musique dans des contextes globaux et transnationaux. De plus, elle publie des comptes rendus de livres et d'enregistrements (visuels et sonores). À propos de la soumission de ces derniers, prière de communiquer directement avec la responsable des comptes rendus. Les auteurs qui désirent soumettre un article pour la publication doivent faire parvenir une version électronique (Word) de leur texte au rédacteur en chef.

INFORMATION FOR AUTHORS

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1. The article text should be typed, double-spaced (including explanatory endnotes, quotations, song texts, Reference List, and captions for figures and illustrations) and submitted as an attached electronic file (Word format). Parenthetical quotations longer than three lines should be separate and indented on the left side of the page. Articles are normally between 5,000-7,000 words.
2. As each article is assessed by two anonymous referees, information identifying the author should appear only in the e-mail message to the editor.
3. Parenthetical documentation for references should be used in the text, with full bibliographic references given in a list of References at the end of the article. Endnotes at the end of the article should be reserved for explanatory material. The journal follows the author-date format in the Reference list.
4. Musical figures, graphics, and tables should be in separate files with explicit indication of where they should be inserted in the article text. All figures, graphics, and tables should carry complete captions, including full identification of the item and all necessary credits and acknowledgements. The author of the article is responsible for obtaining permissions for the use of copyrighted materials, as well as permissions of other materials, where appropriate.

5. Authors should provide an abstract (up to 100 words) as well as biographical note (not more than 70 words), typed and double-spaced in separate files accompanying the article.

SUBMISSION PROCESS

A manuscript is assessed first by the journal editor, who determines if it is of sufficient interest to proceed to the next step, which is to send the manuscript to two external referees. The referees write evaluations and recommendations, sometimes with suggestions for revisions. These assessments are sent to the editor who either rejects the manuscript, postpones a decision while suggesting revisions, or accepts the manuscript in its present state. The referee's assessments and recommendations are forwarded anonymously to the manuscript's author, along with the editor's decisions. The review process normally takes between four and five months.

Authors should also consult the "Publications" link on the Society's website:
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Publishers should submit books, videos, CDs, etc. for possible review to the Editor.

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A one-year CSTM membership includes:

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From the Editor

I am delighted to present this special issue of *MUSICultures*, the first issue of which I am privileged to be the general editor. I am joined by two new review editors: the intrepid Jessica Roda (French) and Ann Spinney (English). I am honoured to be trusted with the stewardship of a journal that Gordon Smith has passed on in such excellent condition. Gordon introduced a number of changes to the journal, including a name change, a change in format and style, and integration with ProQuest, which has resulted in some additional revenues for the Society while making it available to a much broader audience. I am sure that I speak for the entire Society when I say how grateful I am to Gordon for all his work on the journal, and especially these important improvements.

This issue marks the beginning of the journal's new semi-annual publication schedule. Publishing the journal twice a year will allow us to increase the content we can publish, and will consequently raise our profile among ethnomusicologists and other music scholars. It will also put us in a position to apply for SSRHC journal support. My plan is to offer a special issue each year paired with an "open" issue, for which articles on any topic will be accepted.

I would like to thank my home institution of Cape Breton University for pledging generous financial assistance and support for the journal while I am its general editor.

I am delighted to have had the opportunity to work with co-editors Bev Diamond and Kati Szego on this special issue. Their brilliant scholarship and thoughtfulness have made "learning the editorial ropes" a pleasure.

I am indebted to Gordon Smith for all his guidance, Bev Diamond for her mentorship, Kati Szego for her collegiality and assistance, the staff at folkwaysAlive! (University of Alberta) for their support, and Graham Blair (Memorial University) for his help with the website and journal layout. I am especially grateful to Jessica Roda and Ann Spinney for their able oversight of reviews. My thanks also go out to the Editorial Board for their advice and guidance.

