

Abstracts of Music Theses, York University

Ed. Note: *The present compilation contains abstracts of Master of Arts and Master of Fine Arts theses in Music completed between 1975 and 1993 at York University, i.e., prior to the establishment of York's doctoral programme in the musicology/ethnomusicology of contemporary cultures. All concern musical traditions of consequence for Canadian musical life: many contain substantial interpretation and documentation--not available elsewhere--of topics treated in the Journal. Whereas abstracts of Ph.D. dissertations are readily available in Dissertation Abstracts, corresponding material for the Magisteriate level is much more difficult to locate.*

Included are abstracts of all M.A. and M.F.A. theses submitted in the Music Programme. Comprised as well are abstracts of all other York theses on musical topics that have been supervised by Music faculty. The latter were submitted in York's Interdisciplinary Programme.

As far as feasible, the text and "voice" of the original abstracts have been preserved in the process of editing. For the most part, editorial modifications have been made in order to correct small textual errors and to render uniform the style of the compilation as a whole. Appreciation is extended to Beverley Diamond, who helped secure copies. JR

MICHAEL S. COLE

Concord Revisited: Charles Ives and the American Transcendentalists

1975

Charles Ives' admiration for the American Transcendentalists is perhaps best exhibited in his *Second Piano Sonata, Concord, Massachusetts, 1840-1860*, and in the accompanying volume, *Essays Before a Sonata*. The *Essays* provide a gloss on the four movements of the sonata -- Emerson, Hawthorne, The Alcotts, and Thoreau -- and also explores issues of general aesthetic interest to Ives.

The introduction to the present study shows how both Ives and the Concord Transcendentalists shared an aesthetic viewpoint that regraded art in moral terms. This viewpoint is contrasted with that of the 20th-century analytic school, which sees art as gratuitous and not subject to judgments of a moral kind. Though Ives was a musical innovator of the early twentieth century, his aesthetic outlook belonged to the nineteenth.

The four central chapters of this thesis parallel the four movements of the sonata. Emerson's personality is depicted musically through Ives' use of the opening motive of Beethoven's *Fifth Symphony*; the various sides of Emerson's character

are reflected in the different forms Ives gives to this motive.

In his *Essays*, Ives says that his musical portrait of Hawthorne has nothing to do with the novelist's darker side, his concern with the influence of sin upon the conscience. However, an examination of the music shows that this aspect of Hawthorne is evident and that the music is more than just an excursion into half-childlike, half-fairylike phantasmal realms.

"The Alcotts" is a musical evocation of the peace and serenity of old Concord and the Alcott home. Nonetheless, this movement incorporates many twentieth-century musical devices such as tonal ambiguity and both the free use and absence of time signatures.

The music of the "Thoreau" movement alternates between moods of repose and restlessness, in keeping with the moods of the writer as Ives saw him at Walden Pond. This study also shows how Ives' own character paralleled his predecessors'. Emerson's idealism, Hawthorne's grasp of the hard reality of human existence, Bronson Alcott's moral courage and Louisa May Alcott's love of domestic life, Thoreau's ability to find universal significance in his own small area of New England: all these are found in the personality of Charles Ives. Above all, the Concord Transcendentalists and Ives shared the belief that American artists should look for inspiration to the life around them, rather than to Europe. In all their writings and in Ives' music particularly, one finds manifestations of this belief.

WENDY C. WICKWIRE

Songs of the Canadian Interior Salish Tribes: An Anthology and Ethnology

1978

In this study, Okanagan, Shuswap and Thompson songs from the Canadian Plateau have been classified and catalogued according to their cultural context in "pre-contact" times. Unlike many groups for which there is very little early ethnographic documentation, the Interior Salish tribes were carefully described by James Teit in the late 1800s and early 1900s. Teit's accounts refer to the period when the lives of the Interior Salish had not been entirely uprooted by white culture. His unpublished field notes contain a wealth of data concerning songs. This investigation combines Teit's early accounts with statements of elderly Interior Salish people of the present, people whose early lives were patterned by conditions similar to those Teit described. Because relatively few specifically ethnomusicological data have existed thus far for this group, I believe the present study fills an important gap in the ethnomusicology of North American Indians.

NINA DE SHANE-GILL

The Evolution of Trinidad Carnival, 1945-78: A Socio-Historical Study with a Dance Appendix

1980

This study considers Trinidad Carnival in an interdisciplinary perspective. Topics treated include the relationship between Carnival and the socio-economic, political, and cultural milieu of Trinidad. A main aim is to determine whether changes in milieu are reflected in Carnival.

A thirty-three-year time-span, from 1945 to 1978, was selected as the focus of the study. A detailed ethnographic account of Carnival's evolution throughout the 1945-78 period is included. This ethnographic account constitutes the main body of the thesis and deals with several features of Carnival, including calypso, steelband, brass band, traditional masquerade, and Carnival fêtes.

In order to examine Carnival as an institution that reflects the political, social, and cultural milieu of Trinidad, Trinidadian literature, essays, novels, poems, and social science studies were surveyed. Relevant portions of many of these works have been interspersed throughout the thesis.

The ethnographic material gathered here is analyzed with specific reference to the functionalist perspectives of Max Gluckman and Victor Turner and to Roger Abraham's contextual interpretations of ritual. The functionalist theories tend to view rituals of reversal, including Carnival, as allowing for the cathartic release of tensions which build up among disadvantaged groups in a given society. These theories appear to require some modification if they are to be applied with any adequacy to the Trinidadian experience.

Specifically, the functionalist view of rituals of reversal appears too rigid and does not allow for change, either within the ritual event itself or within the society as a whole. By contrast, Abraham's contextual approach to rituals provides a classification system which allows for a more refined definition of rituals of rebellion by distinguishing rituals of ceremony from such festive rituals as Trinidad Carnival.

The claim of the calypsonians that all Trinidadians are equal at Carnival time is considered in relation to the racial and class preferences evident in the masquerade band. Although, historically, barriers were clearly evident, it would seem that some sort of change is now occurring at certain levels. Nonetheless, the appendix on movement indicates that, at the level of subjective human experience, especially in the realm of social dancing, everyone, regardless of race, class, creed, colour, or age, does, in fact, move in the same way now. Just twenty years ago the currently universal movements were the specialty of the lower classes only. Aspects of racial participation in masquerade bands and social dance patterns are clarified visually in the film appendix "Behind the Madness", and a detailed analysis of movement is provided in a dance appendix.

