

Remembering Peter

By Neil Rosenberg

Peter Reuben Narváez died in St. John's on November 11, 2011 at the age of 69. He joined Memorial University in the fall of 1974 and retired as Professor of Folklore and Music with the title of Honorary Research Professor in 2005. He was a member of the MMAP Centre's Board of Directors from its beginning.

Narváez was born in Brooklyn, New York in 1942. His father, Jorge Aceves, a native of Mexico, was a labour organizer in the New York furrier trade. His mother, Borinquen Maria Narváez, born in Puerto Rico, ran an antiques business. He used the surname Aceves until 1976.

Growing up in the northern New Jersey industrial town of Boonton, he became interested in music. His uncle showed him his first guitar chords, gave him his first harmonica, and, with his father, taught him to use the body and strings of the guitar for percussion, a Hispanic guitar practice that became a part of his unique musical style. A fan of the popular music he heard on the radio, he made his first recording in 1959 with the rockabilly combo Pete and Jimmy & the Rhythm Knights, a 45-rpm single produced by Rock and Roll Hall of Famer Alan Freed.

In 1959 he entered Farleigh Dickinson University in Madison, New Jersey, later transferring to Drew University, a smaller liberal arts school also in Madison, where he majored in history. His musical interests shifted as he discovered the folksong revival and the old

country blues. In 1963, his final year at Drew, he decided to pursue a degree in folklore. That fall he began graduate studies at Indiana University's Folklore Institute in Bloomington.

In addition to his folklore courses at Indiana Narváez took courses in history, ethnomusicology and American studies, and carried out fieldwork on musical topics in Puerto Rico and Virginia. He also worked as a graduate assistant in the Indiana Folklore

Archives, becoming its head archivist. In 1967, after finishing his M.A. he decided to remain at the Folklore Institute for a Ph.D.

He also participated in the flourishing local folk music scene. In January 1964 he published his first article, in the *Newsletter* of the IU Folksong Club (IUFC), a "selective bibliography and

discography" of blues. At the same time he performed blues as a soloist and in various duets, and formed a jug band. He became a charismatic star performer locally. When Mississippi blues legend Big Joe Williams played at a local coffee house that fall, Peter had the pleasure of accompanying him.

At Indiana he was involved in the turbulent student politics of the era. He was an active member of Students for a Democratic Society (SDS) and contributor to the *Spectator*, an underground weekly newspaper that marked Bloomington's involvement in the era's counter-culture. *(continued on page 6)*



**“Torquing Back” – Dr. Sherrie Tucker
By Jasmine McMorran**

On October 12, 2011, this year’s MMAP lecture series began with a captivating presentation by visiting scholar Sherrie Tucker.

In addition to her groundbreaking research investigating constructions of gender and race in jazz through explorations of memory and oral histories, Dr. Tucker is involved in a collaborative initiative, *Improvisation, Gender and the Body*, which seeks to adapt instruments and utilize improvisatory techniques in music therapy with physically challenged individuals.

“Torquing Back: Alternative Spins on Jitterbug Memory, Dance Floor Democracy, and the Hollywood Canteen” examined how constructions of race and gender were embodied through music and dance at this famous nightclub during WWII. Her presentation explored nostalgia as a reflection of “American values” and suggested how the dance floor became an expression of “democracy.” She used the swing dance term, “torque,” as a lens with which to examine memory and the conversations and disputes that arise as different individuals reconstruct and interpret the same events.

Utilizing song and dance clips as well as excerpts from various interviews, Dr. Tucker explained how the Hollywood Canteen is a space of negotiation as it is remembered in very different ways by hostesses, hosts, dancers, musicians and service men and women of different ethnic and social backgrounds. She finished the presentation by comparing the often conflicting views of those who were a part of the Hollywood Canteen to the torque that was so integral to the dancing that took place. The presentation was an engaging look into music and dance and memory and we thoroughly enjoyed having Dr. Tucker visit and share her research with us!

Jasmine McMorran is in the last year of her M.A. studies in Memorial’s Ethnomusicology program.



The Hollywood Canteen

**“Pastiche as Event” – Dr. Chris Tonelli
By Mathias Kom**

Recently returned from his dissertation defence at UC San Diego, Visiting Professor Dr. Chris Tonelli gave his November 7 MMAP lecture, entitled “Pastiche as Event: Theorizing Imitation in Recorded Popular Music” to a packed MMAP Gallery. Discussing chiptune,

mash-ups and other forms of musical imitation that blur the lines between parody, homage and pastiche, Dr. Tonelli advocated for a theorization of imitation that is reception-centred.

