

WOMEN MAKING MUSIC IN CANADA

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ISSUES OF CULTURAL IDENTITY

THAT INFLUENCE COMPOSITIONAL STYLES AND STRATEGIES

By

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ABSTRACT

It is essential that Canadian ethnic music multiplicities be recognized within intercultural, intracultural and transcultural contexts and to acknowledge that categories of social class, race, ethnoculture and gender are influenced by geographic location, historical location and opportunity. Women musicians, such as Cathy Babyak (On-Yon Taiko), Brenda MacIntyre (Spirit Wind) and Zainab Amadahy (Spirit Wind), inhabit multiple spaces as a result of their historical and political heritage, their familial history and their social and economic environment. Experiencing the music-making of these women, hearing their words and expanding my understanding of their music through emic sources gave me the tools to develop a theoretical approach to articulate their standpoint.

In this thesis, I employ transcultural standpoint and other methodological approaches to understand how these women inhabit multiple spaces. In particular, transcultural standpoint, as a tool, enables me to problematize and explicate everyday life and the influence of music-making in order to determine how Babyak, MacIntyre and Amadahy communicate the social relations that they experience and how the values of their communities and heritages enter into, complement, complicate and shape the structure and organization of their music-making. Elements of these value systems are discovered through an analysis of three songs: "Hiryu Sandan Gaeshi," 'co-composed' by On-Yon Taiko, "Love Peace Reflections" by Brenda MacIntyre and "Celebrating Red & Black" by Zainab Amadahy.

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CHAPTER 1

INTRODUCTION: A QUEST FOR KNOWLEDGE AND UNDERSTANDING

Music is an expression of our cultural identity as determined by our individual experiences of class, race, gender, geographic and historical location, and opportunity. As a Canadian woman student, researcher, musician and music teacher, I am aware of the minimal representation and promotion of multi-cultural music in mainstream sources.

The availability of this body of knowledge is influenced by the way the North American music industry commodifies music as a form of entertainment, minimizing its value as an artistic experience and ignoring its value as a cultural way of life. At the same time, Canada is a "nation that has become increasingly multi-ethnic and multi-cultural."¹ I surmise that Canadian women of different cultural and ethnical backgrounds who make music are on the margins of mainstream media culture. Learning, experiencing, acknowledging and appreciating the ways these women make music is just one way to reveal the different and dynamic portraits of Canadian women.

My research is a continuation of a quest that began in my undergraduate studies.² I realized that the works I studied did not reflect the mosaic nature of Canada and the various styles of music. As a feminist researcher and a middle-class white woman, who had specialized in western classical art music, I altered my direction while working on a minor in Women's Studies. This led to an examination of other Canadian women in music such as performers of popular music at Lilith Fair, dub poets Lillian Allen, Afua Cooper and Ahdri Zhina Mandiela, and various north American Indigenous performers and composers such as Sadie Buck, a member of Six Nations Women Singers, and Métis Jani Lauzon. Results of this research lead to a recognition that these women are invisible to mainstream culture due to limited availability of resources (e.g. music CDs).

¹ Ministry of Industry, "Canada's ethnocultural portrait: The changing mosaic," 2001 Census Analysis Series, catalogue no. 96F0030XIE2001008, (Ottawa: Minister of Industry, January 2003, Released 21 January 2003, Last modified 21 January 2003), available from <http://www12.statcan.ca/english/census01/Products/Analytic/companion/etoimm/contents.cfm>; Internet, 5.

² In 1997, I took a course with Dr. James Deaville on "Women in Music in the Nineteenth Century" and completed an "Analysis of Bibliographies for Women Composers" under the direction of Dr. John Cuciurean. Later, I developed a web site on "Canadian Women Composers and Their Music With Flute" as an independent study with Dr. Deaville in 1999.

I am not the only one who feels that women and men from diverse cultures in Canada are invisible. For instance, the Canada Council for the Arts published a press release on 20 July 1998 in Ottawa:

Despite this explosion of musical creativity, there remains a gap between culturally diverse and First Peoples artists and their potential audience. In fact, although many of these artists receive Council grants for the creation and production of their work, very few of them tour outside their home markets.³

The Canada Council of the Arts did provide opportunities for performances at three one-day showcases in November 1998.⁴ At the same time, they provided a description of each of the groups on the internet. I found this information useful, but not as thorough as I needed.

New information is found in both academic and media sources. For instance, in 1994, Beverley Diamond and Robert Witmer remedy this situation by publishing *Canadian Music: Issues of Hegemony and Identity*.⁵ While addressing the hegemonic structure of Canadian culture, they focus on the eclectic nature of Canadian music. They conclude this publication with a discussion of five musicians from various ethnic backgrounds. Academic research continues.

More recently in 2000, director Sylvia Sweeney and producer Delano Jureidini for Elitha Peterson Productions completed an exciting project that chronicled the multicultural talent of Canada. The main focus is to celebrate the multicultural talents of these Canadians and to accrue mainstream support for their art. The thirteen episodes of *Centre Stage Chronicles* profile both men and women, including creative women such as singer/songwriter Liberty Silver, Deborah Cox, Spirit Wind duo Zainab Amadahy and Brenda MacIntyre and

³ Canada Council for the Arts, "Press Releases: Canada Council for the Arts Showcases Culturally Diverse and First Peoples Music Artists," The Canada Council for the Arts, (Ottawa, 20 July 1998, accessed 24 March 2002), available from <http://www.canadacouncil.ca/archival/ccnews/co9819-e.htm>; Internet.

⁴ The Council continues to support Canadian artists and scholars through grants, scholarships and fellowships. *The Canada Council for the Arts*, [website], (Ottawa, Ontario: Canada Council for the Arts, 2002, accessed 27 July 2003), available from <http://canadacouncil.ca>; Internet.

⁵ Beverley Diamond and Robert Witmer, *Canadian Music: Issues of Hegemony and Identity*, (Toronto: Canadian Scholars' Press Inc., 1994).

composer Carol Weisman.⁶ This series premiered on TV Ontario on July 16, 2000 and on Vision TV beginning in March 2001. It was rebroadcast on Vision TV beginning on June 14, 2001. Yet this is just a beginning.

This search has continued on another level. Minister of Canadian Heritage, Sheila Copps and Jean Augustine, Secretary of State for Multiculturalism and the Status of Women, co-hosted a forum on diversity and culture at the Canadian Museum of Civilization from April 22 to 23, 2003. They invited "artist and creators, producers and presenters, distributors, educators, private and not-for-profit sector decision-makers in the field of culture from across the country ... to find ways to better reflect Canadian diversity."⁷

These changes and new perspectives are hopeful. Yet the journey continues. The road will probably continue to be rocky. It is heartening to find that my search is not isolated and that others share in the work.

Specific women influence the direction of my research: K. Linda Kivi, Andra McCartney, Suzanne Cusick, Su Zheng, Shulamit Reinharz, Janet Mancini Billson and Beverley Diamond. In *Canadian Women Making Music*, Kivi describes the history, and concludes with short descriptions or interviews of seventeen women.⁸ McCartney specializes in the research of gender issues in electroacoustic music.⁹ At a conference in Ontario at the University of Windsor in March 1994, she discussed various issues regarding the identity of Canadian women composers. She queried whether they spoke with different voices or

⁶ *Centre Stage Chronicles: Chronicling Canada's multicultural talent*. 13 episodes. Sylvia Sweeney, director. Liberty Silver, host. (Elitha Peterson Productions, 2000, News Release - January 2001, accessed 13 June 2001); available from http://www.visiontv.ca/visiontv/prime_time/pt_swv_CentreStage.htm; Internet; available from http://www.visiontv.ca/visiontv/media_centre/mc_body_01_Centre.htm; Internet; available from http://www.tvontario.org/mediakit/June-July/arts_drama/centre-stage.html; Internet.

⁷ Minister of Public Works and Government Services, *Minister's Forum on Diversity and Culture*, (Ottawa, Ontario: June 27, 2003, accessed 2 May 2003); available from http://www.pch.gc.ca/special/dcforum/index_e.cfm; Internet.

⁸ K. Linda Kivi, *Canadian Women Making Music*, (Toronto, Ontario: Green Dragon Press, 1992).

⁹ Andra McCartney, "Creating Worlds for My Music to Exist: Women composers of Electroacoustic Music in Canada," *International Alliance of Women in Music Journal*, (June 1996) : 16-19.

emulated others, and speculated on the opportunities available to women.¹⁰

Other women address these same questions. At a joint session sponsored by the American Musicological Society Committee on the Status of Women at Toronto 2000: Musical Intersections Conference on November 2, 2000, Cusick presented a "Twentieth Century History of Music Scholarship about Women and Gender" and Su Zheng discussed "Identities, Roles and Status of Women Music Professionals in the Twentieth Century." In other discussions during this conference, women pointed out the need to reinforce and maintain a presence in the music field, so that music by women continues to be addressed in research and musical analysis by students, teachers, performers and researchers.¹¹ With the realization that these sessions present a Eurocentric perspective of women who create music, I surmised that a "situated, perspectival, and discursive" approach could reveal how women view their music-making.¹²

Diamond and Witmer provide a direction. They indicate that "feminist studies in all fields have done more than any other branch of knowing to further the methodology of researching individual experience and the methods of representation."¹³ They refer to *Feminist Methods in Social Research* by Reinharz, indicating that "Original Feminist Research Methods" "and other creative methods will shape future directions for scholars studying individual musicians and individual experience in relation to the larger socially constructed identities which shape, enable and constrain their lives."¹⁴

I live in a mosaic land where women from various ethnic backgrounds live and make music. It is essential to recognize cultural differences in Canadian music through continued research. Although these differences may lead to disputations "both contextually and intercontextually," the emphasis on visibility

¹⁰ Andra McCartney, "Conference News: With a Song in Her Heart: a Celebration of Canadian Women Composers Through Performance and Discussion. University of Windsor, Windsor Ontario (March 11-12, 1994)," *Gender Research in Music Education Newsletter*, Vol. 3, no. 2, (October, 1994, accessed 22 May 2001), available from <http://qsilver.queensu.ca/~grime/v3n2.html>; Internet.

¹¹ Sally Reid, [IAWM] AMS joint session in Toronto - forwarded. From Judy Tsou (by way of Sally Reid), [E-mail, listserve], Wednesday, 11 October 2000.

¹² Susan Hekman, "Truth and Method: Feminist Standpoint Revisited," *Signs*, Vol. 22, No. 2, (1997) : 341-365.

¹³ Diamond and Witmer, *Canadian Music: Issues of Hegemony and Identity*, 506.

¹⁴ Ibid.; Shulamit Reinharz, *Feminist Methods in Social Research*, (New York; Oxford: Oxford University Press, 1992).

and recognition of difference can minimize contestations.¹⁵

Therefore, my primary objectives are specific: determine the socio-cultural constructions relating to the musical identities of particular Canadian women and their compositional works; determine how and why they differ from the prevailing Eurocentric perspective within Canadian society. Simply put, I want to find out who they are and what their music is like. Reinharz indicates that research as a quest causes the work process to become "an integral component of the issues studied." In other words, the "process becomes part of the product" interweaving new experiences and voices.¹⁶ As such, this thesis is an expression of my continued quest, my search.

The goal of my research is to reveal an alternate view of particular Canadian women, their cultural perspective, their musical style and compositional strategies through an examination of their cultural backgrounds and specific musical works. As a result of this focus on specific women, their words and their works, I hope to reveal how "particular struggles" affect the formation of their musical identities.¹⁷ It is important to note that

... an equal dialogue of cultures is possible within the dynamic of intercultural encounter.... Music festivals, which present such a traditional diversity of different cultures, form the ideal location for transcultural encounter in practice, both in experiencing the Other as well as the Self.¹⁸

Since I wanted to develop an in-depth study of particular women and their music, I chose a female and non-traditional field setting that exhibits both female-homogeneous and heterogenous characteristics: the fifth annual presentation of Women's Voices Festival at the Bean Town Ranch, outside of Ottawa, on July 20–22 in 2001. This excerpt from their web site reveals their perspective:

A fabulous three-day outdoor festival created by women ENTIRELY for women.... This festival celebrates women at every level of accomplishment in music, comedy and the

¹⁵ Barbara Fawcett, "Researching disability: Meanings, interpretations and analysis," in *Practice and Research in Social Work: Postmodern Feminist Perspectives*, eds. B. Fawcett, B. Featherstone, J. Fook and A. Rossiter, (London: Routledge, 2000), 68.

¹⁶ Reinharz, *Feminist Methods in Social Research*, 212.