The thesis concludes that Carnival and its philosophy of universal brotherhood may have farther reaching implications than the functionalist theories would allow. The study demonstrates that Carnival has been utilized successfully as an expressive critical showcase for variously

dissatisfied groups within the society throughout its two-hundred-year history. Carnival seems to have become a recognizable nationalistic pastime, a festival where all, regardless of background, are welcome to participate, to express their feelings, and to vent their emotions. Carnival is, above all, a cultural act of solidarity.

ELLEN KARP MOSES

A Developmental Analysis of Tsimshian Songs

1980

The speakers of Tsimshian comprise the Coast Tsimshian, Gitksan and Nishka who inhabit the coastal regions and valleys of the Skeena and Nass Rivers in northern British Columbia. Whereas some of their ceremonial practices resemble those of other northern coastal tribes, the Tsimshian language is unrelated to any other in Canada.

Archaeologists have traced the residence of Coast Tsimshian in their present locale back some nine thousand years. During their long residence in this area, the Tsimshian peoples developed one of the most complex indigenous cultures of the Americas. In their songs, dances, pageantry, and verbal and plastic arts, which reached their fullest expression in the feasts known as 'potlatches', the Tsimshian clans and lineages celebrated a long history and rich heritage.

The eminent Canadian anthropologist/folklorist Dr. C. Marius Barbeau became interested in Tsimshian culture while preparing his doctorate in 1915. During the 1920s, he recorded nearly 300 traditional songs of the Gitksan and Nishka on Edison wax cylinders. 75 of these songs were published in 1951.

In 1977, I was invited by the National Museum of Canada and the 'Ksan Performing Arts Group of Hazelton, B.C. to continue Dr. Barbeau's research, under the direction of Dr. Marie-Françoise Cudon. The present study is based on archival recordings made between 1920 and 1960 and on material recorded during a field trip I undertook in 1977.

The term "developmental analysis" in the title of this study has a double meaning. On the one hand, it refers to the presentation of a developing methodology for the analysis of an indigenous song

repertoire; on the other hand, to three broad divisions in the Tsimshian song repertoire as a whole. These divisions correspond to chronological stages in Tsimshian historical/cultural development:

- 1) ancient songs said to have been given to, or created by, the clan ancestors during pre-historic migrations, and performed, usually at feasts, by a clan elder, in an ancient language;
- 2) old songs usually commissioned by a chief or a professional composer prior to a major feast, and performed by the *alixw* (village choir) to accompany ceremonial protocol;
- 3) a group of newer, "love songs", which presumably originated in the post-contact period, usually lamenting the absence of a loved one or describing a lighthearted domestic situation.

HOWARD ALLEN SPRING

The Improvisational Style of Charlie Christian

1980

The purpose of this thesis is to initiate a study of Charlie Christian's improvisational style and technique. The method chosen here to characterize Christian's style involves comparing his solos with those of other jazz guitarists of the same era.

The present study deals only with relatively broad features of Christian's style. A brief survey of his recorded repertoire appears in Chapter 2. In Chapter 3, features that emerge from a comparison of his solos with those of others are discussed. These features include fluid phrasing and a flexible use of arpeggios; "sound", comprising texture and "time feel"; "drive"; and the extent to which formulas are employed. Because Christian uses formulas in most of his solos, a detailed discussion of such formulas is presented in Chapters 4 to 6.

In this study, the term "formulas" refers to recurrent, stereotyped groups of tones that are variable in their appearances. These formulas were extracted by comparing salient phrases of fifty transcribed solos. Christian uses such formulas to create his unique phrasing, to establish coherence, to

create areas of motion, to produce tension, and to delineate the structure of a tune. In Christian's case, constraints on the use of formulas include metre, harmony, tempo, position in a line, and Christian's familiarity with the tune. The present study deals only with relatively broad features of Christian's style.

ALAN EDWIN HENDERSON

Improvisation in the Recorded Works of Coleman Hawkins 1932–34

1981

This thesis describes aspects of Coleman Hawkins' conception of improvisation through a study of his recorded works during the period between December 9, 1932 and March 8, 1934. The thesis is primarily concerned with outlining some of the approaches and techniques Hawkins used to create "continuity" within a solo, that is, to provide coherence and unity. Such other aspects of Hawkins' playing as his phrasing, the ways in which he creates and then resolves tensions within a solo, and his scalar resources are dealt with briefly. The thesis contains transcriptions of the bulk Hawkins' recorded solos during this period and also includes analyses of some of the more important solos.

ROBERT BOWMAN

The Question of Improvisation and Head Arrangement in King Oliver's Creole Jazz Band

1982

King Oliver's Creole Jazz Band was the only early black New Orleans jazz band to record extensively. Between April and December 1923, King Oliver's band recorded thirty-seven sides for four different record companies. Among these recordings, five tunes were recorded twice and one was recorded three times. For the present study, I transcribed the front-line parts (clarinet, two cornets, and trombone) for all the ensemble strains of the six tunes that were recorded more than once. Comparing different versions of one strain on a single recording and of

corresponding strains on different recordings afforded an excellent basis for conclusions about composition and arranging. Transcribing such a great number of ensemble strains also enabled me to examine in detail musical interrelationships among the members of the front line. Briefly stated, my findings are as follows. The music played by King Oliver's Creole Jazz Band is tonal and consonant. The repertoire of this band can be divided into three broad categories: blues, verse-and-chorus pop tunes, and three-strain rag- or march-type tunes. And the strains within all these compositions can be divided into eleven different families.

The clarinet, cornets, and trombone play distinct but closely interrelated polyphonic lines. The first cornet, generally plays a variation of the melody on which the piece is based. The lines of the clarinet, second cornet, and trombone are worked out on the basis of the first cornet's part. The content of the front line's parts and the form in which they are played is determined by head arrangements worked out in rehearsals and live performances. Within these head arrangements, there is very little improvisation, if by "improvisation" one means the spontaneous large-scale creation of "new" material. Frequent small-scale variation occurs, with details changing while functions and essential structures remain the same.

KEIKO TORIGOE

A Study of the World Soundscape Project

1982

The purposes of this study are to initiate a comprehensive examination of the World Soundscape Project, to understand its significance in modern society, and to evaluate its accomplishments. Chapter 1 lists aspects of modern acoustic environments that led to the establishment of the Project. The Project's concerns have included noise pollution, noisy music, and attitudes of listeners. Chapter 1 also outlines the aims and strategies the Project set for itself in order to change the situation. These strategies have included undertaking interdisciplinary investigation of acoustic environments, changing and improving acoustic environments, and educating the public. The present writer discerned four general tactics of the Project: conceptual, educational, political, and social.