After all, what a piece of music actually does in the world depends on the multiplicity of listener reception. Dr. Tonelli pointed out that in viewing imitation as travesty or tribute, for example, listeners bring their own complex value judgements and ideas

about authorial intention to the table, and their opinions often change when the author’s intent is discovered. But how do we take reception into account when theorizing imitation?

Combining a re-framing of Serge Lacasse’s theorization of intertextuality and hypertextuality with film theorist Richard Dyer’s framework for the categorization of imitation, Dr. Tonelli has produced a flexible, nuanced total framework for the study of musical imitation, which gives voice to both the imitator’s intention and individual reception. Dr. Tonelli argued convincingly that in order to understand how music actually functions in the world, we need to discuss *perception* of intention as well as intention itself and recognize imitation as event rather than object.

Dr. Tonelli laughingly warned us that his talk would be boring at times, but the animated discussion it engendered demonstrated that the audience received it quite differently. His thought-provoking, entertaining lecture is but one clear example of why we are so lucky to have Dr. Tonelli with us this year.

Mathias Kom is a Ph.D. student in Memorial’s Ethnomusicology program.

New Ethnomusicology Students

By Marc Finch

The beginning of the school year is an exciting time at MMAP. Each September new students enter Memorial's graduate program in ethnomusicology, introducing their diverse interests, fresh thinking, and musical skills. At the beginning of the 2011-2012 school year, MMAP welcomed five new students.

Since arriving in St. John's from Peterborough, Ontario, *Mathias Kom* has been a busy participant in the city's independent music and arts scene. His Ph.D. work examines the do-it-yourself networks in New York and Berlin's "anti-folk" scenes. Mathias is interested in how the transnational relationships of participants in this scene affect their music and their understandings of place. When he's not wrapped up in books, Mathias performs with the band *The Burning Hell*, which is currently at work on its sixth album and preparing for a European tour.

Krista Vincent is from Lewisporte, Newfoundland. She has a background in classical piano performance with an interest in performance art. Before embarking on her M.A. work at Memorial, Krista studied at McGill University and the Royal Conservatoire in The Hague, the Netherlands. She is a passionate promoter of contemporary classical music and looks to incorporate elements of theatre and experimental performance in her work. She is the founder of the St. John's-based music theatre group, *Ora Ensemble*. Academically, she is interested in reception and meaning in contemporary classical music.

Janna Whelan is from Corner Brook, Newfoundland. She comes to Memorial with a degree in music history and literature (Memorial) and an M.A. in music and culture (Carleton University). Janna's Ph.D. research will focus on music and public health. Specifically, she will explore HIV/AIDS-inspired music in Rwanda by examining how Rwandan women and women's groups use music as an intervention tool to encourage both preventative and curative HIV/AIDS practices.

Mehrenegar Rostami has been playing the santur, the Iranian dulcimer, since the age of eight. As a teenager she played in several traditional Persian music youth ensembles. In recent years has become increasingly interested in Iranian and Indian musics, as well as western classical music. This curiosity inspired her to complete a B.A. in music and dance studies in Salzburg, Austria. Mehrenegar now brings that curiosity and enthusiasm for research in music to Memorial's ethnomusicology program.

Before starting her M.A. at Memorial, *Megan Sutherland* completed her undergraduate studies in music and anthropology at the College of William and Mary in Virginia. This background provided her with an exciting opportunity to work as an intern assistant in applied ethnomusicology at Smithsonian Folkways Recordings in Washington, D.C. For her graduate research, Megan will focus on a drum circle in D.C. and explore how public space is negotiated in the inclusive performative process.

With these five graduate students introducing unique perspectives on music and culture, MMAP continues to be a hub for promising new research.

Marc Finch is a Ph.D. student in Memorial's Ethnomusicology program.

Winter 2012 MMAP Lectures

Tuesday, February 7 @ 7:30pm

Dr. Brian Cherwick

"From Polka to Pow Wow: The Ukrainian Recording Industry in Winnipeg"

Monday, March 26 @ 7:30pm

Dr. Dylan Robinson, Royal Holloway,
University of London

"Reconciliation's Senses"

Culture, Place & Identity at the Heart of Regional Development: North Atlantic Forum
By Beverley Diamond

The North Atlantic Forum, an international conference that brings together academics, policy makers, entrepreneurs, and artists to share experiences and insights about rural development and sustainable communities, came to St. John's October 13-15, 2011. It was a rare opportunity to be able to hear, in three short days, about community development initiatives in contemporary Ireland, plans for tourism and artists' studios on Fogo Island, Inuit film-makers in Iglulik who "try to use the camera for good" social purposes, the phenomenal rise to power of The Best Party in Iceland with a politics that values creativity and remodels politicians as vulnerable, the ways Tasmanians have expressed islandness in art, and gentrification in rural Newfoundland communities, among many other topics. Ethnomusicology and Folklore graduate students also contributed to the rich array.