¹⁷ Jana Sawicki, "Foucault and Feminism: Toward a Politics of Difference," in *Disciplining Foucault: Feminism, Power, and the Body*, (New York: Routledge, 1991), 27.

¹⁸ Max Peter Baumann, "Preface" to *The World of Music: Folk Music in Public Performance*. Vol. 43 (2 + 3). ed. Max Peter Baumann. (Berlin: VWB - Verlag für Wissenschaft und Bildung, 2001) : 7.

arts, ... culture and commerce, ... and at the same time offers a unique opportunity for women to be solely in the company of other women. From the technicians to the performers, from the vendors to the audience, volunteers to coordinators—the festival is about celebrating the creative energy of women—all women!¹⁹

Since this festival was an opportune moment of Canadian women creating music, and in keeping with my goal to focus on women of different cultural and ethnical backgrounds, who make music on the margins of mainstream media culture, I examined the stage schedule and the artists' biographies to ascertain which women fulfill this criterion. I informally approached specific performers who belong to a visible minority (Native, Japanese-Canadian, Afro-Canadian) via e-mail correspondence and telephone conversations to ascertain their interest. Three responded: Cathy Babyak, a member of "On-Yon Taiko," a women's Japanese drum ensemble, formed specifically for the festival; Brenda MacIntyre and Zainab Amadahy, a First Nation's a cappella duo called Owelah[^]ta, translated as Spirit Wind. I also approached Melanie Porter, the founder and director of Women's Voices Festival to ascertain the history of this festival.

Methodology

Once Babyak, MacIntyre and Amadahy agreed to be a part of the study, I asked permission from Porter and the women to videotape the music performances and workshops at the festival. As an active participant of the Women's Voices Festival, I met the women, made arrangements to meet with them for the interviews and recorded their performances. At the arranged time, I interviewed each person to discover her unique creative style of music-making, to learn how she identifies the cultural characteristics, and to discover if she perceives forms of marginalization (e.g., race, age, gender, class) in her life, which in turn may affect the expression of her creative abilities.

In keeping with Billson's approach, I used the following general questions to define my approach.²⁰ How do women locate themselves within their culture and within the prevalent Eurocentric culture? Is their compositional process individual or interactive? Is community activity/action a significant part of the compositional process? How does their musical identity define their musical

¹⁹ "About WVF," *Women's Voices Festival*, [website], (Ottawa, accessed 13 July 2001, 5 February, 2003); available from <http://www.womensvoices.on.ca/Wvf2/framemain.htm>; Internet.

²⁰ Janet Mancini Billson, "The Progressive Verification Method: Toward a Feminist Methodology for Studying Women Cross-Culturally," *Women's Studies International Forum*, Vol. 14, No. 3, (Pergamon Press, 1991) : 201–215.

styles and the strategies involved in the production and performance of their works?

Obviously, the “general” questions were guides, especially since I used cross-cultural open-ended interview techniques. I asked each participant how music was part of their life experiences as a child. Guided by answers, I asked specific questions to ascertain their perspectives regarding their music-making and assist in exploring the ways they identify, experience and/or express creativity. At the same time I identified the historical, political and cultural context for their music making. Follow-up conversations via e-mails and telephone enabled the participants to elaborate on various points raised during the main interview, and discovered as a result of the performances and workshops.

The second portion of the research involved analysis. This analysis had various components: archiving collected data; transcribing and analyzing interviews; analyzing performed works; testing and expanding the analysis with corroborating sources, generally emic in focus. Although the process of transmission termed as the scene was the same because of the non-traditional field setting (cultural performances and popular entertainments; festivals), the format of the analysis varied for On-Yon Taiko and Spirit Wind. Musical elements varied involving style (ethnic, popular, jazz), musical genre (instrumental or vocal songs) and music form. Cultural aesthetics and differences in individual responses affected the analytical approach as well. In turn, these variations created the different focal approaches that occur in each of the chapters.

This thesis is formatted in five chapters, including an introduction. The context of the thesis, my position and the methodology are discussed in the introduction (chapter 1). The theories used in the paper are detailed and explained in the second chapter. I focus on On-Yon Taiko in chapter 3 and Spirit Wind in chapter 4. The final chapter expounds on the commonalities between On-Yon Taiko and Spirit Wind and expands on the socio-cultural constructions relating to the musical identities of Canadian ethnic women.

CHAPTER 2

CULTURAL IDENTITY AND LIMINAL SPACES

Richard Schechner expands the concept of Homi Bhabha's hybrid, liminal spaces:

Creases are not marginal, on the edge, but liminal, in between. They run through the actual and conceptual centers of society, like faults in the Earth's crust. Creases are places to hide, but more importantly they signal areas of instability, disturbance, and potentially radical changes in the social topography.¹

Schechner prominently places Bhabha's marginal third spaces in the midst of society. Like Schechner and Bhabha, I believe that ongoing experiences of instability and disturbance are produced by these liminal, hybrid spaces, especially when culture circles imbricate and intersect.² Women musicians, such as Cathy Babyak (On-Yon Taiko), Brenda MacIntyre (Spirit Wind) and Zainab Amadahy (Spirit Wind), inhabit multiple spaces as a result of their historical and political heritage, their familial history and their social and economic environment. In this paper, I employ various theoretical, epistemological and methodological approaches in order to understand how these women inhabit multiple spaces. Before I describe my theoretical approach, I will relay brief familial portraits of Babyak, MacIntyre and Amadahy.

Family Portraits

Cathy Babyak and On-Yon Taiko. As part of the sansei generation, Japanese-Canadian Cathy Babyak shared the history of her family. Her mother was issei [first generation immigrant] since she was born in Ketan, Japan.³

¹ Richard Schechner, "Towards a Poetics of Performance," in *Performance Theory*, (New York: Routledge, 1988), 164.

² The concepts of third spaces and culture circles are elaborated on later in this chapter: third spaces on page 16; culture circles beginning on page 16.

³ Cathy Babyak, interview by author, 16 February 2002, Ottawa, Ontario, cassette, videocassette.

My father was Nisei [second generation - the first generation to be born in Canada]. My mother came to Canada and married my father ... [in] an arranged marriage. My father was interned with his family during the second World war in Hastings Park, [British Columbia]. My grandfather immigrated to Canada ... well before WWII.... [He] was a fisherman. The government took away his fishing boat and livelihood.... I [knew that] my grandmother wanted to return to Japan: she was not happy being treating as guilty when they did nothing wrong except being Japanese...

Babyak was born in Winnipeg, because her family was forced to re-locate there after the war.⁴

Babyak is a member of On-Yon Taiko from Ottawa, a four-woman Japanese drum ensemble especially formed for Women's Voices Festival (see picture on Thesis CD: Image 1 [Img01-On-YonTaiko.gif]). Like the other three women of On-Yon Taiko, she is an active member of the Oto-Wa Taiko, a Japanese drumming group in Ottawa, Ontario. The name, On-Yon Taiko, reveals various characteristics of the ensemble: " 'yon' means four and 'on' is ... a character that's for woman..." Their sense of humour and their enjoyment come through when Cathy laughingly explains that "On-Yon sort of sounded like 'onion'.... It was just a funny name and we had actually thought about making t-shirts at one point with a green onion.... Our theme was going to be 'On-Yon Taiko: we stink!' "⁵ As a Japanese-Canadian born in Canada, Babyak, like the other members of On-Yon Taiko and Oto-Wa Taiko, performs songs on taiko drums "to express and promote [her] cultural heritage.... Our group does not have a spiritual background, though a lot of groups in the US are associated with Buddhist Temples. There is a lot [of] philosophy behind taiko playing."⁶

Brenda MacIntyre, Zainab Amadahy and Spirit Wind. Brenda MacIntyre and Zainab Amadahy call their ensemble Owelah^ta, which is translated as "Spirit Wind" (view picture on Thesis CD: Image 2 [Img02-SpiritWind.gif]). As such, MacIntyre and Amadahy identify themselves as children of Mother Earth and Father Sun, who 'breathe' songs of life to honour their native ancestors and their Creator. "In our family, the role of our brothers and sisters is to provide us with food, medicine, clothing, shelter, tools and beauty. All they ask in return is that we

⁴ Babyak, Re: Explanations (lengthy) - Part 1, [e-mail to author], Tuesday, October 08, 2002, Ottawa, Ontario.

⁵ Ibid., interview by author, 16 February 2002, Ottawa, Ontario, Cassette, videotape.

⁶ Ibid., Re: Explanations (lengthy) - Part 1.

sing to them now and again.”⁷ This approach is particular to North American Native women in that they control, create and own this breath, wind, song as a form of enduring continuance.⁸

Familial silence inhibits MacIntyre's ability to clarify her heritage, since she was adopted by Scottish and Irish parents and raised as a white person⁹: “I was raised by a very secretive family. I still don't know my whole ancestry but I identify my race as 'Rainbow' to honour my diversity and personal philosophy.”¹⁰ In *Native Career Magazine*, an ezine “that highlights jobs and articles for Aboriginal people in Canada,” MacIntyre clarifies what she knows about herself as a Native person:

So I really can't define myself as "Native" as far as government regulations or known genealogies go. In a healing ceremony, an elder I know as Grandmother Marie once told me that my spirit is native and not to worry about anything else. It was in this ceremony that I sang my spirit back to myself, and according to her traditions, I am Native.¹¹

Finding and rediscovering one's cultural identity in a limited way is just one of the experiences indigenous peoples are left with due to the imposition of western ideals and adoption procedures.

Amadahy described her Cherokee and African ancestors as “stolen people, who were enslaved on a tobacco plantation in the south, living on stolen land.”¹² She grew up in Latin and African-American neighbourhoods in New York City,

⁷ Zainab Amadahy, “Home,” *Owelah'ta / Spirit Wind*. “Home; Photos & Music; Events; Bio; Zainab; Brenda; Links; E-mail us!” [website], (Toronto, Ontario: Spirit Wind, accessed 11 June 2002), available from <http://spiritwindmusic.com/index.html>; Internet.

⁸ Paula Gunn Allen, *The Sacred Hoop - Recovering the Feminine in American Indian Traditions*, (Boston: Beacon Press, 1986, 1992), 267.

⁹ Spirit Wind, “Breathing the Wind,” *Centre Stage Chronicles: Chronicling Canada's multicultural talent*. 13 episodes. Sylvia Sweeney, director. Liberty Silver, host. (Elitha Peterson Productions, 2000).

¹⁰ Brenda MacIntyre, “Spirit Wind Biography,” *Spirit Wind*, [website], (Toronto, Ontario: Spirit Wind, accessed 11 June 2002), available from <http://spiritwindmusic.com/bio.html>; Internet.

¹¹ Mitzi Brown, Inuit and Ramona Kiyoshk, Ojibway, “A conversation with Brenda MacIntyre, singer and songwriter,” *Native Career Magazine*, an ezine that highlights jobs and articles for Aboriginal people in Canada, (accessed 18 July 2002), available from <http://nativecareermagazine.com/brenda.htm>; Internet.

¹² Spirit Wind. “Breathing the Wind.”

where she and her family were statistically designated as Negro. Paula Gunn Allen refers to the importance of the

great numbers of apparently "white" or "Black" Americans [who] carry notable degrees of Indian blood. With that blood has come the culture of the Indian, informing the lifestyles, attitudes, and values of their descendants. Somewhere along the line—and often quite recently—an Indian woman was giving birth to and raising the children of a family both officially and informally designated as white or Black - not Indian.¹³

Constructed Classifications

Familial situations as experienced by Babyak, MacIntyre and Amadahy are common. Western ideologies impose their constructed classifications that marginalize what Allen calls the "breed": blood quantum; community membership; recognition. This holds true for both Indigenous and Japanese peoples, as well as other ethnic and cultural communities. Allen reveals the confusion within clans and tribes of the North American natives.

Nor is it clear whether norms on reservations are more or less stringent than those applied in urban areas or whether traditional full-blood Indians make the same demands for "purity" that partial-bloods or acculturated full-bloods make (though a number of my acquaintances do).¹⁴

These racist and oppressive experiences, due to multicultural encounters, cause confusion, doubt, distress, conflicts, alienation and especially confrontations, which affect the cultural identity of Babyak, MacIntyre and Amadahy. As a result, Babyak, MacIntyre and Amadahy, influenced by ethnocultural practices and value systems between the conflicting cultures, reveal and manifest these hybrid experiences through different compositional styles and strategies. Specifically, the women are influenced by the music genres they use since it is the genres that enable the women to express their styles and strategies, as inspired by the related value systems they espouse.

¹³ Allen, *The Sacred Hoop*, 216.

¹⁴ Ibid., 130.