Several of the Project's basic concepts are examined including "soundscape", "acoustic design", and "acoustic ecology". Later chapters consider the chronological development of the Project and analyze its works in order to determine how the Project tried to fulfil its aims. The history of the Project is divided into a number of periods: preparation, full-scale operation, and stagnation. The works examined in this portion of the study range from such publications as *The Book of Noise*, *The Vancouver Soundscape*, and the *Dictionary of Acoustic Ecology* to the musical piece "Okeanos" and the radio programme "Soundscape of Canada".

Finally, the thesis evaluates the accomplishments of the Project. Except for the production of actual acoustic spaces, the Project is determined to have been quite successful in that it fulfilled the majority of its aims.

JOHN BECKER

The Early History of the Toronto Conservatory of Music

1983

This study presents a history of the Toronto Conservatory of Music (since 1947 called the Royal Conservatory of Music of Toronto) from its founding in 1887 to 1912. A history of similar music education institutions throughout the English-speaking world is provided, both as a context, and as a basis for comparison. The programs of certain, representative schools -- in Leipzig, Paris, London, and Boston -- are discussed and juxtaposed with a detailed account of the Toronto Conservatory's curriculum.

The Toronto Conservatory's external examination system, which has been extremely important in its history, is given separate treatment after an account of the seminal precedent set in this area by British institutions. Special emphasis is placed as well on the individuals who founded, directed, and taught in, the TCM -- in particular, Edward Fisher, the first director. An attempt is made to explain the values and aims of these early workers in comparison with those of music educators in the United States and abroad, and in the context of late Victorian and Edwardian Canadian society.

The departments of the Conservatory in which instruction was provided for instrumental music,

vocal music, and music theory are described in separate chapters. Examples of the written materials used by the students are discussed, particularly those which were created or compiled by members of the faculty. The conclusion assesses the significance of the institution and mentions certain criticisms which have been levelled at it in more recent years.

GORDON PHILLIPS

The Northumbrian Small Pipes: An Ethnomusicological Study

1983

This thesis is an ethnomusicological study of the Northumbrian small-pipes tradition and results from fieldwork carried out during 1979 and 1981 in the county of Northumberland in northeast England. Other investigations reported in this work include acoustical studies of the intonation and stability of the small pipes under a variety of conditions, and historical research into the development of bellows bagpipes in Europe and Great Britain from the 17th century to the present.

From the beginning of the 19th century, the small pipes constantly have been modified and improved upon, developing from a simple, one-octave, eight-note chanter, to a fully chromatic, multi-keyed instrument capable of playing throughout two octaves. Coterminously, the small-pipes repertory has also been expanded to suit the instrument. Accordingly, some discussion of the available repertory in print from the early 19th century to the present is included. As well, there is some discussion of recent changes in small-pipes music which have been brought about by the development of concert-pitch small pipes. This development has enabled the instrument to function more easily in ensemble situations, and hence, some small-pipes players now perform music considered to be outside the traditional small-pipes repertory.

In order to provide an adequate context for the musical discussions and analysis, I have incorporated ethnographic data wherever possible. I carried out a large portion of my fieldwork as a participant observer. Much of the information in Chapter 2 (which deals with performance situations and social context) and in Chapter 4 (which focuses

on acoustical studies) would not have been available to me had I not been an enthusiastic student of the instrument, and overcome many of the problems inherent in 'dry-reeded' bagpipes.

It is hoped that from the comprehensive study of piping in Northumberland presented here some insight can be gained into the development and maintenance of this British instrumental music tradition. To this end, I have attempted to show how political and social circumstances have been significant in the development and survival of the small pipes, and that the interest which various societies and enthusiasts have taken in their local heritage, particularly during the nineteenth century, cannot be underestimated.

CRAIG MORRISON

Rockabilly Music and Musicians

1984

Rockabilly is a type of rock 'n' roll which synthesizes strains of (white) country music and (black) rhythm & blues into a recognizable hybrid. This synthesis was originally recorded by white Southern musicians in Memphis, Tennessee, beginning with the first commercial recordings of Elvis Presley in 1954. Presley's influence -- which was at first regional, but, by 1956, international -- ushered in a period of activity and popularity of rockabilly on a national and international level, which by 1960 had virtually run its course. The major figures in this style were Presley, Carl Perkins, Jerry Lee Lewis, Buddy Holly, Gene Vincent, Eddie Cochran, and Johnny Burnette. After a long dormancy, rockabilly was revived in the Seventies and Eighties.

This study examines rockabilly's vocabulary, origins, evolution, impact, influence, absorption, and re-emergence. The main source materials were printed documents, discographies, and recordings. As well, interviews with fourteen musicians active in the Fifties were conducted during two trips to Tennessee and these musicians are quoted where appropriate. Additionally, revival performances of dozens of bands were taped in various locations in Canada and the United States.

After a survey of the state of research and an examination of the issues involved in the definition of the term "rockabilly," two chapters are devoted

to a musical analysis, using transcriptions, of the vocabulary of the style in the Fifties and its sources. The latter is accomplished by comparing six rockabilly songs with their models: three originally performed by country musicians, and three by rhythm & blues artists. Thereupon, factors in the emergence, growth, and decay of the style are discussed, with special attention to the role of Sam Phillips, operator of the famous Sun record company in Memphis. A subsequent chapter is devoted to the careers of the fourteen interviewed musicians; these provide a history of rockabilly in microcosm. The final chapter discusses the period of dormancy and the later revival. A number of specific revival bands are discussed in relation to repertoire, performance practices, and other aspects of the revival. The Appendix includes two completely transcribed interviews, one of a Memphis musician and one of a Canadian revival musician.

BRIAN WAYNE ALGER

Boogie-Woogie Piano Manuals

1985

The purpose of this thesis is to provide a comparative and evaluative analysis of pedagogical manuals of the early 1940s that contain discussions of boogie-woogie. Study of such handbooks provides insight into performance practice and ways in which musicians and writers have thought about boogie-woogie in particular and blues in general. Despite their importance, popular piano manuals previously have received little scholarly attention.

In order to compile bibliographies of popular piano manuals and of boogie-woogie/blues piano solo folios, I located advertisements in various available piano manuals and consulted pertinent books and articles on ragtime, blues, boogie-woogie, and jazz. These bibliographies, though not complete, provide a survey of fully 62 piano manuals (1897-1982) and 32 blues folios (1941-1977). Whereas seven manuals published during the 1940s are pertinent to this study, only three were available: Sharon Pease's *Boogie Woogie Piano Styles, vols. 1 and 2* (1940-43), Freddie Slack's *Boogie-Woogie: Book 8-Beats* (1942), and Frank Paparelli's *The Blues and How to Play 'Em* (1942).