HEATHER SPARLING

Mot du rédacteur en chef

C'est avec grand plaisir que je vous présente ce numéro special de *MUSICultures*, le premier pour lequel j'ai eu le privilège d'être rédactrice en chef. Je suis aidée dans ma tâche par deux nouvelles rédactrices pour les comptes rendus: Jessica Roda (français) et Ann Spinney (anglais). C'est pour moi un honneur de me voir confier la barre d'une revue que Gordon Smith a laissée en si excellent état. Gordon a institué de nombreux changements au sein de la revue, y compris un changement de nom, un changement de format et de style, et l'intégration dans ProQuest, ce qui a généré des revenus additionnels pour la Société tout en rendant la revue disponible à un public plus vaste. Je suis certaine de parler au nom de la Société tout entière en exprimant ma gratitude à Gordon pour tout son travail au cœur de la revue, tout particulièrement pour ces améliorations importantes.

Ce numéro marque le lancement du nouveau calendrier de publication biennuel de la revue. Publier notre revue deux fois par ans nous permettra d'accroître le nombre d'articles que nous pourrons publier, ce qui augmentera la visibilité de notre publication au sein de la communauté des ethnomusicologues et des musicologues. Cela nous permettra également de postuler pour une aide aux revues savantes du CRSH.

Mon objectif est de proposer un numéro spécial par an ainsi qu'un numéro « varia » pour lequel des articles sur tout sujet pourront être acceptés.

Je voudrais remercier mon institution d'attache, Cape Breton University, de s'être engagée à verser une assistance financière généreuse à la revue tant que j'en serais la rédactrice en chef.

Je suis très heureuse d'avoir eu l'opportunité de collaborer avec mes co-rédactrices Bev Diamond et Kati Szego pour ce numéro spécial. Leur expertise et leur intelligence remarquables ont fait de l'apprentissage des ficelles du métier de rédactrice une expérience des plus gratifiantes.

Je tiens à remercier Gordon Smith pour ses conseils, Bev Diamond pour son mentorat, Kati Szego pour sa camaraderie et son appui, le personnel de folkwaysAlive! (Université de l'Alberta) pour son soutien, et Graham Blair (Université Memorial) pour son aide pour le site Web et la mise en page de la revue. Je suis particulièrement redevable à Jessica Roda et Ann Spinney pour leur œuil de lynx dans la révision des comptes rendus. Mes remerciements également au Comité éditorial pour leurs conseils.

HEATHER SPARLING

Collaborators / Collaborateurs

T. CHRISTOPHER APLIN is an independent scholar living in Pasadena, California. A 2010 PhD graduate of the University of California, Los Angeles, he is currently producing a series of articles on the ways that indigenous North American hip hop reflects Afro-Indian histories, Christianity, social consciousness messaging, and the cosmopolitanism of indigenous peoples both past and present. He is also currently preparing a book based upon his research with the Fort Sill Chiricahua/Warm Springs Apache people of Oklahoma (or those people once known as the “Geronimo Apache,” or the Apache prisoners of war) and exploring related research projects in the Los Angeles area that emphasize connections between music, violence, militarism, and imprisonment.

DAWN AVERY is a Professor of Music at Montgomery College in Maryland. She was awarded US Professor of the Year for the state of Maryland in 2011 by the Carnegie Foundation for the Advancement of Teaching and the Council for Advancement and Support of Education. Dawn is currently working on a doctoral dissertation based on classical Native American music at the University of Maryland. Of Mohawk descent, Dawn’s Indian name is Ieriho:kwats and she wears the turtle clan. Grammy-nominated, Dawn has toured and recorded extensively as a cellist, composer, and vocalist. She co-wrote a book with Mohawk elder Jan Longboat on the culture-based healing project Idawadadi and works with several Haudenosaunee elders on cultural revitalization projects, including the Native Composer’s Project.

JESSICA BISSETT PEREA (Dena’ina, Scottish), PhD, specializes in North American music history, focusing on traditional and contemporary Alaska Native and Circumpolar Inuit performing arts and jazz cultures. Her research examines issues of difference in musical life and the relationships between music and politics. She has lectured in the American Indian Studies Department at San Francisco State University and is currently a UC President’s Postdoctoral Fellow at UC Berkeley’s Music Department.