Various Perspectives of Musical Identities Involving Compositional Styles and Strategies

The examinations of the family histories of Babyak, MacIntyre and Amadahy clearly reveal different ethnocultural identities for each of these three women. It would be reasonable to assume that the musical discourse should vary as well. Unfortunately, due to a Eurocentric musical ideology, the predominant discourse around the discussion of composers, composition and music genre is based on a universalist framework. This hierarchical framework creates false power relations that are structured and interrelated through the various subjectivities such as class, gender, nation, ethnicity, age, community and individuality.¹⁵

I became aware of this perspective in preliminary research when I developed an educational resource identifying Canadian women composers and their music.¹⁶ This research was quantitative, emphasizing lists of women composers and songwriters and their bibliographies. As the research progressed, I problematized various terms such as "composer" and "songwriter," recognizing the subjective nature of a musical identity. Some of these subjectivities are evident in Theodore Graeme's categories of different types of music as found in *America's Ethnic Music*: folk music is "music almost always of the non-dominant groups of a culture"; art music "of the upper classes"; popular music "of the urban proletariat."¹⁷ Joseph S. C. Lam indicates that

[various types of] ethnic music ... as sonic expressions of distinctive styles, ... produced and consumed by particular ethnic groups, ... are seldom heard outside their ethnic enclaves until they have established themselves as icons of specific ethnicities, and/or until their musical and expressive attributes are accepted as universal and meritorious.¹⁸

This structure affects how the concept of a composer is perceived, and limits those who can discourse within these parameters. Devaluing ethnic music through this

¹⁵ Marchia Westkott, "Feminist Criticism of the Social Sciences," in *Feminist Research Methods: Exemplary Readings in the Social Sciences*, ed. J. McCarl Nielsen, (Colorado: Westview Press, 1990), 65.

¹⁶ This research was for the independent project I did with Dr. Deaville.

¹⁷ Theodore C. Graeme, *America's Ethnic Music*, (Florida: Cultural Maintenance Associates, 1976), 1.

¹⁸ Joseph S. C. Lam, "Embracing 'Asian American Music' as an Heuristic Device," *Journal of Asian American Studies*, Vol. 2, No. 1, (Association of Asian American Studies: Johns Hopkins University Press, 1999) : 37.

hierarchical framework encourages one to limit and even ignore different ways in perceiving the process of music-making within different cultural and community settings.

Since Canada is a multicultural society, there is a need to determine how gender, race, ethnoculture and social class are perceived and experienced.¹⁹ Bonnie Thornton Dill and Maxine Baca Zinn scrutinize gender, race and social class "as fundamental analytical categories with complex and interacting effects on human social behaviour.... They are seen as categories which classify all members of our society."²⁰ In their article, they emphasize a simultaneous examination to ensure a

better understanding of a social order, in which the privileges of some people are dependent on the oppression and exploitation of others (Dill 1987, 16). This allows us to grasp the benefits that some women derive from their race and their class while also understanding the restrictions that result from gender.²¹

They conclude their article with a question: "how do the existences and experiences of all people, men and women, different racial-ethnic groups and different classes shape and mold each other?"²² I reformulate this question and tailor it to my particular interest. As a result, recognition of different existences and experiences and how these women verbalize them is the focal point of this research.

¹⁹ There are various perspectives and viewpoints regarding the meaning of multiculturalism. An excellent examination of multiculturalism is found in *Diversity in America* by Vincent N. Parrillo. He employs the umbrella as a symbol to articulate the differences between these different types of multiculturalism: inclusionist; assimilationist; separatist; integrative pluralist; (*Diversity in America*, (Pine Forge Press, 1996), 158–162. Cora J. Voyageur and Brian Calliou discuss and define multiculturalism within the context of "Various Shades of Red: Diversity Within Canada's Indigenous Community," *The London Journal of Canadian Studies*, Vol. 16, 2000/2001, (London Conference for Canadian Studies, 2000/2001) [journal on-line], available from http://www.bbk.ac.uk/lc/lccs/ljcs/vOL_16/index.html; Internet; accessed 27 April 2003.

²⁰ Bonnie Thornton Dill and Maxine Baca Zinn, "Race and Gender: Revisioning the Social Sciences," in *Doing Feminism: Teaching and Research in the Academy*, eds. M. Anderson, L. Fine, K. Geissler and J.R. Ladenson, (Michigan: The Women's Studies Program, Michigan State University, 1997), 40.

²¹ Ibid., 45.

²² Ibid., 50.

Culture, Music and Identity

Examining terms, such as “culture,” “music” and “identity,” enables me to situate the women within this discourse. Culture exists as a “site of arguments and negotiations.”²³ Cultural characteristics and traditions, such as specific cultural knowledge, beliefs, art forms, morals, laws, customs and habits, bind members of a society together. Music, as a basic component of culture, reveals these cultural characteristics sometimes as an art form, a commodity or as a form of entertainment.²⁴ An “influx of new musical ideas, organizing principles and repertoires ... may result” when cultures converge “over a prolonged period of contact...”²⁵ This is a normal process in cultural development.²⁶ There is a realization that cultural identity, developed within these converging, conflicting spaces, “is not a constant but rather a dynamic and never-ending set of attitudes, determined through the familiar in confrontation with the unfamiliarity of a potential otherness.”²⁷

What does it mean to develop a cultural identity within these converging,

²³ Stephen Blum, “Conclusion: Music in an Age of Cultural Confrontation,” in *Music-Cultures in Contact - Convergences and Collisions*, eds. Margaret J. Kartomi and Stephen Blum, (Basel, Switzerland: Gordon and Breach Science Publishers S. A., 1994), 252.

²⁴ Lam, “Embracing Asian American Music” : 30; James L. Conyers, Jr., “Africana Cosmology, Ethos, and Rap: A Social Study of Black Popular Culture,” in *African American Jazz and Rap: Social and Philosophical Examinations of Black Expressive Behavior*, ed. James L. Conyers, Jr., (Jefferson, North Carolina; London: McFarland & Company, Inc., 2001), 190; Warren C. Swindell, “The Role of Criticism in Black Popular Culture,” *African American Jazz and Rap: Social and Philosophical Examinations of Black Expressive Behavior*, 28.

²⁵ Margaret J. Kartomi and Stephen Blum, “Preface” to *Music-Cultures in Contact - Convergences and Collisions*, eds. Margaret J. Kartomi and Stephen Blum, (Basel, Switzerland: Gordon and Breach Science Publishers S. A., 1994), ix.

²⁶ Bruno Nettl indicates that “intercultural contact and the resulting culture change [are] the norm.” “Relating the Present to the Past: Thoughts on the Study of Musical Change and Culture Change in Ethnomusicology - 3. Components of a musical system may change in different ways and at different rates,” *Music & Anthropology: Journal of Musical Anthropology of the Mediterranean*, No. 1, (Bologna, Italy: Dipartimento di Musica e Spettacolo dell'Università di Bologna, 1996, accessed 5 Jan 2003), available from http://www.muspe.unibo.it/period/MA/index/number1/ma_ind1.htm; Internet.

²⁷ Max Peter Baumann, “Festivals, Musical Actors and Mental Constructs in the Process of Globalization,” in *The World of Music: Folk Music in Public Performance*, Vol. 43 (2+3), ed. Max Peter Baumann, (Berlin: VWB - Verlag für Wissenschaft und Bildung, 2001) : 9.

conflicting spaces? First, these 'convergences and collisions'²⁸ begin as contingent, borderline experiences that open up in-between the colonizers and the colonized. In these experiences, the colonizers and the colonized exchange specific cultural knowledges, beliefs, art forms, morals, laws, customs and habits. Due to binary oppositions of racial and cultural groups, aspects of cultural identities may be assimilated or eliminated within these spaces.

In resistance to these binary oppositions, other positions emerge, such as Homi Bhabha's third space that exists at the margins of society. Bhabha names the third space as a "cultural space ... where the negotiation of incommensurable differences creates a tension peculiar to borderline existences."²⁹ Schechner's theories on borderlines and liminal spaces are similar to Bhabha. Especially intriguing is the way Schechner manifests these spaces as liminal creases found in the centre of society. Seen within this context, individuals and communities create and preserve dynamic and living cultures through negotiations of various bodies of knowledges derived from diverse means and discourses, and through a development of re-negotiated and extended meanings and representations.

Culture circles graphically illustrate the liminal spaces where these bodies of knowledges are negotiated. Culture circles were first conceived to illustrate the different races prevalent in the world with a focus on biological hybridity.³⁰ As such, the illusionary concept of biological hybridity was used to promote the notion of racial purity. In recent research, culture circles are used to illustrate the complexity of cultural hybridity due to intracultural, intercultural and transcultural influences involving various ethnic and cultural groups.³¹ This changing perspective reveals how ethnic and cultural beliefs and practices involving gender, sex, age, race, religion and ethnoculture determine the specificities of cultural identities. The use of hybridity as an inclusive term suggests that cultures and

²⁸ This phrase, as used by Kartomi and Blum in *Music-Cultures in Contact - Convergences and Collisions*, is a powerful articulation of the experiences of these people. In the same way, I use it throughout this thesis.

²⁹ Homi K. Bhabha, *The Location of Culture*, (London; New York: Routledge, 1994), 218.

³⁰ Culture circles were first conceived by Friedrich Ratzel and expanded by Leo Frobenius in the early 1900s. These concepts are discussed by: Alan Barnard, in the *Encyclopedia of Social and Cultural Anthropology*, (London: Routledge, 1996), 575; Marvin Harris, *The Rise of Anthropological Theory*, (New York: Thomas Y. Crowell Company, 1968), 382-384.

³¹ Richard Pearce uses illustrations to expand on his definition of culture circles: "Culture: Culture Circles," in *Multicultural U.S. Fiction Web*, (Norton MA.: Richard Pearce, 1999, accessed 22 July 2002), available from http://acunix.wheatonma.edu/rpearce/MultiC_Web/Culture/culture.html; Internet.

hybridities operate within collisions, clashes and convergences that work on different levels, at different times and spaces, thereby multiplying the different positions.

Bruno Nettl, Max Peter Baumann and Hae-kyung Um extend the concept and use of culture circles in various ways in order to illustrate different positions of relationships and to illustrate biological and cultural hybridity.³² Although these uses vary, I see the relationships between them, ranging from the hybrid experiences of the individual to the influences of various music styles at international levels. The individual experiences friction and contestation in these intersecting spaces on different intracultural, intercultural and transcultural levels at the same time. I combine these various concepts into an expanded concept of standpoint, which I identify as transcultural standpoint.

Transcultural Standpoint

Before defining transcultural standpoint, it is necessary to discuss the various terms used within the definition. The terms include intraculturalism, interculturalism and transculturalism. Intraculturalism describes the interactions and exchanges that occur between members within a specific cultural community. Baumann indicates that this "essentialist" view is promoted through a "traditional music construct which excludes the Other as 'non-authentic' or 'alien,' thus advocating a dominant, puristic element of ethnocentrism."³³ Alternately, Um labels the exchanges between "cultural arenas [within a specific culture] that are associated with the given genre or form, for example, literature, music, dance, theatre, ritual, and the like"; he labels these cultural arenas as 'sub-cultures of related genres'.³⁴ In contrast to Baumann's essentialist view of intraculturalism,

³² Bruno Nettl, "American Midwestern Schools of Music as Venues of Musical Mediation and Confrontation," in *Music-Cultures in Contact - Convergences and Collisions*, eds. Margaret J. Kartomi and Stephen Blum, (Basel, Switzerland: Gordon and Breach Science Publishers S. A., 1994), 169–185; Baumann, "Festivals, Musical Actors and Mental Constructs in the Process of Globalization" : 9–29; Hae-kyung Um, "Food for body and soul; Measuring the dialectics of performance," *Oideion; Performing arts online*, Issue 3 (July 1999), [journal on-line]; available from <http://www.iias.nl/oideion/journal/issue03/index-i.html>; Internet; accessed 15 August 2002.

³³ Baumann, "Festivals, Musical Actors and Mental Constructs in the Process of Globalization" : 19–20.

³⁴ Um, "Food for body and soul; measuring the dialects of performance - 2. A model for an analysis of performance."

Um's model reveals the hybridity that exists when musicians borrow and combine features from various related genres within their culture. At the same time, I contend that even though music-makers begin with intracultural exchanges as manifested in their everyday life, it is probable that intercultural and transcultural influences from media and academic sources affect these musical exchanges to a greater or lesser degree.