In their use of stylistic idiosyncrasies, boogie-woogie manuals perpetuated, as Chapter 1 shows, a tradition of instruction stemming from ragtime manuals. As well, Chapter 1 demonstrates that competing concepts of boogie-woogie can be clarified in terms of a dichotomy between "authentic" and "commercial" music and that these manuals may be understood as a translation of the art of the "untrained" pianist into terms familiar to the "trained" pianist. Detailed comparative and evaluative summaries of the main issues and concerns in the manuals are presented in Chapters 2 to 4, and Chapter 5 compares and evaluates each of the early writers' opinions on blues harmony and on the uses and purposes of transcription.

CYNTHIA GYIMAH

The H(m)w) Festival of the Ga Mashi People of Accra

1985

This study describes and discusses the 1984 Ga Mashi H(m)w) festival, an annual celebration of the Ga-Adangme of Accra, Ghana. Data for the study were gathered in fieldwork conducted among the Ga Mashi between June and September, 1984. The study focuses on music, dance and theatre in the H(m)w) festival rather than on religious aspects, which, nonetheless, are also important.

H(m)w) (literally, "hooting at hunger") is a harvest festival that comprises a number of ceremonies throughout the Ga Mashi religious year. The present study identifies and discusses procession, ritual, and *durbar* as the main elements of the H(m)w) festival. Also considered are the various ensembles that provide music and dance, and sometimes theatre, during the festival. Changes in the festival are analysed, and ways in which government sponsored institutions and contemporary Ga artists have preserved (rather artificially) the festival or aspects of it are surveyed. As a conclusion, the meaning and function of the festival are discussed in two ways: from the perspective of the Ga Mashi people themselves and within the broader framework of Frank Manning's account of the meaning and function of festivals (1983).

ANNE LEDERMAN

Old Native and Métis Fiddling in Two Manitoba Communities: Camperville and Ebb and Flow

1986

The older fiddle music found in the Saulteaux communities of Camperville and Ebb and Flow is syncretic in that it clearly manifests both Native and non-Native musical roots. Ebb and Flow and Camperville are part of a larger cultural and musical network created by the fur trade, which extended from Quebec throughout the Prairies and northwards into Alaska. From 1670 to about 1870, intermarriage between Native women and (for the most part) French-Catholic men created a mixed, or "Métis" culture, whose fiddle music and dance have endured, at least partially, until the present.

Native influence is evident largely in the structures of the tunes, which frequently differ substantially from those found in other, non-Native fiddle styles of North America. The present study especially examines these unusual structures, focusing on the lengths of phrases, patterns of phrase repetition, introductions and cadence figures, and variation techniques, all of which are found to be similar to those in older Ojibwa songs. The analysis is supported by transcriptions, charts of phrase structure, and an accompanying tape. The thesis also describes the playing styles and repertoires of the ten fiddlers studied. Treated in this regard are technique, bowing, and the use of various tunings and foot-patterns. Much of this analysis reveals close links with Québécois fiddle practice. Also described are the players, dances, musical settings, stories, and other aspects of fiddling in the two communities.

The collected repertory, consisting of four hundred and eighty-one tunes from ten fiddlers recorded between 1982 and 1985, is classified according to probable origin and age. Musical characteristics of the sample as a whole are discussed, including features of rhythm, melody, keys, and accompaniment. Various patterns of repertoire and playing style among the ten players are differentiated. Some of these differences can be linked to the ages of the performers and to general changes in the musical lives of their communities over the past fifty years. Other differences, by contrast, are due to the individual personalities of, or unique influences on, particular musicians.

MATTHEW VANDER WOUDE

The Recorded Music of Muddy Waters, 1941–1956: A Repertory Analysis and Anthology of Song Texts

1986

This thesis analyzes a collection of ninety-four songs recorded by Muddy Waters and his associates between 1941 and 1956. The purpose of the present study is to identify and describe the musical and textual traits of the song-forms found in the sample. To this end, the ninety-four songs have been arranged into fifteen categories defined by formal traits.

Each song-form in this classification scheme is discussed in connection with a selection of musical transcriptions that represent its type. Also treated are correspondences between the various song-forms and the following musical variables: poetic theme, key, tempo, metre, harmonic progression, and texture. Compiled in tabular form, the resulting analyses afford evidence of an interdependence between stanzaic form and musical texture, and also serve to identify subcategories of songs with regard to poetic theme, tempo, and key.

A biographical overview of Muddy Waters' career through 1956 precedes the analysis. Included as well are an anthology of ninety-four song texts (complete with discographical references) and a compilation of biographical sketches of important sidemen.

DAVID BRIAN HURON

The Enigma of Musical Progress

1986

The idea of progress has been an enduring and characteristic feature of Western culture since the Renaissance. Indeed, the general dissemination of Western values throughout non-Western nations has made the doctrine of progress a significant world-wide belief which has influenced nearly all human endeavours. This essay broadly traces the history of the idea of progress in Western art music, and examines selected aspects of this idea's rational basis.

Part I sketches a brief history of the idea of musical progress from the early Renaissance to the middle of the twentieth century, with special attention paid to the ideas of Jean-Philippe Rameau, Richard Wagner, Herbert Spencer, Arnold Schoenberg, Georg Steiner, and Theodor Adorno. Though not exhaustive, this survey shows close connections between musical thought and general trends in intellectual history. Specifically, links are evident with eschatology, Enlightenment rationalism, idealism, empiricism, positivism, and Marxism.

Part II examines the dissatisfaction with critical musical aesthetics that grows from the late nineteenth century onwards. The belief in musical progress is inconsistent with the concurrent disavowal of critical musical aesthetics because progress presumes the ability to make claims that one musical situation is superior to another. It is argued that antipathy toward musical criticism heralded the decline of the idea of musical progress into, that is, into a belief held without concern for its intellectual justifications or logical well-being.

Four factors are identified as contributing to the neglect of critical aesthetics in music: the influence of Conteian positivism on the writing of music history, with its eschewal of values as inadmissible, occult qualities; the idea of the historical inevitability of progress, which tended to sanction all novelty without regard for aesthetic justification; the spreading acceptance of the revolutionary origins of musical change, which aggravated the problem of commensurability; the discrediting of journalistic musical criticism.

Despite the contradictory belief system outlined in Part II, the denigration of musical aesthetics it comprises may be considered to have had a historically beneficial effect by dislodging the practice of musical aesthetics from fixed musical standards and parochial prejudice. If history is interpreted in this manner, the philosophical problem becomes one delineating the limits of the pragmatic defence of logical inconsistency, or, stated another way, how to reconcile history with logic. The problem of progress is accordingly presented as an enigmatic tension between the intuitive convictions of music's practitioners and the logical rationales offered to justify these convictions.