But it wasn't all talk. Actors, dancers, and musicians offered their take on creative community development with surprise appearances between the talkers. Of course there were tensions at times, for instance, between those who promote cultural tourism, those who seek to understand its assumptions, and those who may be vigilant about its impact on the communities involved. That's the whole point of such cross-sector and inter-media events.

The Leslie Harris Centre of Regional Policy and Development at Memorial together with collaboration of the Canadian Rural revitalization Foundation and the Small Islands Cultures Research Initiative and, of course, the North Atlantic Forum itself deserve heartiest congratulations for engineering this important forum for exchange about urgent issues.

Beverley Diamond is the Canada Research Chair in Ethnomusicology at Memorial.

The Business of Live Music conference, Edinburgh
By Martin Lussier

Popular music studies is a growing field of research and the number of conferences that focus on it is just one example of its popularity. Echoing the transformations of the music industry and the increasing importance of live music as the "cash cow" in music business, more and more scholars do turn their interest to what is happening on and behind the stage. The Business of Live Music conference, held in Edinburgh (Scotland) from March 31st to April 2nd, 2011, gathered together many who are interested in this field. Presenters were from the UK, USA, Canada, Australia and Denmark, which gave a good sense that what is happening in live music in many other settings is quite similar to what is happening in Canada. But we also heard about tendencies and developments in the live music sector that eventually happen here in Canada.

One of the issues that emerged from the conversations was the fear of live music. A good example of this is the problem of "noise" that comes with live entertainment in many places. Many presenters recognized that noise was one of the ways that local authorities make sense of live music. This means that, with live music – noise – comes youth, alcohol and drug use. This opens up conversations about not only the difficulties for musicians to get gigs, but also about the ways in which live music has its own "Others." Presenters also posed questions such as, what is "live music" as a concept? For example, is recorded music played in a public space a live music event?

Ticketing was another topic that surfaced during the discussions. In fact, the selling of tickets appeared not only as one of the main sources of income for the live music business, but also a way to manage the public, audiences and crowds. Ticket sales are critical when analyzing statistics about live music and what needs to be considered when looking at how to make profits. The politics of price, for instance, might be taken into account in order to
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understand how the industry should fight second hand ticketing: the model of flexible prices practices in the 19th century is just one example of this.

When considering tendencies that may become the rule in a few years, we had very interesting discussions about the merging of live music-related businesses, specifically the reorganization around Live Nation. We had a glimpse into the ways in which ticketing, owning venues, promoting live events, managing artists' rights, and ancillary businesses (parking, souvenirs, catering, etc.) are coalescing in an intensifying synergy in the UK and USA. In Canada, this tendency seems to be very new and we will likely see a lot of merging and movement in these cultural industries.

We ended the conference with many more questions than answers, which gives a good perspective of the possibilities of this growing field of research. With no concurrent panels, the format of this conference helped to build a discussion that developed during the three days of the event. From the scholarship, discussions and enthusiasm, I left with the impression that it was only the first inning in what I hope will become an ongoing series of similar events.

Martin Lussier was a SSHRC postdoctoral fellow at MMAP from 2009-2011

Public lecture by Beverley Diamond

“Re” Thinking:
Revitalization, Return, and Reconciliation
in Contemporary Indigenous
Expressive Culture
Saturday, February 25 @ 8:00 pm
Bruneau Centre, Innovation Theatre,
IIC 2001

**Methodology and Analysis:
Making Sense of Fieldwork
By Ian Hayes**

I entered the field of ethnomusicology with the intention of studying Cape Breton fiddling within a contemporary context. Too often I have felt that scholars focused on issues of the past, while neglecting the rich and interesting issues of the present. In essence, I set out to create a snapshot of what it was like to be part of the tradition today, but found this task a constant challenge.

While I had done some fieldwork on and off over the past few years, this past summer I found myself in the field conducting detailed, in-depth research. The following three months were a whirlwind of square dances, house parties, pub sessions, archives, and even several days as a fly on the wall in a recording studio. I played and

talked about music constantly, with anyone who would indulge me.