Baumann describes interculturalism and transculturalism as inclusive constructs. Interculturalism occurs when members from different cultures interact and exchange within national boundaries.³⁵ Transculturalism occurs when ideas are exchanged across national and across cultural boundaries simultaneously. In the process of transculturalism, the ideas promote a "sense of justice, respect for human dignity and equality, and tolerance of previous cultural difference."³⁶ According to Mikhail Epshtein, "transculture traverses the boundaries of racially, ethnically, politically and professionally divided cultures," enabling individuals to develop a transcultural consciousness that will add a "new level of meaning and value."³⁷ This is an extremely complicated and thorny issue because of the many factors and ideologies called into play, especially when one considers aspects such as authenticity and ownership. Since these three terms—intraculturalism, interculturalism and transculturalism—relate, I extend the definition of transculturalism to reveal simultaneous experiences as they occur within hybrid spaces. As such, transculturalism is an interaction and an exchange of ideas occurring simultaneously to a greater or lesser degree on different levels across time and space.

Standpoint theory can now be discussed in light of the above. As articulated by Sandra Harding and Susan Hekman, standpoint theory is a theoretical and epistemological premise. Harding indicates that "feminist standpoint epistemologies direct us to start our research and scholarship from the

³⁵ Baumann expands the meaning of interculturalism through multiculturalism. This process is articulated later in this chapter in a discussion on the use of imbricating and intersecting circles to illustrate how intercultural and multicultural encounters occur (pp. 22–23). Baumann, "Festivals, Musical Actors and Mental Constructs in the Process of Globalization" : 20–22.

³⁶ Fred D. Kierstead and Paul A. Wagner, Jr. *The Ethical, Legal, and Multicultural Foundations of Teaching*, (Brown and Benchmark, August 1992) 112. Baumann concurs with this view, and indicates that this acceptance also occurs in the intercultural and multicultural constructs. Baumann, "Festivals, Musical Actors and Mental Constructs in the Process of Globalization" : 20.

³⁷ Evgeny Shklovsky. "From Internet to IntelNet: Electronic Media and Intellectual Creativity - An Interview with Mikhail Epshtein." *ArtMargins - Contemporary, Central and Eastern European Visual Culture*. (Artmargins 17 August 1999), available from <http://www.artmargins.com/content/interview/epshtein.html>; Internet.

perspectives of women's lives."³⁸ According to Hekman, the focus is "on the situated, local, and communal constitution of knowledge" expressed by these women. Harding indicates that this perspective reveals and problematizes the concept of "absolutes and universals," since each woman occupies different spaces.³⁹ Harding notes that, from this standpoint, women experience their "right to define the categories" that express how they see the world and in turn, how they are seen by that world view.⁴⁰ I strongly concur with these writers.

Scholars decry the limitations of this process. I turn to Mary Hawkesworth, who summarizes the backlash to these views and suggests that the worth of standpoint theory is its use as an analytical tool rather than as an epistemology. As an analytical tool, standpoint theory gathers "data for analysis that presupposes multiple and complex standpoints."⁴¹ As such, this approach determines that the data collected emphasizes that each individual has a unique point of view. This tool forms the axiom for my methodology.

This unique point of view varies from person to person because a person experiences bodies of knowledge coming from multiple sources and perspectives across time and space including personal experiences, family histories, community histories (such as women's histories, gay/lesbian/bisexual histories), cultural group histories (such as ethnic and racial histories, cultural and ethnic legend and lore), national histories and political, social, and intellectual histories (such as colonial histories and class histories).⁴² These histories may incorporate intracultural, intercultural and transcultural experiences and knowledges which are increased through the impact of media and global interaction. A person may experience / incorporate these knowledges into a personal hybrid point of view creating multiple identities with the ability to play a number of different roles at

³⁸ Sandra Harding, "Thinking from the Perspective of Lesbian Lives," in *Whose Science? Whose Knowledge? Thinking from Women's Lives*, (Buckingham: Open University Press, 1991), 249.

³⁹ Susan Hekman, "Truth and Method: Feminist Standpoint Revisited," *Signs: Journal of Women and Culture in Society*, Vol. 22, No. 2, (Chicago: University of Chicago Press, 1997) : 356.

⁴⁰ Harding, "Thinking from the Perspective of Lesbian Lives," 252.

⁴¹ Mary Hawkesworth, "Analyzing Backlash: Feminist Standpoint theory as analytical tool," *Women's Studies International Forum - A Journal of Feminist Philosophy*, Vol. 22, No. 2, (March/April 1999), (Elsevier Science Ltd: 1999) : 151.

⁴² Judith N. Martin and Thomas K. Nakayama, *Intercultural Communications in Contexts*, second edition, (Mayfield, 2000), (London; Toronto: Mayfield Publishing Col, 2000), 84-100.

any given time. These experiences of hybrid points of views evolve within the liminal creases of life.

Within these parameters, identity, as a concept, cannot be limited to a simple social construct. Like various cultures, our 'identities' are in a constant state of flux. In this perpetual dance, we, as individuals and communities, are always engaged in identity construction, maintenance, and/or transformation. In particular, personal and environmental circumstances and self-definition determine the political and social choices made by an individual. As a result, I use the term transcultural standpoint to represent the complexity involved in the analysis of an individual's cultural identity.

Transcultural standpoint, as a tool, enables me to problematize and explicate everyday life and the influence of music-making in order to determine how individual women communicate the social relations that they experience and how the values of their communities and heritages enter into, complement, complicate and shape the structure and organization of their music-making.⁴³ Experiencing the music-making of these women, hearing their words and expanding my understanding of their music through emic sources gives me the tools to develop a theoretical approach to articulate their standpoint and to recognize the impact of hybrid exchanges within their particular view.

Interpretation Tools

Various interpretation tools have been employed to understand how transcultural standpoint is experienced. First, transcultural standpoint begins with the individual experiences of the music-makers. Nettl's visual representations of the music lives of musicians using concentric circles reveal the convergences and collisions between different musical cultures as experienced by the music-maker.⁴⁴ In particular, this representation reveals the multiple spaces that individuals occupy and experience within themselves due to biological, cultural and environmental experiences. For instance, the inclusion of African, European and African-American elements in the music composed and performed by Babyak, MacIntyre and Amadahy reveals the roles of bi-musicality and polymusicality in

⁴³ Dorothy Smith, "Researching the Everyday World as Problematic," in *The Everyday World as Problematic: A Feminist Sociology*, (Boston: Northeastern University Press, 1987), 189.

⁴⁴ Nettl, "American Midwestern Schools of Music as Venues of Musical Mediation and Confrontation," 183.

their musical culture.⁴⁵ These hybrid experiences are elaborated in chapters 3 and 4.

The experiences of these women, as revealed in their musical identities, are influenced on various levels through intracultural, intercultural and transcultural relationships across geography, time and 'meta'-space.⁴⁶ MacIntyre illustrates a native view of relationships by describing the power of the circle:

the power of the circle is also immanent in Native North American cultures. Representative of Mother Earth, Grandmother Moon and Grandfather Sun, the circle is a perfect unbroken connection between members of the community. Community support is paramount to spiritual power. Everything happens in circles (or cycles, since the time base of Native mythology is cyclical, not linear).⁴⁷

These experiences and value systems are made visible through visual representations. For example, Jim Dumont's use of concentric circles reveals an indigenous perspective of relationships. Equality and harmony are acknowledged as an essential aspect in the relationships between the person, family, clan, earth and cosmos.⁴⁸ These relations work in a network of "complex yet fluid" relationships.⁴⁹ As well, these relationships are complex yet fluid because they are in a state of complementarity and twinness. In this state, relationships may: a) be

⁴⁵ Nettl, "American Midwestern Schools of Music as Venues of Musical Mediation and Confrontation," 171. Consult "Appendix 1 - African, European and African-American Music Styles" for further elaboration and clarification (pp. 137-138).

⁴⁶ This does not simply mean physical and geographical space - therefore 'meta'-space.

⁴⁷ MacIntyre, "Our Songs - Our Medicine: Functions of Native North American Songs," HUMA4050B.03, [Essay], [Photocopy], (Toronto, Ontario: November 12, 1996), 4. There is a similarity in philosophy regarding circles and cycles between African and native philosophies as relayed in "Appendix 1 - African, European and African-American Music Styles" (pp. 137-138), specifically with a reference to an article by Willie Anku: "Circles and Time: A Theory of Structural Organization of Rhythm in African Music," *Music Theory Online: The Online Journal of the Society for Music Theory*, Vol. 6, No. 1, (January, 2000); available from http://boethius.music.ucsb.edu/mto/issues/mto.00.6.1/mto.00.6.1.anku_essay.html; Internet.

⁴⁸ Jim Dumont, "Relationship," quoted by Beverley Diamond, M. Sam Cronk and Franziska von Rosen, in *Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America*, (Waterloo, Ontario: Wilfrid Laurier University Press, 1994), 24.

⁴⁹ An Iroquoian illustrator depicts this network of relationships to explain the wholistic way of life. Each element within a circle overlaps with other circles. Elements are extensive. Examples include sun, seasons, fruits, water, love, respect, animals, community, stars, plant life, people, clans. These circles surround and converge with Mother Earth. In turn, they are encircled by the Creator. *Ibid.*, 22-23.

delicately balanced; b) complement each other as they complete a circle; c) reflect each other.⁵⁰ These relationships reveal the ways indigenous people “acknowledge the essential harmony of all things and see all things as being of equal value in the scheme of things.”⁵¹ This leads to the conception of the universe as circular and dynamic “in which all things are related and are of one family.”⁵² This view goes beyond national boundaries as it focuses on the importance and value of all relationships across time and space. As such, this reality is perceived through a spherical space and cyclical time.⁵³ These viewpoints are compatible with my definition of transculturalism. Examples of this view are explicated in chapter 4 through the development of the musical identities of MacIntyre and Amadahy.

In contrast, Baumann places relationships within a “hierarchically mental inclusivity” because of distance: local; regional; national; European, African, Asian, East/West, etc.; Global.⁵⁴ He depicts the concept of a musical identity as an interconnected relationship through a series of concentric circles to illustrate this mental inclusivity. In a model for an analysis of performance, Um uses similar terms as Baumann by identifying these concentric circles as local/regional, culture, the wider society and outside the wider society.⁵⁵ These illustrations reveal the space that develops as a result of the intersecting levels. These illustrations also show how transcultural standpoints can vary according to the standpoint of each of the women as situated within those relationships.

Baumann also uses imbricating and intersecting circles to show how intercultural and multicultural encounters occur locally, regionally, nationally and beyond. These “inclusive music constructs” are experienced by the individual and by various cultures. In this instance the relationship is not equal. Rather, the intercultural construct reveals the “face-to-face acculturation between two distant

⁵⁰ Diamond, Cronk and von Rosen, *Visions of Sound*, 29–30.

⁵¹ Allen, *The Sacred Hoop*, 56.

⁵² Ibid., 60.

⁵³ Allen, *The Sacred Hoop*, 59.

⁵⁴ Baumann, “Festivals, Musical Actors and Mental Constructs in the Process of Globalization” : 11.

⁵⁵ Um, “Food for body and soul; Measuring the dialectics of performance - 2. A model for an analysis of performance.”

Figure 1. Intracultural, intercultural and transcultural exchanges experienced by On-Yon Taiko and Spirit Wind.

Intersecting culture circles in figure 1 illustrate the liminal and hybrid experiences of ethnic cultures and of individuals within these cultures on various levels as a result of intracultural, intercultural and transcultural exchanges. These exchanges influence the standpoint of an individual and affect how individuals express themselves musically. For instance, the influences of cultural exchanges outside of Canada directly influence the character of the music by Babyak, MacIntyre and Amadahy, such as cultural exchanges of music styles and instruments from China and Korea to Japan and the development of jazz and the blues based on European and African musical elements in the United States and

⁵⁶ Baumann, "Festivals, Musical Actors and Mental Constructs in the Process of Globalization" : 20–22.

⁵⁷ Baumann identifies these exchanges within “multicultural construct.” Ibid., 22.

elsewhere.⁵⁸ Although the influence and impact of time are not obvious in this illustration, it is a crucial aspect of it, because it is in this context that exchanges take place.

Specific exchanges and relationships occur through interacting processes of performing arts-making, are described and illustrated by Um. These processes involve the interacting individuals as they compose, perform and transmit in various genres or forms such as literature, music, dance, theatre and ritual.⁵⁹ It is not just composing or performing or transmitting. All aspects—composing, performing and transmitting—are part of the creative process. As a result, the artist, the audience, the mediator, the patrons and the education system are all involved in the creation of a cultural work. By adding in the intracultural, intercultural and transcultural influences, people realize that “they have multiple identities from which they can pick and choose.”⁶⁰ This view is exemplified in the Women's Voices Festival, where women celebrate their creative energy and in the individual experiences of the women involved such as Babyak of On-Yon Taiko and MacIntyre and Amadahy of Spirit Wind. I also use the processes of performing arts-making and related genres as a fundamental tool to analyse their music.