P. STEPHEN K. LI

The Cantonese Opera in Toronto

1987

The present report is motivated by the paucity of scholarly writings on Chinese musical culture in North America. The primary purpose of this study is to remedy this lacuna somewhat by examining the adaptation of Cantonese opera to a Toronto setting. Toronto has been chosen as the field for research simply because the present writer has lived there since 1969 and has established an extended association with the city's local Chinese musical culture. Cantonese opera has been selected because it is the most vigorous Chinese music genre in Toronto.

Cantonese opera flourishes not only in the province of Gwong-dung (Guangdong), but in all other major Cantonese settlements throughout the world. Because the Chinese population in Toronto is predominantly Cantonese, Cantonese opera plays a significant part in its cultural life.

The present study examines the development of Cantonese opera in Toronto. In 1918, Cantonese opera began in Toronto as a shelter for political activities. Later this form became an important tool for fund raising. Politically oriented before the Second World War, Toronto Cantonese opera has since become mainly recreational. At present, Cantonese opera maintains in Toronto its original substance but never exploits its innate power of assimilation.

In the course of research from May 1985 to May 1987, data were largely amassed by means of participant observation. In Chapter One, basic concepts of Cantonese opera are introduced. Chapter Two discusses the organizational structure and the social and political backgrounds of six Cantonese music associations in Toronto. Chapter Three considers eight Cantonese music leaders. Chapter Four describes the various contexts of Cantonese music-making. And Chapter Five summarizes the study.

DOUGLAS WILLIAM GIFFORD

"Little" Joe Nicholson: Ontario Country Singer

1987

The purpose of this study is to document, while information can still be obtained firsthand, the practice of "Little" Joe Nicholson, a Canadian country singer. "Little" Joe lives in Minden, Ontario, and currently plays in hotels and Legion halls around the province. Whereas it would render "Little" Joe a disservice to say that he is average, in many ways he is representative of hundreds of local musicians throughout North America who are neither amateurs nor recording stars. Joe and his peers are the individuals who fill the role of musician in modern rural and small-town society.

The place of country music and musicians in modern rural and small-town society is discussed in the present study under four broad headings: 1) transmission and reception of repertoire, 2) performance practice, 3) the position of the country singer in society, and 4) the role of country music in society. In order to compare rural culture of the past and present, a researcher ideally would use scholarly writings and archives of the respective periods. In general, however, there are no scholarly resources of this sort. The present investigation makes a step in this direction and it is hoped that future scholars will be able to employ this report to facilitate further research on the evolution and place of country music in Canada.

"Little" Joe Nicholson was born in 1938 in Edmunston, northern New Brunswick. He moved to Southern Ontario as a child and now lives in Minden, a village of one thousand in Haliburton County. Nicholson has been an active country musician since the mid-Fifties and has played professionally since the mid-Sixties. He currently performs at local bars, nearby branches of the Royal Canadian Legion (a social club for veterans of the Canadian armed forces), and at such special events as weddings.

This study outlines Nicholson's life story and examines his repertoire and performance practice. The biography of Joe takes the form of an interview with him and deals with his early musical influences, the way in which he learned to play the guitar, the venues in which he has performed (including house parties, touring jamborees, bars,

Legion halls, and special events), his career ideals, and the manner in which being a country musician has affected his life. This interview has been edited as little as possible and is accompanied by a chronology and relevant maps.

The repertoire analysis provided in the present study treats Nicholson's sources for songs, the mass media he uses to learn new items, and aspects of the lyrics and music in his repertoire. In this regard, I conclude, in part, that Nicholson's acquisition of repertoire is affected by his own taste, the taste of his audience, the accessibility of songs in mass media, and, to a certain extent, chance. The lyrics of Joe's songs are analysed in some detail using statistical methods and the results are compared with those in "Country Music: Ballad of the Silent Majority" (DiMaggio, Peterson, and Esco 1972). The music is analysed from melodic, rhythmic, and harmonic viewpoints, and the harmonic analysis relies greatly on the notion of harmonic families.

The section on performance practice examines the constituent parts of Nicholson's style: use of an electronic rhythm box, rhythm guitar, singing, and solo guitar introductions and breaks. Also described is a typical performance at the Haliburton Legion, with comments on extra-musical constants in Joe's performance. The thesis concludes with an examination of Nicholson's role in his community and the way in which his role as a local country musician has affected his social, economic, and musical life.

PAULINE ISABEL MARIE HASLEBACHER

Pan on the Move: A Historical and Ethnomusicological Overview of the Toronto Steelband Community

1988

This thesis traces the social, musical, and organological history of the steelband movement from its roots in eighteenth-century French Trinidad, through its international diffusion, to its subsequent emergence and development in Canada. The primary focus is on the musical practices and social network of the Toronto steelband community, with particular emphasis on its role in Canadian Carnival. The history of this community is placed clearly in the context of the historical development of Trinidad and Tobago's annual pre-Lenten Carnival and its

international offshoots: Caribana in Toronto, Carifete in Montréal, Nottinghill Carnival in London, England, and Carnival in Brooklyn, New York. Also discussed, in varying detail, are the Canadian, British, American, and Trinidadian steelband communities and their respective Carnival festivals.

The present study is primarily ethnographic, based on fieldwork conducted in Toronto, Montréal, St. Catharines, Barbados, and Trinidad between October, 1984, and January, 1987. In-depth fieldwork was conducted within the larger Trinidadian Carnival communities in the Canadian locations between May, 1986, and January, 1987.

The Toronto steelband community is examined here within the framework of a hierarchical network of international steelband communities. The precise sense of the term "community" is derived from the anthropological work of Freilich (1970). The principal influence on Toronto steelbands is the Trinidadian steelband movement. Toronto steelband repertoire, performance practice, community organization, and identity are closely linked to Trinidad. The relationship of the steelband community to the larger, Trinidad-based artistic community and the integration of steelband with its artistic counterparts (calypso, song and dance, and mas') are also investigated.

Chapter 1 discusses methodology and provides a review of the literature. Chapter 2 concentrates on organology, aesthetics, and innovations in construction techniques. Chapter 3 summarizes the history of Carnival and the emergence and internationalization of steelband. Chapters 4 and 5 examine the roles of community members, i.e., leaders, arrangers, tuners, section leaders, as well as section, core, and peripheral members. Also treated is performance practice, Afropan's 1985 and 1986 Caribana performances being presented as a case in point.