AARON CORN, PhD *Melb*, is an Australian Research Council Future Fellow at the Australian National University whose work explores the centrality of performance to Australian Indigenous knowledge systems, and foregrounds the unique perspectives of Indigenous elders on current public and academic debates over the cultural, economic and political futures of their communities. His recent book, *Reflections and Voices* (2009), explores the creative agency of the Australian band Yothu Yindi and its contributions to Indigenous intercultural outreach and Australian political life. He is Co-Director of the National Recording Project for Indigenous Performance in Australia, is President of the Musicological Society of Australia, and sits on the Australian Research Council College of Experts.

FRÉDÉRIC LÉOTAR, ethnomusicologue, a obtenu son doctorat à l'Université de Montréal en 2004 sous la direction de Jean-Jacques Nattiez. De 2007 à 2009, il a poursuivi un post-doc, partageant son temps entre l'University of Alberta (sous la supervision de R. Qureshi) et des terrains prolongés en Asie centrale auprès des populations agro-pastorales d'Ouzbékistan, du Karakalpakstan et du Kirghizistan (IFEAC). Son expertise de l'Asie centrale l'a amené à participer à des projets de sauvegarde et de restauration d'archives sonores (Académie des Sciences de l'Ouzbékistan) et de mise au point de protocoles d'enquêtes destinés aux ethnomusicologues ouzbeks (UNESCO). En 2007, il a été chercheur invité du Musée du Quai Branly pour participer à un projet multimédia consacré aux traditions nomades d'Asie intérieure. Actuellement chargé de recherche à l'Université de Montréal, il travaille sur un ouvrage consacré aux traditions musicales turques de Sibérie méridionale et d'Asie centrale, fondé sur une approche comparative des répertoires étudiés.

JOHN-CARLOS PEREA (Mescalero Apache, German, Irish, Chicano) is an assistant professor in the Department of American Indian Studies, College of Ethnic Studies, at San Francisco State University. His research interests include urban American Indian musical cultures, pow-wow music and dance, New Age music, and the saxophonist Jim Pepper. John-Carlos is currently authoring the textbook *Intertribal Native American Music in the United States* under contract to Oxford University Press.

NATE RENNER is a SSHRC-funded Master's student at the University of Toronto. He will complete his degree this year while conducting research in Japan. In Japan he is studying the relationship between traditional Ainu music and the everyday choices of Ainu people who seek to demonstrate the significance of their distinct and indigenous culture in contemporary society. He plans to continue this research at the doctoral level.

DYLAN ROBINSON is a Postdoctoral Fellow at Royal Holloway, University of London. Dylan has previously held positions at the University of Toronto's Faculty of Music as a SSHRC Postdoctoral Fellow, and at the University of California Berkeley as a John A. Sproul Research Fellow in Canadian Studies. His publications include the co-edited collection *Opera Indigene* (Ashgate, 2011). Dylan's current research includes two SSHRC-funded projects. The first, "The Aesthetics of Reconciliation in Canada" (with Keavy Martin, University of Alberta), examines the role that the arts play at the Canada's Truth and Reconciliation Commission on the Indian Residential Schools. The second, "The Social and Political Efficacy of Art Music in Canada" (with Mary Ingraham, University of Alberta, and Robin Elliott, University of Toronto), examines community-based and socially engaged collaborations initiated by composers and art music organizations in Canada.

GABRIEL SOLIS is Associate Professor of Music, African American Studies, and Anthropology at the University of Illinois, Urbana-Champaign. He is a scholar of jazz, blues, rock, and pop and of music in Australia and Highland Papua New Guinea. He is the author of *Monk's Music: Thelonious Monk and Jazz History in the Making* (2007), co-editor of *Musical Improvisation: Art, Education, and Society* (2009), and his articles have appeared in *The Musical Quarterly*, *Ethnomusicology*, *Journal of Popular Music Studies*, and *Popular Music and Society*, among others.

JANICE ESTHER TULK completed a PhD in Ethnomusicology at Memorial University in 2008 and was the recipient of a Social Sciences and Humanities Research Council of Canada (SSHRC) postdoctoral fellowship in 2008-2010 for her study of changes in the Mi'kmaq soundscape as a result of colonial encounter. She is currently the senior research associate for the Purdy Crawford Chair in Aboriginal Business Studies at Cape Breton University.