Recognizing Canadian Ethnic Music Multiplicities

It is essential that Canadian ethnic music multiplicities are recognized within these contexts and to acknowledge that categories of social class, race, ethnoculture and gender are influenced by geographic location, historical location and opportunity. I identify with two writers from two different perspectives who reiterate this same message. Examining Asian American music, such as kumi-daiko music, enables me to

⁵⁸ Consult “Appendix 1 - African, European and African-American Music Styles” for further elaboration and clarification (pp. 137–138). These exchanges are discussed further in subsequent chapters as experienced within kumi-daiko as a genre and in music composed by MacIntyre and Amadahy.

⁵⁹ Um, “Food for Body and Soul: Measuring the Dialectics of Performance - 2. A model for an analysis of performance.”

⁶⁰ Minister's Forum on Diversity and Culture, *Summary of discussions and recommendations from the Minister's Forum on Diversity and Culture, April 22–23, 2003*, Canadian Museum of Civilization, Gatineau, Quebec, (Ministry of Canadian Heritage, May 2003), available from <http://www.pch.gc.ca/special/dcforum//pubs/som/summary.pdf>; Internet, 7.

confront cultural, political, and ethnic tensions ... [and] to challenge conventional music perspectives and methodologies, which are largely developed from European models ... [as a way to recognize and] hear music as expressions of their multicultural and multiracial world.⁶¹

Using feminist research and critical approaches while privileging indigenous voices, I identify myself as an indigenist. In this way, I can take

the rights of indigenous peoples as the highest priority of [my] political life, ... [and] draw ... upon the traditions—the bodies of knowledge and corresponding codes of values—evolved over many thousands of years by native peoples the world over.⁶²

As I privilege the perspectives of First Nations and Japanese peoples, I recognize the positions of Babyak, MacIntyre and Amadahy and their music-making as unique and distinct.

Although these various cultural diversities can lead to disputations contextually and intercontextually (as noted earlier), I emphasize the need for visibility and recognition of valued difference.⁶³ Specific questions will refer to the perspective of Babyak, MacIntyre and Amadahy regarding their music making to determine: the ways they identify, experience and/or express creativity in their music-making; and their historical, political and cultural context for their music making. In the end, my purpose is to be a conduit, sharing their stories and their music, and to be an analyst, evaluating the approaches these women have toward music-making and illuminating any commonalities and differences that they have with each other.⁶⁴

⁶¹ Lam, "Embracing 'Asian American Music' as an Heuristic Device" : 56.

⁶² Ward Churchill quoted by Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, (Dunedin: University of Otago Press; London & New York: Zed Books Ltd., 1999), 146.

⁶³ Barbara Fawcett, "Researching disability: Meanings, interpretations and analysis," in *Practice and Research in Social Work: Postmodern Feminist Perspectives*, eds. B. Fawcett, B. Featherstone, J. Fook and A. Rossiter, (London: Routledge, 2000), 68.

⁶⁴ Reinharz, *Feminist Methods in Social Research*, 113.

CHAPTER 3

KUMI-DAIKO AND WOMEN DRUMMERS

JAPANESE VALUE SYSTEMS REVEALED

IN COMPOSITIONAL STYLES AND STRATEGIES

"Japanese Canadian taiko drumming ... constitutes a powerful example of the countless alternative cultural sites in a diverse and complex multiethnic, multicultural North America."¹ These sites are the hybrid, liminal spaces where cultures converge and collide. Within these spaces, gender and racial roles are altered and adapted. At the same time, performers, such as Cathy Babyak of On-Yon Taiko, experience and manifest the essence of Japanese identity within this dynamic art form known as kumi-daiko.

Specifically, kumi-daiko is the term used to describe the modern style of taiko playing that was created by Daihachi Oguchi in 1951.² Influenced by his jazz background, Oguchi adapted jazz and blues elements when he created a taiko performance from a music score. He increased the size of the ensemble and the number of performers and added new jazz rhythms which were divided into multiple rhythmic patterns.³ The modern style of kumi-daiko has since evolved to include approximately two to fifteen members performing on various Japanese drums and percussion instruments at the same time.⁴ Fundamentally, "taiko is a

¹ Masumi Izumi, "Reconsidering Ethnic Culture and Community: A Case Study on Japanese Canadian Taiko Drumming," *Journal of Asian American Studies*, 4.1 (Johns Hopkins University Press for the Association of Asian American Studies, 2001) : 51.

² Rolling Thunder, "Overview and History," *The Rolling Thunder Taiko Resource*, (Rolling Thunder, 1996–2001, accessed 10 August 2002); available from <http://www.taiko.com/resource/history.html>; Internet.

³ Ibid.; Takeshi Takata, "The Thundering World of the Taiko," *The Rolling Thunder Taiko Resource*; available from http://www.taiko.com/resource/history/thundering_takata.html; Internet; originally published in *Look Japan*, Vol. 43, No. 502, (January 1998); available from <http://www.lookjapan.com/>; Internet. Oguchi describes this style in *Nihon No Taiko* (Drums of Japan). (Nagano: Osuwa Gakuen. Heisei 6, [1994]), in Japanese. Jazz elements are described in "Appendix 1 - African, European and African-American Music Styles" (pp. 137–138).

⁴ Rolling Thunder, "Taiko Glossary," *The Rolling Thunder Taiko Resource*; available from <http://www.taiko.com/resource/history/glossary.html>; Internet.

combined form of percussion and movement that places equal weight on the music and on the choreography of the spaces between the notes.”⁵ This ensemble style is the basis for approximately 8,000 ensembles in Japan, and approximately 150 ensembles in North America with 18 ensembles in Canada including On-Yon Taiko.⁶

The Birth and Growth of On-Yon Taiko

The members of On-Yon Taiko, including Babyak, belong to Oto-Wa Taiko in Ottawa, Ontario. Oto-Wa Taiko was originally founded in 1989; Babyak joined Oto-Wa Taiko in 1996.⁷ In 1999, Melanie Porter, the founder of Women's Voices Festival, had the opportunity to see Oto-Wa Taiko perform and she

was spellbound. ... I noticed that there were a number of women in the group. ... I went up and spoke with Cathy. ... I let her know that there was a women's music festival ... and I wondered whether there was a version of the group that was all women. She said that there absolutely ... wasn't, that this is the group. Okay, if the women in the group ever felt that they would like to perform on their own, ... give me a buzz. It took ... about three or four weeks before [I received] a call. ... I was ecstatic. They were willing to try it out.⁸

Porter was particularly taken by the way Babyak asked permission from the sensei

⁵ Richard B. Harper, "Big Drums, Big Life," *Art Bits - All Arts News On the Web*. Vol. 6, (Highgate Springs, VT: All Arts Council of Franklin County, March 22, 2002, accessed 1 October 2002); available from <http://www.allarts.org/art-bits/2001/01-03-22.htm>; Internet; originally published in the *St Albans Messenger* and other traditional print media (copyright 2001).

⁶ These statistics are from two sources: Rolling Thunder, "Overview and History"; Takata, "The Thundering World of the Taiko." To date I am aware of eighteen kumi-daiko ensembles in Canada. There are seven groups in British Columbia: Ana Taiko (2000 ?-); Chibi Taiko (1993-); Katari Taiko (1979-), Loud (1996-), Sawagi Taiko (1990-), Tokidoki Taiko (1994-), Uzume Taiko (1988-). Kita No Taiko (1987-) is the only ensemble in Alberta. Manitoba has two resident ensembles: Fubuki Daiko (1989-); Hinode Taiko (1982-). There are six ensembles in Ontario: Do-Kon Daiko (1995-), Isshin Daiko (1996-), Kiyoshi Nagata Ensemble (1998-), Oto-Wa Taiko (1989-), Raging Asian Women (1998-), Yakudo Taiko (1992-). Quebec has two ensembles: Arashi Daiko (1983-); Hyogen Oto Daiko (1996).

⁷ Cathy Babyak, interview by author, 16 February 2002, Ottawa, Ontario, cassette, videotape.

⁸ Melanie Porter, interview by author, 17 February 2002, Ottawa, Ontario, cassette, videotape.

(teacher) of Oto-Wa Taiko for the women to perform on their own; although Babyak "was reluctant to ask if the women could play on [their] own," the women received approval and support.⁹ Historically, in this ensemble women did not play on their own as a group.¹⁰ According to Porter, Babyak "was ... surprised that the sensei said yes. ... So not only were they getting permission to go off on their own, but they were getting the equipment as well. The next step was to figure out where to fit them into the festival, because this was a true gift to [Women's Voices Festival]."¹¹

In turn, Babyak credited Porter for the inspiration and the space Porter gave to On-Yon Taiko "to create a little bit."¹² Babyak noted the changes in attitude that occurred within Oto-Wa Taiko because of the experiences the women gained as members of On-Yon Taiko:

the men realized we could play too. ... we gained a lot of respect. ... we were given more responsibility. ... It has changed a lot because ... we get support from the other members so ... we can play on our own ... [now] we have the confidence that we can put out a good [performance]....

Babyak further explained that "taiko has helped me gain more confidence [in] that I can do things, that I can be a leader..." As such, she was the vice-president of Oto-Wa Taiko in 2001.¹³

On July 20, 2001, Cathy, Melisa, Brenda and Yurika, as members of On-Yon Taiko, performed on the first evening of the Women's Voices Festival.¹⁴ Chris Peacock, director of In Harmony Women's Choir, introduced On-Yon Taiko as the "first act of the fifth annual Women's Voices Festival," indicating that they "come together specifically for this event and only for this event do they perform as a group of four." As such, "this group is absolutely fantastic ... [and] very

⁹ Babyak, interview by author.

¹⁰ A further discussion on gender roles in Canadian kumi-daiko ensembles is treated at a later point in this chapter to reveal how and why the changes occurred ("On-Yon Taiko and Kumi-daiko Foremothers," pp. 35-38).

¹¹ Porter, interview by author.

¹² Babyak, interview by author.

¹³ Ibid.

¹⁴ Last names are not available.

creative.”¹⁵

This creativity is revealed in the way they presented themselves. They designed the costumes they wore (view picture on Thesis CD: image 3 [Img03-OYT-costume.gif]).¹⁶ Using various different Japanese drums and other percussion instruments, they performed six Japanese pieces at the festival: “Ogi Matsuri Daiko,” “Ashura,” “Hachijo,” “Yatai Bayashi,” “Miyake,” “Hiryu Sandan Gaeshi.” I appreciated the vibrant, intricate and dynamic artistry of their performances without knowing what was involved in the creation process, what was meant by arranging and what was involved in the performance of these arrangements. Yet, I wondered ... how did they combine the aural and visual components? Is it unusual to have an all-woman taiko ensemble?

Expanding My Search

The ability to appreciate the layers of meaning emerged as I learned more about this ensemble, other taiko groups, and Japanese musical aesthetics. In order to understand the meanings and contexts of kumi-daiko music as part of Asian American music, I needed to put this information in context with the

... ideals of Asian America and polarities of Asia and America; the music parameters for understanding spectrums of structural and performative attributes and meanings; the historical-social parameters for deciphering spectrums of Asian American positions and experiences embedded in the music.¹⁷

I found it necessary to learn the terminology and culture surrounding this music in order to understand the music of kumi-daiko. As such, I developed questions as aids for my research: What is kumi-daiko? How were Japanese drums perceived

¹⁵ On-Yon Taiko, Women's Voices Festival, videotaped by author, 20 July 2001, Ottawa, Ontario, videocassette.

¹⁶ The design of their black top is based on a haragake, a carpenter's apron that covers the chest and stomach, with straps that crisscross over the shoulders. Their pants are black momohiki—tights that tie around the waist—usually worn by drummers during festivals and in taiko ensembles. They wear white tabi (split-toed socks with rubber soles). Accessories include black tekkou (wristbands) and a bright yellow tenugui which is a “cotton handcloth often rolled up and used as a headband.” Babyak, Re: Questions about On-Yon Taiko for thesis, [e-mail to author], 19 January 2003, Ottawa, Ontario.