The topics of Chapters 6 and 7 comprise the artistic counterparts of pan, namely, calypso, song and dance, and mas', as well as the main context in which these genres are performed in Canada, that is, Carnival celebrations. Chapter 8 provides an analytical summary and extrapolation of the study's data. A chronology summarizes pertinent events leading to the emergence of steelbands in Canada. Biographical sketches of community members who shared their time and knowledge with the author are supplied in an appendix and a glossary of

colloquial Trinidadian terms is also provided. Accompanying the thesis is a collection of 18 videotapes and 33 audiotapes of rehearsals, performances, and interviews with community members. These tapes are housed in collection 31 of the ethnomusicology archives of the Graduate Programme in Music, York University.

The primary findings of the study are that repertoire and performance practice are contextually determined and often competition-oriented. These factors, context and competition, have been major influences on the legitimization and growth of the steelband tradition. The present research suggests that, as yet, there has been little incentive for the Toronto steelband community to deviate from Trinidadian practices in its new environment. There are, however, signs that such deviation is taking place, albeit largely unintended thus far. Levels of financial support differ, as do physical conditions, e.g., rehearsal time and space, climate, physical proximity of band members, and venues for rehearsal and performance. All these differences are affecting the tradition as practised in Canada. The methodology and accreditation of steelband instructors in the Canadian public school music education system constitute another area of departure from homeland practices and have the potential of further distinguishing steelband practices abroad from those in Trinidad and Tobago.

VIRGINIA CAPUTO

Continuity and Change in Canadian English-Language Children's Song: A Replication and Extension in 1988 of Edith Fowke's Fieldwork 1959-1964

1989

The present study focuses on what happens over time in a local branch of the tradition of Canadian English-language children's song. A preliminary survey of previous work in this area highlighted the fact that the studies of Canadian folklorist Edith Fowke provide the most comprehensive of all modern documentary samples of English-Canadian children's songs. Accordingly, Fowke's work was chosen as a point of departure for the present study.

Initially, I set out to replicate the fieldwork that Fowke undertook between 1959 and 1964 in the Toronto area. By generating a second, closely related group of data in Toronto almost three decades later, I was able to look at the entire repertoire for evidence of stability and change with a view to understanding more about children's culture. Each of my fieldwork sessions with the children was videotaped, thereby creating a visual record for future researchers. As well, children's responses about their song tradition were recorded. At the end of my fieldwork, I had compiled an archival collection which included a separate video- and audio-tape for each Grade Three class I visited. In addition, all items in the Fowke collection and many in the Caputo collection were transcribed. The transcriptions appear in an appendix.

In analyzing the data, several variables were considered: socio-economic background, gender, and age of the informants, as well as uses, structural types, functions and meanings, and literary themes in the songs. Each song, in both collections, was coded for its "use" according to categories established by Fowke in her publications of children's songs (which were based on material from her 1960s field collection). Relevant demographic data for each of the neighbourhoods where the schools are located were compiled and analyzed for comparability of the samples; these data were drawn from the 1961, 1981 and 1986 censuses. Data providing economic indicators in the censuses were found to be fairly constant. As well, all items were cross-checked to determine which songs 1) had persisted over the approximately twenty-five year period, 2) were found only in the 1959-64 collection, and 3) were peculiar to the 1988 collection.

The most constant aspects of the children's repertoire that persist over time are: 1) chanting, 2) skipping, and 3) a sub-repertoire specifically for girls and girls' groups. A consideration of these three elements brings into view Alan P. Merriam's model for stability and change, which was used as the theoretical framework for the study. The persistence of a specific structural type in this repertoire over a twenty-five-year period, namely, chanting, can be understood in light of Merriam's comments on the "constancy of music sound". The persistence of a special sort of chanting would be considered significant within Merriam's framework in that this sort of "music sound" is special to children. Furthermore, the association of chanting and skipping demonstrated in this study validates

Merriam's notion that "music sound" is a product of specific types of "behaviour."

Songs that were new to the 1988 collection did not involve action and, in turn, were not highly ritualized, or they were "gender-free," in contrast to the "gender-specific" songs of the central repertoire and items found only in the Sixties. Additionally, in the 1988-only group, there was a higher proportion of songs that stemmed directly from adult repertoires. According to Merriam and John Blacking, the changes that have taken place in the repertoire would arise from some kind of human action: first, in the adaptation of the children's culture to the surrounding adult culture, and second, in the persistence of a central repertoire apart from the new group of songs. In such a view, changes in musical structure, ultimately brought about by decisions made within the culture, are not merely musical.

Finally, according to Merriam's model, "every music system is predicated upon a series of concepts which integrate music into the activities of the society at large and define and place it as a phenomenon of life among other phenomena" (1964: 63). In the children's songs assessed in this study, distinctions between concepts of co-operation and competition and between routine and non-routine activities, are prominent. The songs which girls sing involve co-operation, and according to the present fieldwork, involve as well accompanying actions which may be labelled as highly developed routines, i.e., repetitions of elaborate choreographic sequences. Co-operation and competition, routine and non-routine activities, and group versus individualistic orientation would seem to be important aspects of socialization. In sum, the concepts held about music in children's culture involve gender and age, the individual versus the group, and issues of socialization (e.g., co-operation versus competition).

DALE INNES

Glenn Gould: The Goldberg Variations

1990

This study provides a history of Glenn Gould's association with the *Aria mit 30 Variationen* (Goldberg Variations) by J.S. Bach and a descriptive analysis of six different performances of the work given by Gould between 1954 and 1981:

- 1) a 1954 home recording of the complete work,
- 2) a 1955 studio recording of the complete work (Columbia Records MS 7096),
- 3) a 1957 live recording variations 3, 9, 10, 18, 24, and 30, taped during a concert in Moscow (Memoria),
- 4) a 1959 live recording of the complete work taped during a concert in Salzburg (Melodia),
- 5) a 1964 television-studio recording of the "Aria" and "Canonic Variations" (CBC-TV),
- 6) a 1981 studio recording of the complete work (Columbia Masterworks LM 37779).

Chapter One focuses on the performer: his studies with Alberto Guerrero, his experiences while touring, his decision to stop concertizing, and his determination to re-record the Goldberg Variations in 1981. Chapter Two concentrates on the music: the Goldberg Variations an example of the variation genre and Gould's performances of the piece. This chapter includes a detailed analysis of the six performances. Finally, Chapter Three provides an interpretation of the preceding analysis in the context of Gould's ideas about Baroque music and general principles of authentic Baroque performance practice.