I had naively expected my interviews to be relatively predictable, but was constantly surprised with the diversity of opinions expressed by my informants. They all made legitimate points, but few agreed on anything. How was I to reconcile such constant contradictions? It was this conundrum that has become central to my research. What I have come to realize is that the important questions were staring me square in the face all along. How do musicians conceive of their tradition when its definition is fluid and open to debate? Moreover, how do musicians draw boundaries between the “traditional” and “modern” in a music equally entrenched in the commercial music industry and highly localized, oral tradition? The ability to make this distinction in a given situation is integral to the success of musicians today. The negotiation of these tensions and the discourses surrounding them is the direction which my doctoral research now takes. *Ian Hayes is a Ph.D. candidate in Memorial's Ethnomusicology program.*



The violin is an important cultural symbol in Cape Breton. One prominent example of this is the 17-metre-tall fiddle located on the Sydney waterfront (shown above).

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His performance career grew as he began to work on his songwriting. In 1968 he assembled an acoustic string band to help develop his new music. At the same time his involvement in blues advocacy deepened as he helped the IUFC bring Mississippi delta blues pioneer Skip James to the campus for a historic concert performance.

In the fall of 1969 he became assistant professor of History and Anthropology at Bliss College in Lewiston, Maine. He had already taught history and folklore courses at Indiana University's Jeffersonville extension campus; his new work at Bliss required him to teach sociology and anthropology. Peter was Dean of Students by the time he left Bliss in 1973.

In Maine Narváez remained active with his music. In 1971 his first album *Homegas*, made with his 1968 Bloomington band, was published on the Takoma label. Copies of it would precede him to Newfoundland. During these years his blues advocacy grew to include work as organizer and coordinator for blues festivals at the Universities of New Hampshire (1970) and Maine (1974).

In 1974 he came to Memorial as Lecturer in the Department of Folklore and Assistant Archivist at the Folklore and Language Archive (MUNFLA). Teaching and archiving folklore in Newfoundland gave Narváez a crash course in local culture and history. A cultural revolution was blossoming. He was immersed in it not only as a professor but also as a popular performer in the local music scene. A dynamic teacher and public lecturer, he taught a wide variety of folklore courses to undergraduate and graduate students.

At MUNFLA a songbook from a 1973 strike in the central Newfoundland mining company

town of Buchans caught his interest, and he began fieldwork there. His Buchans research ultimately led to an album featuring the union's songs, a doctoral dissertation that depicted their historical context and analyzed them, and a number of articles about Newfoundland's vernacular music scenes.

In 1986 he co-edited (with Martin Laba) *Media Sense*, a collection of studies that pioneered in folkloristic research by viewing popular culture as part of the folk-popular culture continuum.

His 1987 study of Newfoundland fairy lore caught the interest of other scholars, prompting

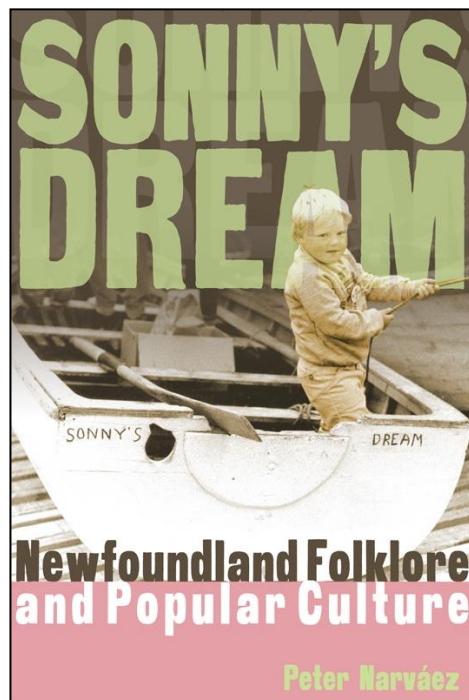
him to edit *The Good People*, a seminal collection of essays by leading folklore scholars from Europe and North America that went through two editions in the 1990s. In a similar way his work on the tradition of the merry wake in Newfoundland led him to edit a collection of essays by European and North American scholars: *Of Corpse: Death and Humor in Folklore and Popular Culture* (2003).

Another collaborative effort was his production *Newfoundland and Labrador Folklore: A Sampler of Songs, Narrations and Tunes*, the MMAp Centre's Back on Track

Archival Series 2006 collection of MUNFLA recordings.

This month the Department of Folklore has published Narváez's new book, *Sonny's Dream: Essays on Newfoundland Folklore and Popular Culture*. The fifteen pieces, newly re-edited, are followed by a list of his publications, research and performances.