¹⁷ Joseph S. C. Lam, “Embracing ‘Asian American Music’ as an Heuristic Device,” *Journal of Asian American Studies*, Vol. 2.1, (Association of Asian American Studies: Johns Hopkins University Press, 1999) : 45.

before the development of kumi-daiko? What are the specific characteristics that determine the Japanese identity as promoted in kumi-daiko including gender roles? How is kumi-daiko influenced by other cultures? In order to clarify these interrelating aspects, this chapter is subdivided into sections: Japanese identity and Taiko Drums; Maintaining Japanese Identities in North America; On-Yon Taiko and Kumi-daiko Foremothers; Kumi-daiko and the Promotion of Japanese Culture and Identity; On-Yon Taiko and Regional Kumi-daiko Styles; Elements of Taiko; Kata (Playing Positions) in "Hiryu Sandan Gaeshi"; Using Um's Model to Analyse "Hiryu Sandan Gaeshi"; Hybrid Elements in Kumi-daiko Ensembles; Summary.

Japanese Identity and Taiko Drums

Japanese cultural identity uses taiko as an important symbol and link that relates the present with the past. The ancient roots of taiko began in a creation myth in Japan. The Ame no Uzumi is a "wild and wily Goddess of Mirth, [who] uses the taiko to save the world."¹⁸ Taiko, as such, became associated with the gods in early Japanese communities within communal, military and religious rituals.¹⁹ In particular, the strong voice of the odaiko (large taiko) communicates a sense of community with its heartbeat or a sense of fear.

The sound of the taiko became "part of everyday Japanese life for hundreds, perhaps thousands, of years," as Japanese people danced at festivals, "communicated with the gods," watched theatre performances and fought in battles while men played the drums.²⁰ "Only certain people were allowed to play

¹⁸ This story is mentioned in articles written by Izumi, Tamai Kobayashi and Stanley N. Shikuma: Izumi, "Reconsidering Ethnic Culture and Community: A Case Study on Japanese Canadian Taiko Drumming" : 38; Tamai Kobayashi, "Heartbeat in the Diaspora: Taiko and Community," *Fuse Music Issue*, Vol. XVII, No. 5&6, (1994) : 24; Stanley N. Shikuma, "Taiko: Spirit and the Drum," *Seattle Kokon Taiko* (Seattle, W.A., accessed 14 August, 2002); available from <http://www.seattlekokontaiko.org/SKTHistory.html>; Internet. Uzumi, a Canadian kumi-daiko ensemble, draws attention to this divine connection by using her name to identify their ensemble.

¹⁹ A tsuchiabyoshi, a type of okedo-daiko is used in folk Shinto shrine music. A dadaiko, also a type of okedo, is used in religious ceremonies. I note the use of the okedo-daiko because On-Yon Taiko uses this instrument in their performance. Rolling Thunder, "Taiko Resource: Taiko Glossary."

²⁰ Shikuma, "Taiko: Spirit and the Drum"; Babyak, interview with author.

the drum ... [such as] a holy person."²¹ Functions of the shime-daiko—the original Japanese drum—developed and evolved.²²

Intracultural, intercultural and transcultural exchanges, as depicted by Baumann and Um, occurred in various ways in Japanese music history. Through converging and colliding experiences between China, Korea and Japan, Japanese monks and male musicians learned about byou-daiko (drums with tacked heads) and created a space for them within Japanese culture. Combinations of various shime-daiko with fue (flute) became prevalent. Other taiko and percussion instruments were added, building up a textured music in theatre genres such as Kabuki and Noh. A common ensemble was the hayashi, which combined various drums with the flute. The use of the voice through kakegoe became an integral component in theatre genres. In addition, there is a long history of taiko accompaniments for dances, as well as incorporating taiko performances with dance. Basically, as Japanese musicians experienced hybridity, they became adaptive as they incorporated different drums and genres into their music culture. As such, this ability to adapt and transform is a fundamental aspect of Japanese identity.

Maintaining Japanese Identities in North America

Taiko continued to function in various Japanese genres when Japanese immigrants continued these traditions in the United States and Canada, beginning in 1890.²³ Specifically, the Issei, the first generation of Japanese, who arrived in their new countries from 1890 to 1924, "retained their language, customs, and cultural traditions as a part of their survival."²⁴ Their customs and cultural traditions varied due to a "colourful mosaic of ideologies," inherited from their homeland.²⁵ This variety is seen in the way the taiko was used:

²¹ Babyak, interview with author.

²² A shime-daiko has two cowhide heads sewn over steal rims and pulled or tightened together with a rope or metal bolts. Rolling Thunder, "Taiko Resource: Taiko Glossary."

²³ Susan Miyo Asai, "Japanese Music," *The Garland Encyclopedia of World Music - The United States and Canada*, Vol. 3, ed. Ellen Koskoff, (New York; London: Garland Publishing, Inc., 2001), 967.

²⁴ Ibid., 968.

²⁵ Keibo Oiwa, ed. *Stone Voices: Wartime Writings of Japanese Canadian Issei*, (Montréal: Véhicule Press, 1991), 21.

taiko in North America previous to 1968 were primarily used as miya-daiko (temple drums) and in various dojo (kendo, judo, karate). Also Japanese immigration brought variations of minyo-daiko (folk taiko)—specifically Fukushima Ondo (Som-a Bon Uta) [dance] groups—to accompany other art forms.... So the tradition[al] use of taiko drums was well established in Japanese-American [and Canadian] communities in North America until World War II.²⁶

The Nisei, the second Japanese generation who were born in North America between 1910 and 1940, “continued to pursue traditional music passed on to them by Issei.” At the same time, their musical preferences shifted to classical, popular and jazz music styles

as they attempted to balance Japanese family values and codes of behavior at home with democratic ideals, individualism, and other socially progressive ideas that they learned in school and experienced in American society. Nisei led culturally split lives, and their music making increasingly reflected this dual identity.²⁷

Unfortunately, North American Japanese immigrants lost their heritage and “their cultural identity” due to cultural suppression caused by racial and political persecution and discrimination during and after World War II.²⁸ Cultural suppression, discrimination and self-censorship caused by embarrassment and shame affected Japanese communities until the late 1960s and even into the 1980s, creating a repressive “silence that cannot speak” and a protective “silence that will not speak.”²⁹ As a result, Sansei—members of the third generation who were born after World War II—completely turned to other musical styles:

²⁶ Rolling Thunder “Overview and History.” Asai provides examples in two articles: “Japanese Music,” 967–974; “Transformations of Tradition: Three Generations of Japanese American Music Making,” *The Musical Quarterly*, Vol. 79, No. 3, (Cary, NC: Oxford University Press, Fall 1995) : 429–453.

²⁷ Asai, “Japanese Music,” 969.

²⁸ Kobayashi, “Heartbeat in the Diaspora: Taiko and Community” : 24; Oiwa, ed. *Stone Voices*, 13–14.

²⁹ Various sources reveal the histories of these experiences: Shikuma, “Taiko and the Asian American Movement: the Making of a Modern Folk Art,” in “Art & Culture (Books, General, Games, Music, Movies, Poetry and Visual Arts,” *Asian American revolutionary Movement Ezine - Website for Radical/Progressive Asian American Perspectives*, The Asian American Movement Ezine Collective, (Last Updated 12 August 2002, accessed 16 August 2002), available from http://www.aamovement.net/art_culture/taiko.html, Internet; Rolling Thunder “Overview and History”; Takata, “The Thundering World of the Taiko”; Keibo Oiwa, ed., *Stone Voices*, 16–18. The quote is by Joy Kogawa from *Obasan*, (Toronto: Penguin Books Canada, Ltd., 1981, 1983, 1984, 1985, 1986, 1987), [preface].

"European classical, ... Broadway musicals, jazz, soul, pop, assorted rock styles, funk and various fusions of popular music."³⁰ Due to the late 1960s counterculture movement, Japanese communities began to "reexplore folk arts that had been neglected as a consequence of the rapid modernization and Western bias of the postwar era."³¹

Babyak described the bi-musical and polymusical experiences she had as a child (see figure 2):

When I was a child, my parents enrolled me in a Japanese language class at my church. When I was in the class, we learned new songs. I learned to sing the children's songs like "Jesus Loves Me" but in Japanese ... I was an odori dancer. I did Japanese dancing in a kimono ... when I was younger. It's ... a popular way that Japanese girls get into showing the Japanese culture. Little girls love to get dressed up - you love to wear a kimono and get your hair put up.³²

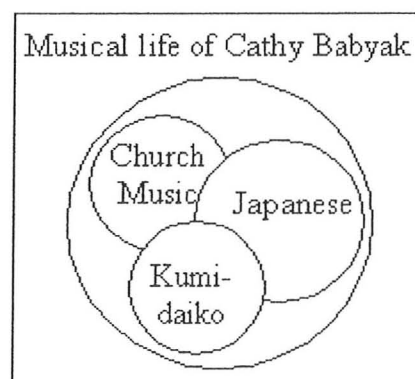


Figure 2

At the same time, "taiko [kumi-daiko] in Canada started in the Japanese communities as one of many activities: ikebana [Japanese flower arranging], language lessons, odori [traditional Japanese dancing] lessons [were] offered by the Japanese communities to promote Japanese culture and heritage."³³ When Babyak was seven or eight years old, she saw her first performance of kumi-daiko when Hinode Taiko performed at Folklorama, a two-week multicultural festival in Winnipeg during the month of August.³⁴ "I saw them playing and they [were] so dynamic ... [as

³⁰ Asai, "Transformations of Tradition: Three Generations of Japanese American Music Making": 435.

³¹ Samuel Fromatz, "Anything But Quiet," *Natural History*, (March 1998, accessed 15 June 2001); available from <http://www.fromartz.com/Pages/taiko1.html>; Internet. Takata, "The Thundering World of the Taiko."

³² Babyak, interview by author.

³³ Ibid., Re: Explanations (lengthy) - Part 1, [E-mail to author], Tuesday, October 08, 2002, Ottawa, Ontario.

³⁴ Babyak, interview by author. Folklorama continues to be the largest and longest running multicultural celebration in the world, inviting participants to explore various cultures in 40 different international pavilions. Folk Arts Council of Winnipeg, Inc., *Folklorama*, Accessed 25 September 2002; available from <http://www.folklorama.ca/folklorama.php>; Internet.

they] mixed all the elements of dancing and music and athletic ability.... I loved them from the start – even as a young child.”³⁵ Later, after she graduated from university and moved to Ottawa in 1994, she “actually decided to make taiko a part of [her] life and give it a try and see what it was like.”³⁶

On-Yon Taiko and Kumi-daiko Foremothers

Due to performance practices in early Japanese history, men predominately played the taiko drums. This practice continued with the development of kumi-daiko in Japan. With the formation of kumi-daiko during the 1950s, 1960s and 1970s amidst the Asian American revolutionary movement in Canada and the United States and the second wave of feminism, the process of performance changed when women chose to take part in these ensembles. Izumi and Deborah Wong indicate that North-American taiko drummers “are predominantly women.”³⁷ Babyak relays a common attitude towards women as members, indicating that “your gender ... doesn’t matter.... In fact, I think there’s a growing number of all female groups.” An examination of fifteen Canadian kumi-daiko ensembles confirms this view in that 65 percent of Canadian members are women.³⁸ Michelle Milne qualifies the status of these women by indicating that “female taiko group leaders are not as common.”³⁹ This makes Babyak’s position as vice-president of Oto-Wa Taiko unusual.

Canadian women, like other women in North America, formed all-women

³⁵ Babyak, interview by author.

³⁶ Ibid.

³⁷ Izumi, “Reconsidering Ethnic Culture and Community” : 44; Deborah Wong, “Taiko and the Asian/American Body: Drums, Rising Sun, and the Question of Gender,” *The World of Music - Journal of the Department of Ethnomusicology - Local Musical Traditions in the Globalization Process*, ed. Max Peter Baumann, co-ed. Linda Fujie, Vol. 42, No. 3, (Otto-Friedrich University of Bamberg: Verlag für Wissenschaft und Bildung, 2000) : 73.

³⁸ Statistics are based on information from websites of fifteen kumi-daiko ensembles: Arashi Daiko, Chibi Taiko, Fubuki Daiko, Hinode Taiko, Katari Taiko, Kiyoshi Nagata Ensemble, LOUD, On-Yon Taiko, Oto-Wa Taiko, Raging Asian Women, Sawagi Taiko, Tokidoki Taiko, Uzume Taiko, Yakudo Traditional Japanese Drummers, Women of Yakudo Taiko.