KAREN PEGLEY

Musical and Literary Characterization in Berg's Lulu: An Analysis of the Representation of Lulu and Geschwitz as Women

1990

Feminist criticism has been widespread analytical within visual arts and literary disciplines for several years. Much of this work has focused on the deconstruction of methods of female representation. Despite this development and its potential relevance to musical representation, there is still a paucity of feminist research within musicology. The present research delves into this new field of scholarship by undertaking a feminist deconstruction of female musico-dramatic characterization in Alban Berg's *Lulu*.

My analysis shows that textual and musical 'codes' of representation are used in *Lulu* to create a

female type (Lulu, the *femme fatale*) and a female stereotype (the lesbian Countess Geschwitz). The *femme fatale* topos, favoured in *fin-de-siècle* Vienna, featured extreme feminine sexuality and ambiguity which threatened both male self-control and control over the female. Geschwitz's depiction hinged upon current Freudian definitions of lesbianism (and homosexuality in general) which suggested that homosexuals verged on hysteria and instability. The representations of this type and stereotype in the opera resulted in the isolation of Lulu and Geschwitz from the opera's other characters, both male and female. This estrangement was achieved largely in two ways: libretto adaptation and musical construction.

Textually, Berg's adaptation of Wedekind's plays resulted in a more assertive style of speech for Lulu. This style is atypical of 'normal' female speech and thus isolates Lulu from her female peers. Meanwhile, Geschwitz's speech, which is assertive in Wedekind's play, is weakened in the opera, suggesting an impotent and confused woman.

Musically, both the serial and non-serial structure of *Lulu* creates a distinction between both Lulu and Geschwitz on the one hand, and the opera's remaining characters on the other. In particular, Lulu's *femme fatale* image is heightened by the use of tonally "ambiguous" music which enhances her pluralistic characterization. Geschwitz, by contrast, is restricted by her stereotype and is depicted as unbalanced. The extent to which Lulu and Geschwitz are segregated from the male characters is further investigated through analyses of tone row techniques, *Leitsektionen*, orchestration, vocal range, larger formal schemes, motifs, and use of *Hauptrhythmus*.

The study concludes that Lulu's and Geschwitz's representations differ from those of the opera's male characters, whose musical stability denotes logic and reason, and further, that these women threaten both the male characters and society's patriarchal structure. Together, these women remain within operatic tradition, for as they step beyond their boundaries as females, their deaths are necessitated in order to maintain societal balance.

ANNEMARIE GALLAUGHER

From Trinidad to Toronto; Calypso as a Way of Life

1991

Within the broad ethnomusicological framework proposed by Tim Rice (1987), this study examines the historical construction, social maintenance, and individual creation and experience of calypso. Special reference is made to the Toronto calypso community and the values, meanings, and functions that calypso has for it. Primarily ethnographic, this thesis is based largely on fieldwork conducted in Toronto between March, 1985 and March, 1991, and in Trinidad during Carnival in 1989 and 1991. Supplementary fieldwork activities (interviews, participation in, and attendance at, calypso-related events) were undertaken on visits to Montreal, St. Catharines, Winnipeg, Copenhagen, Stockholm, New York, and the Nottinghill Carnival in London.

Taking as its point of departure the often expressed community sentiment, "calypso is a way of life," this study attempts to evoke a sense of that way of life. It does so by means of ethnographic description and interpretation and by placing the ethnographic account within the wider socio-historical contexts of both Trinidad Carnival and the Caribbean presence in Canada. From this approach, one can discern that, whether in Trinidad or Toronto, calypso is emblematic of a whole way of being. However, this way of being is not "whole" in the sense of being closed, complete, and unchanging. Rather, it is whole in the sense of being "wholesome," accommodating a multiplicity of voices in a spirit of challenge and change. These voices emerge with an energy given to movement and newness. They speak to an identity that is always "mixed, relational, and inventive" (Clifford 1988: 10) -- an identity predicated on "each and every bit of difference" (Nunley, Bettelheim, Bridges et al. 1988).

Calypso emphasizes movement, change, irony, ambiguity, satire, argument, opposition, flexibility, repetition, circularity, uncertainty, innovation, humour, and creativity. Prominent as well are the displacement and subversion of authorities, for Carnival mocks both persons and structures that are perceived as having pretensions to domination.

Nonetheless, whereas Carnival "equalizes," it also encourages individual achievement, opening up social and musical space for the invention and expression of strong individualities. Thus, respect for the individual issues from within an equally strong collective respect for community.

Calypso shapes its community, and is in turn reshaped — through a combination of commentary and music that is critical (and often self-critical), celebratory, and engaging. As well, calypso emphasizes assemblage and collage, the juxtaposition of political and philosophical discrepancies, the collision of dissonant voices, the tension of incongruous sounds, and the setting forth of differing positions and disparate traditions. And then it turns to claim, "All o' we is one."

Calypso's many emphases can be understood as translations of the everyday experiences and activities of community members. In a sense, everyone in the community is a calypsonian. The lives of calypsonians are linked in a Caribbean cultural discourse that is multi-vocal, dynamic, self-reflexive, and composed under a maxim that asserts the integral arrangement of art with life. This discourse is a constant challenge to both local and global social structures, for it perpetually suggests new bases of organization and displaces old ones. As such, calypso poses a "predicament of culture" when juxtaposed with more "Western" ways of looking at the world. Within the context of the growing Caribbean diaspora, within which the Toronto calypso community plays a major role, this predicament is immediate, emergent, and suggestive of a multiplicity of possibilities.

The present study does not claim to present, or even represent, the "way of life" of the Toronto calypso community. However, through the selective assemblage of a variety of discourses and a variety of authorships — drawn from interview transcriptions, anecdotes, fictional narratives, expository writings, calypso texts, field notes, and journalistic passages — I attempt to evoke a sense of that way of life and the sound of the voices who live it and sing it. In doing so, I have a particular agenda in mind: challenging some prevailing Canadian (perhaps Western) views concerning the definition of culture in general and the definition of Caribbean Canadian culture in particular.

This study is especially concerned with the limited definitions imposed by such institutions as Canadian multi-culturalism policy, arts councils, academic studies, and the myths, misconceptions, and misunderstandings that tend to dismiss Caribbean expressive culture as insignificant partying. Inspired as it is by the post-modern ethnography of James Clifford, the thesis concludes that Caribbean culture, as expressed and enacted by calypso-linked lives generally, and by the Toronto calypso community specifically, has the potential to become a generative basis for new ways of being in the Western world.