Narváez was active in the affairs of national and international scholarly organizations. A long-standing interest in broadcasting drew him to the Association for the Study of Canadian Radio and Television, where he served on the (continued on page 7)



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executive board and was elected president (1987-88). He was also active in the Folklore Studies Association of Canada, elected as its president (1991-92) and receiving its Marius Barbeau Medal for his lifetime contributions to Canadian folkloristics in 2006. Other organizations that benefitted from his activities included the Canadian Society for Traditional Music, the International Association for the Study of Popular Music (IASPM) and the American Folklore Society. In 2008 the Folklore Studies Association of Canada dedicated to him an issue of their journal, *Ethnologies*, containing essays by his friends.

He was also active in local and provincial arts organizations. In 2007 he was Director of the 31st Newfoundland and Labrador Folk Festival. In 2010 the Festival's organizer, the St. John's Folk Arts Society (formerly Council), awarded him its Lifetime Achievement Award for Contributions to the Folk Arts in Newfoundland and Labrador.

Throughout this long and distinguished academic career, Peter remained active as a musician, playing his own compositions and blues in a wide variety of groups and venues locally, nationally and internationally. He launched the last of his many recordings, *Superpickers*, at Fred's Records on Duckworth Street in April 2011. In September he was honoured in a concert at the LSPU Hall, "Friends of Peter Narváez," part of the Sound Symposium's annual World Sound festival. On a Sunday night at the end of November a "Peter Narváez Party/Jam/Tribute" set an attendance record at the Fat Cat, the George Street Blues Bar in St. John's where he had often performed. *Neil V. Rosenberg is Professor Emeritus in Memorial's Department of Folklore.*

Sonny's Dream, Peter Narváez's final book, can be purchased by contacting the Department of Folklore at Memorial University: 709.864.8402 or by visiting: www.mun.ca/folklore

Future Plans for Maud Karpeles (1885-1976): A Retrospective of Her Newfoundland Work, 1929 and 1930

By Anna Kearney Guigné



Olivia Heaney, Hayward McCabe, Anna Kearney Guigné, Ruby Yetman and ICTM President Adrienne Kaepler

One of the highlights of my experience at the 41st International Council for Traditional Music World (ICTM) conference in July 2011 was curating the exhibit *Maud Karpeles (1885-1976): A Retrospective of Her Newfoundland Work, 1929 and 1930*. Karpeles has long been recognized within the ICTM for her longstanding work with the International Folk Music Council, (IFMC). However this is the first time members of the ICTM have had the opportunity to learn more of her Newfoundland fieldwork.

Motivated by an interest in documenting the presence of the British folksong tradition in Britain's oldest colony, on two separate visits between 1929 and 1930, Karpeles spent a total of fourteen weeks in Newfoundland, notating close to 200 songs and dance tunes from over 40 communities. Until recently, much of what we know about Karpeles's fieldwork comes from her diaries and field notes, which she bequeathed to Memorial University's Folklore and Language Archive (MUNFLA). Although her Newfoundland treks have been chronicled by scholars, little is known about her actual connections to the people and communities she visited. With the assistance of the English Folk (continued on page 8)

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Dance and Song Society, MUNFLA recently received copies of close to 40 photographs that Karpeles had taken while in Newfoundland. Along with her field diaries, music notebooks, and other documents, the images reveal a significant link between Karpeles and the people she contacted over 80 years ago.

With the images in hand, I was able to successfully locate several family members of singers Karpeles had visited. Notably, the new information they have been supplying is helping to re-contextualize our understanding of Karpeles's research. Basic details such as birth and death dates of singers, kinship and friendship relationships among singers, community networks and singing traditions are helping to broaden our understanding of the significance of her work.

The Karpeles exhibit resonated within the local community, especially with the families of George Taylor, Joseph Cribb Jackman and his son Theodore, whom Karpeles visited in Grole, on Newfoundland's south coast, and which has since been resettled. Of the family members located to date, all were unaware that their parents/grandparents had been contacted by Karpeles. Several of those who helped with the research were able to attend the launch held at the School of Music, including Hayward McCabe, the son of Violet McCabe of North River, and Olivia Heaney, the granddaughter of James and Lucy Heaney of Stock Cove.

Efforts are underway to reproduce the exhibit in booklet form for distribution to those families and institutions that helped with the project and to several of the libraries in areas where Karpeles carried out her field research.

There are also plans afoot to have the exhibit posted to Memorial University's Digital Archive Initiative and perhaps travel to a number of local museums. I am continuing to locate other descendants of singers visited by Karpeles and eventually hope to publish Karpeles's diaries, along with the images Karpeles acquired, fully annotated, in their entirety.

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