³⁹ Michelle Milne, “Tsuku, Tsuku, Whisper, Rustle, Tap! Taiko Drumming, an Ancient Japanese Artform, is a Hit with Women,” *What a Nervy Girl! the thinking woman’s magazine*, November/December 2000, (Portland: Nervy Girl, 2000, accessed 9 August 2002); available from <http://www.spiritone.com/~rinehart/Taiko.html>; Internet.

kumi-daiko ensembles. I describe the history of these ensembles because these members are On-Yon Taiko's foremothers. It begins with Katari Taiko (Vancouver, 1979–), as the 'Mother Group' of Japanese Canadian kumi-daiko and one of the six Canadian families of kumi-daiko ensembles.⁴⁰ Some of the founding members of this ensemble are "politically conscious" women, who utilized kumi-daiko as a way to fight stereotypes of Asian women.⁴¹ They wrote a mandate that incorporates this politically-gendered perspective: "our goal is to develop a form of Asian Canadian culture that incorporates the following elements: discipline; physical strength and grace; non-sexism; musical creativity."⁴²

This focus changed the experience of music-making in the three interrelated processes of composition, performance and transmission, as nurtured in the formation of subsequent all-women kumi-daikos in Canada. Katari Taiko fostered this ideal in the groups they founded and supported such as: Sawagi Taiko, a seven-women ensemble (Vancouver, 1990–), and LOUD, a three-women ensemble (Vancouver, 1996–). Members of Wasabi Taiko (Toronto, 1985–1998?), originally a part of Katari Taiko formed a third all-women group: Raging Asian Women (Toronto, 1998–). The two other groups are : On-Yon Taiko and Women of Yakudo Taiko.

The formation of all-women ensembles in Canada began in 1990, when approximately eight women members of Katari Taiko came together to form Sawagi Taiko. The formation of North America's first all women kumi-daiko was due to an invitation to perform at the Michigan Womyn's Music Festival.⁴³ Sawagi Taiko use kumi-daiko as a vehicle to "show the power and creativity of Asian culture, particularly of Asian women" and to share it with their audiences.⁴⁴

⁴⁰ These six families are based on my analysis of Canadian kumi-daiko ensembles, as determined by the specific Japanese, American and Canadian sensei and kumi-daiko who trained them, and the particular kumi-daiko styles passed on to each of the kumi-daiko ensembles.

⁴¹ Shikuma, "Taiko and the Asian American Movement."

⁴² Katari Taiko, "The History of Katari Taiko," *Katari Taiko*, "Who We Are, The History of Katari Taiko, Katari Taiko Newsletter by Amy Lee and Chris Toda, Highlights of the Year by Nancy Lee, Acknowledgments, Performance Schedule, Past Performances, Collaborations, Contact," (accessed 15 June 2001), available from <http://www.shinnova.com/part/86-kt/kt10-e.htm>; Internet.

⁴³ Sawagi Taiko, *Sawagi Taiko, Vancouver, Canada*, "The History of Sawagi Taiko, Why We Play Taiko, Performance Schedule, Past Performances," [website], (accessed 15 June 2001); available from <http://www.shinnova.com/part/86-sawa/index.htm>; Internet.

⁴⁴ Ibid.

As such, they "incorporate everything from electric guitar to Chinese flute (dizi) into [their] music." Their creative process involves everyone: they work "together to deal with group issues ... [and] make ... decisions based on [their] discussions and take initiatives to contribute to the maintenance of the group."⁴⁵

Eileen Kage and Leslie Komori, members of both Katari Taiko and Sawagi Taiko, experimented with variations on a kumi-daiko ensemble. They joined with Frank Chickens in 1991 in the formation of Daisies on the Edge, a taiko and vocal group. Later in 1991, they formed Reijingu Horumonzu, another alternative taiko and movement group, which appears to have lasted into 1992. In 1996, they, together with Elaine Stef, formed LOUD, a taiko and electric guitar trio.⁴⁶ LOUD describe themselves as a "free-form genre-bending ensemble that reaches Asian and queer communities as well as receptive audiences at folk festivals, punk gigs, and German music halls." They fuse "electric guitar dynamics to thunderous taiko rhythms, with an occasional flute or accordion thrown in to keep listeners on their toes."⁴⁷

Raging Asian Women came from a different familial branch. In 1985, four Katari members moved to Toronto in 1985 and formed Wasabi Daiko (1985–1998?).⁴⁸ Thirteen years later in 1998, three women of Wasabi Daiko returned to Vancouver to form a new kumi-daiko: Raging Asian Women.⁴⁹ They formed this ensemble to break down gender, racial and social stereotypes and to celebrate cultural identities. As they reclaim their Asian and Asian-Canadian histories, they build "community ... and create role models of strong Asian

⁴⁵ "Me, Me, Me! - Sawagi Taiko keeping their own beat," *Jade Magazine*, (New York: Jade Magazine Inc., July–August 2001, accessed 15 June 2001), available from http://www.jademagazine.com/14me_sawagi.html; Internet.

⁴⁶ Eileen Kage, Leslie Komori and Elaine Stef, *LOUD*, "LOUD, Who Are LOUD?, Cd Info, Webcast Info, What Is Prisoner's Justice Day?, Upcoming Events, Selected Past Performances, Links, Contact," [website], (accessed 15 June 2001, 5 February 2003), available from <http://www.taikoelectric.com/index2.html>; Internet.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Raging Asian Women, *Raging Asian Women*, "Women, Who We Are, What We Do, Mission Statement, History of Taiko, Contact Us, Quotes, Past Performances, Gallery," [website], (accessed 21 November 2002, 5 February 2003), available from <http://www.taikogirls.ca/>; Internet. See also "Taiko Talk with the Asian Women Drummers," *Women's Studies Newsletter Online*, Fall Semester, Nov 12, 1999, (University of Guelph, accessed 21 November 2002); available from <http://www.uoguelph.ca/wstudies/newsnov99.htm>; Internet.

women through their high energy music and performance.”⁵⁰

The women of Oto-Wa Taiko followed in the footsteps of Sawagi Taiko when Porter invited them to perform at the Women's Voice's Festival in 1999 as On-Yon Taiko. This pattern continued in 2002, when the women of Yakudo Taiko joined in the festivities at the Women's Voices Festival.⁵¹

The general purpose of these Canadian all-women ensembles is to strengthen the perceptions of Japanese women and Japanese identity in Canada as they exhibit strength, power, leadership and creative musicality.

Kumi-daiko and the Promotion of Japanese Culture and Identity

Performing kumi-daiko is more than just playing various drums and percussion instruments. Learning about Japanese culture and instruments are integral to the art of kumi-daiko. Yet members of kumi-daiko ensembles do not limit this experience to Japanese ethnic people. Babyak reveals that Oto-Wa Taiko is open to not only Japanese members but also to anyone who keenly expresses a desire to be a member of kumi-daiko communities:

I think only one person is of Japanese background. ... Three people ... were born in Japan. The rest are Japanese Canadians born in Canada.... Now, we are incorporating people once again of non-Japanese background. Some of them are more Japanese than I am because they've lived there several years [and] do the JET [Japan Exchange and Teaching] program. You find a lot of people with a connection to Japan because they are interested in the culture, and thus [have] an interest in Taiko.⁵²

This is also true for most kumi-daiko ensembles in North America. Due to this perspective, members from other cultures change the dynamics of the processes of composition, performance and transmission through their presence .

Members learn about Japanese culture and the history of taiko and the art of kumi-daiko within their ensembles in programs that may last two or more years. They share that culture in workshops and conferences for interested individuals and other kumi-daiko ensembles as well as education programs for students. Babyak took workshops with Oto-Wa Taiko when she first moved to Ottawa in

⁵⁰ Raging Asian Women, *Raging Asian Women*.

⁵¹ Yakudo Taiko, *Yakudo Traditional Japanese Drummers*, “Home, History, Members, Taiko Lessons, Photo Album, Music, Performances, Contact,” [Website], (Toronto: accessed 15 June 2001, 5 February 2003); available from <http://www.yakudo.com/>; Internet.

⁵² Babyak, interview by author.

1994:

we were given an introduction to what Taiko is, about the philosophies of the importance of taking care of your equipment, the relation to nature that the drum represents.... After you master the [long-bodied] nagado ... drum, you move on into the timing elements, which is the sumo [a miniaturized nagado] and the [rope-tensioned] shime drums and then there is also the odaiko [a large drum] and the yokobue - the bamboo flute that we use. We have actually tried to set up a few lessons in how to do that."⁵³

At the same time, kumi-daiko ensembles combine and integrate features of other genres, approaches and cultures into this hybrid art form.⁵⁴

As kumi-daiko drummers redefine and re-enforce their Japanese cultural identity, they use different musical styles, genres, repertoires, performance practices, and aesthetics in assorted combinations.⁵⁵ These elements are determined by the notion of regionality, an importance characteristic that relates to Um's sub-culture of related genres.⁵⁶ For instance, specific uses of taiko and performance practices gained prominence through "Japanese families. One family would maintain the rhythm of their town, generation by generation over 400–500 years with the stick drum or taiko."⁵⁷ "Regional folk styles of taiko developed throughout Japan, tied to festivals and religious rites."⁵⁸ In this way, the drum united the community as it represented its heartbeat.⁵⁹ This aesthetic—the combination of community and taiko—continues to be present in kumi-daiko today.

⁵³ Babyak, interview by author.

⁵⁴ These features are discussed throughout the remainder of this chapter.

⁵⁵ Linda Fujie, "Japanese Taiko Drumming in International Performance: Converging Musical Ideas in the Search for Success on Stage," *The World of Music, Journal of the Department of Ethnomusicology*, Vol. 43, No. 2 + 3, ed. Max Peter Baumann, (Berlin: VWB - Verlag für Wissenschaft und Bildung, 2001) : 100.

⁵⁶ Hae-kyung Um, "Food for body and soul; Measuring the dialectics of performance - 2. A model for an analysis of performance," *Oideion; Performing arts online*. Issue 3, July 1999. [journal on-line]. Accessed 15 August 2002; available from <http://www.ias.nl/oideion/journal/issue03/index-i.html>; Internet.

⁵⁷ Harper, "Big Drums, Big Life."

⁵⁸ Fromatz, "Anything But Quiet."

⁵⁹ Stanley Hall, "KODO, The Japanese Heartbeat." *Modern Percussionist*. (March 1987) : 30.

Japanese music institutions continue in the promotion of this regional style of playing. Bruno Deschênes details the specificities and the process involved in this type of promotion:

When a school is created by a well-known musician, students become his followers and thus learn a technique and style of playing typical to that musician, and which differs from other schools of that instrument.... Schools always bear the name of their founders. When a musician brings a development of some sort in the playing of his instrument, he will create a school to promulgate his new or different style of playing. This will go as far as a student who disagrees with his master over some technical aspects. He might leave and create his own school according to the change in style he created.⁶⁰

This ideal holds true for kumi-daiko ensembles as kumi-daiko drummers follow particular styles.

Today, intracultural, intercultural and transcultural exchanges promote particular styles of performance. Japanese immigrants spread various forms of Japanese drumming throughout the United States and into Canada: "dojos, or schools, now represent generations after the first immigrants: first-generation issei, second-generation nisei, third-generation sansei and fourth-generation yonsei [as they] add their identities into the music."⁶¹ Japanese, American and Canadian sensei and ensembles give musical workshops and conferences to taiko ensembles to promote specific styles (Japanese styles, Tanaka style, Buddhist American style). People from Japan and around the world are invited to share their experiences and ideas at international conferences. Individuals and ensembles also return to Japan to learn the four basic styles from the original founders of kumi-daiko (e.g. Osuwa Daiko; Oedo Sukeroku; OndeKOza; Kodo).

On-Yon Taiko and Regional Kumi-daiko styles

Relationships between kumi-daiko ensembles reveal the interrelationship between the processes of performance and transmission within the context of the

⁶⁰ Bruno Deschênes, "Japanese Traditional Instrumental Music - An overview of solo and ensemble development," *Musical Traditions - The Magazine for Traditional Music Throughout the World*, (Montréal, Québec: Bruno Deschênes, Date last updated 27 December 2001, accessed 8 March 2002); available from <http://www.mustrad.org.uk/articles/japan.htm>; Internet.