Chapter 1 sets out the scope and aims of the thesis, identifies sources and data, provides a review of the literature, and discusses methodology. Chapter 2 provides a socio-historical background to calypso along with an overview of both Trinidad and Trinidad Carnival. Chapter 3 focuses on the history of calypso itself, the role of the calypsonian, and the function of calypso; it also examines one of the major debates in calypso culture, namely, the debate between advocates of "serious" and "party" calypso. Chapter 4 discusses the musical features and performance practice of calypso. Chapter 5 concentrates on the Toronto calypso community, describing the historical and social processes involved in transplanting calypso from Trinidad to Toronto. By presenting a collection of texts authored by individual members of the Toronto calypso community themselves, Chapter 6 considers the experience and individual creation of calypso. An analytical summary and set of conclusions are drawn together in Chapter 7, along with an array of proposed areas for future research.

Following the main body of the thesis, a glossary of Trinidadian terms is provided as well as a series of appendices. Appendix A contains biographical sketches of several calypso community members. Appendices B and C comprise indices to the collection of audio- and video-cassette recordings accompanying the thesis. Appendix D is a collection of selected Canadian calypso lyrics. Appendix E is a compilation of materials from the Calypso Association of Canada. Appendix F consists of photographs, memorabilia, newspaper clippings, and miscellaneous items relevant to the concerns of the thesis.

LISE WAXER

Latin Popular Musicians in Toronto: Issues of Ethnicity and Cross-Cultural Integration

1991

The present report examines ethnicity and other factors of identity surrounding the performance of Latin popular music in Toronto. Although *salsa*, *cumbia*, and *merengue* constitute transplanted musical traditions, they are not performed exclusively by, nor for, Latin Americans. Framed primarily by contemporary theoretical concepts about ethnicity, this study analyzes Latin popular music performance in Toronto from three perspectives:

- a) ethnicity and the Latin community;
- b) the practitioners and performance contexts of Latin music in Toronto; and
- c) the negotiation of insider-outsider roles and issues of cross-cultural integration.

Based on fieldwork conducted between 1989 and 1991, this thesis is primarily a descriptive account of Toronto's Latin music scene and an attempt to highlight concerns facing both Latin and non-Latin musicians who perform Latin popular music. In Toronto's multicultural and cosmopolitan environment, points of intercultural contact and transculturation have created a process of cross-cultural integration within the local Latin music scene, one marked by elements of conflict as well as collaboration. Ultimately, the sense of continuity with a larger, international "tradition" of Latin popular music provides an important arena in which musical concepts, values, styles, ethnic identities, and cross-cultural interaction are mediated.

ROBERT SIMMS

Form and Meaning in the Sehtar Pedagogy of a Persian Sufi

1992

The present work provides an ethnography of the pedagogical method of Kamel Alipourtarazi,

referred to throughout this study by his professional name, Alipour. Alipour is a performer, composer, and teacher of Persian classical music and an initiated Qadiriya Sufi. The author studied the long-necked *sehtar* with Alipour for a year. On this basis, conceptual and structural aspects of Alipour's pedagogy are described in comparison with performance norms that appear in previous publications. In contrast to earlier studies, which emphasize normative examples, the present investigation often highlights exceptions and divergences from such 'standards' and thereby illustrates the capacity of the Persian tradition to encompass the originality of an individual artist. Differences between Alipour's teaching and the performance norms of others are posited as being related to his conception of music as a tool for spiritual development.

A brief biographical profile of Alipour shows that he is an important link in the contemporary transmission of Persian music, having studied with prominent masters of the tradition. As an initiated Sufi, Alipour integrates his musical activities into a spiritual path. The relationship between Persian music and esoterism is reviewed with regard to music history, Muslim doctrines concerning sound and music, and symbolic dimensions evident in the music itself. As well, Alipour's views on the significance of music are considered as an expression of this traditional background.

Alipour's pedagogical method is described and shown to differ from standard models. His accelerated curriculum emphasizes the process of improvisation, in contrast to the detailed and comprehensive study of repertoire which is more characteristic of traditional pedagogy. In this connection, *sehtar* technique and idiomatic ornamentation are described in considerable detail. Alipour's *radif* (i.e., modal repertoire used as a model for improvisation) is analyzed in detail through motivic analysis and cross-referencing with other authoritative sources. Its relatively small size and unique contents reflect Alipour's emphasis on improvisation and his expression as an individual within the tradition. The present study concludes that Alipour's instruction reflects his belief that music is a means toward a spiritual end.

DANIEL JANKE

Music Up Here — Presenting Musical Life on Television: A Pilot Project on Issues of Representation and Identity

1992

This study, based on fieldwork done in the summer of 1991, is an investigation of issues of representation and identity as reflected in the presentation of musical life on television. The accompanying video, *Music Up Here (Part One)*, was produced in cooperation with Northern Native Broadcasting, Yukon. In addition to being a co-text, production of the video provided an opportunity for applied ethnomusicology and an observational paradigm for this report.

The investigation challenges some commonly held assumptions about ownership and authenticity and seeks to contribute to ongoing discussions concerning relationships between the creative individual and collective identity. Contemporary media formats, specifically the music video, are discussed in terms of their effectiveness in the creative regeneration of traditional Native values and practices. Finally, the study theorizes about the opportunities for reflexive observation that are created through the use of dual or multiple texts.

CHARLES FAIRCHILD

The Producers and the Produced: Community Radio in Toronto

1993

Community radio stations in Toronto are examples of specifically local organizations engaged in a generally collective, accessible and non-hierarchical cultural production which inherently challenges the limitations of most other media organizations. Community radio exists to provide listeners and participants the means to direct the production of radio programming which best

reflects the interests of communities not represented in major media outlets. The present study examines the practices of two community radio stations in Toronto, CHRY and CIUT, and the use, value, and function of music in the operations of both stations. The practices of CHRY and CIUT are contrasted with the practices of commercial FM radio broadcasters, both in Toronto and throughout North America, in order to determine the roles of the two sorts of organization within North American cultural industries.

Comparing commercial and community radio's financial, organizational, and regulatory structures best exemplifies how these structures affect the use, value, and function of music. Through descriptions of programming schedules, regulatory limitations, economic goals, and conjectured audiences, commercial and community radio are analyzed in relation to each other, to their consumers, and to North America's cultural industries. The differences and similarities detailed in this work provide a unique perspective on the use, value, and function of music on the radio in North America.

The results and conclusions of this investigation suggest that community radio is one of the few sorts of organization that provide listeners and participants with an opportunity to control the representations of themselves and their communities in ways that are generally antithetical to capitalist media. This study further argues that such small-scale cultural producers as CIUT and CHRY are significant in the way their participants view and use music.

Music functions as a connection between diverse constituencies of each station. Music mediates conflicts between such groups while differentiating group identities. In sum, music has a complex and crucial role in the successful operation of CIUT and CHRY.

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