⁶¹ Marian Liu, "Taiko's New Beat - Groups Add Flavor to Traditional Drumming," *The Mercury News*, (San Jose: Mercury News, 2002, posted Saturday August 24, 2002, accessed 3 October 2002); available from <http://www.bayarea.com/mld/mercurynews/2002/08/25/living/3929866.htm>; Internet.

wider society.⁶² For instance, On-Yon Taiko, as members of Oto-Wa Taiko, learned specific kumi-daiko styles from various groups. They play various styles as a result of training from Yakudo Taiko in Toronto, Soh Daiko in New York, Arashi Daiko in Montreal and Burlington Taiko in Burlington, Vermont.⁶³ These styles include the Osuwa (or Suwa) style, the Kodo style, the Tanaka style and the Buddhist taiko style. Babyak, a member of Oto-Wa Taiko since 1996, indicates that Oto-Wa Taiko is traditional in their approach. "We still have the traditional pieces and we just arrange it for the abilities of the people in our group. Just because some people are good at timing, some people are good at form..."⁶⁴ As such, Oto-Wa Taiko follow the "path" of Burlington Taiko, who follow the path of Tanaka and Oguchi. They share this approach with their beginner group Shin-Wa Taiko.⁶⁵

Canadian kumi-daiko is distinctive from American and Japanese kumi-daiko. As of 1994, "there is more movement, a choreographed sense of theatre," with degrees of variation from "group to group, even from period to period."⁶⁶ Four approaches—two Japanese and two American—are described in order to facilitate an understanding of genealogical and ethnocultural influences that On-Yon Taiko and Oto-Wa Taiko experience.

The Osuwa Style. The earliest style is the Osuwa (also called Suwa) kumi-daiko style, created by jazz drummer Oguchi.⁶⁷ With the combination of Japanese aesthetics and instrument with jazz rhythms, Oguchi "brought taiko from its village festival roots to the performing arts stage using a d'oyo [place of the path] philosophy."⁶⁸ This style is rigid, since he incorporated a "martial arts feel" into

⁶² Um, "Food for body and soul; Measuring the dialectics of performance - 2. A model for an analysis of performance."

⁶³ Oto-Wa Taiko, *Oto-Wa Taiko - Sound & Harmony - Japanese Drumming Group - Ottawa Canada*, [Website], (Ottawa, Ontario; last update: 23 September 2002, accessed 15 December 2002, 5 February 2003); available from http://www.shinnova.com/oto-wa_taiko/performances.htm; Internet.

⁶⁴ Babyak, interview by author.

⁶⁵ Oto-Wa Taiko, "2002 Performances," *Oto-Wa Taiko - Sound & Harmony - Japanese Drumming Group - Ottawa Canada*.

⁶⁶ Kobayashi, "Heartbeat in the Diaspora Taiko and Community" : 25.

⁶⁷ Particulars were described at the beginning of the chapter (p. 27).

⁶⁸ Harper, "Big Drums, Big Life."

the music "taken from a militaristic tradition."⁶⁹ As such, he is considered the father of modern taiko: other kumi-daiko ensembles founded in Japan expanded on Oguchi's style.

The Kodo Style. The roles of the instruments in a kumi-daiko were expanded through Kodo's initiatives.⁷⁰ Particularly important are the three jazz rhythms played on the shime-daiko to create a steady pulse. They incorporate Japanese musical aesthetics such as *ma* and dynamism.⁷¹ Finally, performers develop taiko as a "visually dynamic art form" as they "dance, spin, switch drums, shout, even leap over their instruments. Their hand movements and positions add visual artistry. When a drummer pauses, it is always in a pose." Fundamentally, Kodo uses drumming to "communicate with any other people, regardless of differences in languages, customs, or religion."⁷²

The Tanaka Style. Tanaka, the sensei of San Francisco Taiko Dojo and the "father of Taiko" in North America, promotes the four original styles (Osuwa Daiko, Oedo Sukeroku, Ondekoza, Kodo) by focusing on the

spiritual and martial arts aspects of taiko drumming, ... [the] technique, ... [and the] discipline of mind and body in the spirit of respect and unity among the group. The ultimate goal is to achieve a state of unity between the spirit of the drummer and the spirit of the drum.⁷³

⁶⁹ Kobayashi, "Heartbeat in the Diaspora Taiko and Community": 25; Harper, "Big Drums, Big Life."

⁷⁰ These roles are clarified in "Influences: Drum Ensemble Influences: Kodô and Taiko" written by Goro-Goro, a San Diego Drum Ensemble. "Drum Ensemble Influences: Kodô and Taiko," *San Diego Drum Community - A website for drum groups, drum circles, drum instruction, suppliers, and event information for the San Diego area*, "Local Percussion Groups: San Diego Drum Groups - Goro Goro Drum Ensemble: San Diego Drum Ensemble," (Updated: May 28, 2002, accessed 25 September 2002); available from <http://members.cox.net/drum/goro05.htm>; Internet.

⁷¹ These terms are defined later in this chapter: Jazz rhythms in "Shime-daiko Positions and Ji-uchi (Backing Rhythms)," pp. 55–56; "Ma (Silence)," pp. 54–55, 58–60; "Rhythm and Dynamism," p. 59.

⁷² Hall, "KODO, The Japanese Heartbeat," 28, 30.

⁷³ Fromartz describes Tanaka as the founder of taiko in the United States. "Anything But Quiet"; Shikuma describes him as the father of taiko in North America. "A Taiko Primer," *Seattle Kokon Taiko* (Seattle, W.A., accessed 14 August, 2002); available from <http://www.seattlekokontaiko.org/SKTTaikoPrimer.html>; Internet. The quote is by Celeste Heiter, "The Echo

He defines taiko elements as fundamental aspects of his philosophical approach.

Karada: discipline of body strength, power, and stamina

Kokoro: discipline of mind, self control, and spirit

Waza: Musical skills, physical expressions, and rhythm expression [of the body], and rhythm [in the music]

Rei: Communications, manners, courtesy, respect, harmony, language, and unity of spirit.

... these are the basic elements of taiko and cannot stand separately. They must come together as one unit.⁷⁴

The Japanese American Buddhist style. The taiko ensembles affiliated with Buddhist churches, such as Kinnara Taiko founded by George Abe, incorporate kumi-daiko as part of dharma entertainment.⁷⁵ The result is a “uniquely American hybridic - Japanese American Buddhist taiko.”⁷⁶ Reverend Arthur Takemoto describes the characteristics of this hybrid form:

The uniqueness of Buddhist taiko comes from its being developed by Japanese American Jodo Shinshu Buddhists, inculcating the Japanese, Indian, American Indian, and Afro-American influences into its pieces. Because of this background, Buddhist Taiko is quite different from Matsuri Taiko (Festival Taiko) that is commonly practiced in Japan.⁷⁷

The ability of the Japanese people to adopt and adapt intracultural, intercultural and transcultural approaches and uses of instruments is a common thread that joins the present with the past (as noted in an earlier discussion on Japanese identity and taiko drums).

of Ancient Drumbeats,” *Explore the Cultures of Asia - ThingsAsian.com*, (Global Directions, Inc., 25 Sep 2001 accessed 25 October 2001. Originally available from http://www.thingsasian.com/goto_article/article.1347.html; Internet. No longer accessible.

⁷⁴ San Francisco Taiko Dojo, “San Francisco Taiko Dojo - 4 Core Elements Practiced at Taiko Dojo,” *Grand Master Seiichi Tanaka and Taiko Dojo*, (San Francisco: San Francisco Taiko Dojo, 2003, accessed 7 August 2003); available from <http://www.taikodojo.org/pages/school.htm>; Internet.

⁷⁵ Asai, “Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States,” *Selected Reports in Ethnomusicology*, (Vol. 6, 1985); “Japanese Music,” “Transformations of Tradition: Three Generations of Japanese American Music Making.”

⁷⁶ Rolling Thunder, “Overview and History.”

⁷⁷ Arthur Takemoto, Rev., “Buddhist Taiko.” *Hou-u: Dharma Rain*, Vol. 1, No. 2, (Vista, CA: Vista Buddhist Temple, 1997, accessed 18 March 2002); available from http://www.vbtemple.org/dharmarain/dr12_tai.htm; Internet.

The sound of the taiko became “the manifestation of the voice of the Buddha.”⁷⁸ The drum, specifically identified as the voice of the Buddha, is called a “Ho-ko” or a “Dharma Drum.” As such, the drum

becomes the Buddha, the true reality of Namo Amida Butsu or the calling name of Amida Buddha that sounds throughout the ten directions of the Universe. The drummer becomes part of the Sangha or the body of “players” ... [who] hear Namo Amida Butsu together. The *bachi*, or sticks used to hit the drum, becomes the Dharma or the link between the realm of enlightenment and the human realm of birth and death.⁷⁹

A revival of traditional Hōraku performing arts during the late 1960s became significant to young Japanese Americans and Canadians, especially since hōraku effectively teaches Buddhist ideas.⁸⁰

Japanese, American and Canadian founders successfully recombine Japanese traditions and elements with American musical styles such as jazz into kumi-daiko, making it a “hybridic musical phenomenon.”⁸¹ Although kumi-daiko is influenced by intracultural, intercultural and transcultural exchanges affecting the role of women and the notion of Japanese identity, it reflects a Japanese identity as it exhibits and follows Japanese traditions and a Japanese standpoint. The proper elements of taiko—karada, kokoro, rei and waza—are integral to an understanding of music making in kumi-daiko ensembles. These elements actualize the three interrelated processes of composition, performance and transmission, linked with the use of related genres, and experienced as products of Japanese culture and the wider society. As such, these elements are discussed in relation to “Hiryu Sandan Gaeshi,” the last song On-Yon Taiko performed at the Women’s Voices Festival.

⁷⁸ Specific percussion instruments include a large Temple bell or gong, a smaller, flatter, brass gong called a sawari and a taiko ornately decorated on a stand. In shrines or temples the nagado-daiko is called the miya-daiko.

⁷⁹ Arthur Takemoto, Rev., “Buddhist Taiko.”

⁸⁰ Asai, “Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States,” : 164, 171.

⁸¹ Ibid., 166, 171. Jazz elements are described in “Appendix 1- African, European and African-American Music Styles” (pp. 137–138).

Elements of Taiko

It is important to approach the performance of Japanese music in a specific manner: "it is not just what you play but how you play it."⁸² Babyak indicates that there is a philosophy for "playing taiko ... [that] involves all your senses." This taiko

philosophy incorporates your physical body ... [and] your mind.... You're thinking about rhythm, ... timing, ... movement, hitting this drum.... You may not be thinking consciously about all the elements at one time, but you're playing from your heart too. You feel it [and] you want to show the energy to the audience. ... You are ... creating a connection with the audience as well as playing it.⁸³

Tanaka and the San Francisco Taiko Dojo elaborate on the aesthetics of taiko music by describing the philosophy of taiko through four crucial elements: karada, kokoro, rei, waza. Since I find a strong dojo connection between Oguchi, Tanaka and Oto-Wa Taiko through Burlington Taiko, I conclude that On-Yon Taiko applies the same aesthetics as articulated in these elements in their approach to kumi-daiko and in their performances. Deconstructing the videos of the performance of On-Yon Taiko at the Women's Voices Festival, using the elements of taiko, reveal examples of these principles.

Karada, Kamae and Kata. Karada (lit. "body") emphasizes the discipline of body that is needed to build physical strength, power and endurance.⁸⁴ In Japanese kumi-daiko ensembles, such as Kodo, taiko players are required to undergo rigorous physical training to build strength, endurance and coordination that enable them to execute and synchronize demanding, intricate and sometimes exaggerated movements.⁸⁵ These exaggerated and extreme movements are used to "generate sonorous tones and seeks to connect one to the next in a coherent,

⁸² William P. Malm, "Practical Approaches to Japanese Music," [from Centre for Japanese Studies *Occasional Papers*, No. 9, (University of Michigan Press, 1965), 95–104], *Readings in Ethnomusicology Selected and with an Introduction and Comments*, ed. David P. McAllester, (New York; Londong: Johnson Reprint Corporation, 1971), 361.

⁸³ Babyak, interview with author.

⁸⁴ San Francisco Taiko Dojo, "San Francisco Taiko Dojo - 4 Core Elements Practiced at Taiko Dojo."

⁸⁵ Hall, "KODO: The Japanese Heartbeat"; Terry O'Mahoney, "Kodo Japanese Taiko Masters," *Percussive Notes - The official journal of the Percussive Arts Society*, Vol. 36, No. 1 (February 1998) : 7.

logical phrase.”⁸⁶ Babyak reveals Oto-Wa Taiko and On-Yon Taiko's approach. “There are groups in Japan that do [a] 10K run, but we don't do that in our practice time.... It would really help if you do have a fitness program on your own time, but we don't require it.”⁸⁷

Modern kumi-daiko gestures and movements are related to various martial art genres such as karate, ninjutsu, kendo and aikido. Borrowing from related genres is one of the features in Um's model.⁸⁸ These gestures and movements involve basic stylized poses, stances and body alignments called kamae. One basic pose occurs when an artist actively waits, kneeling, with her legs folded underneath and her hands resting on her thighs: this stance is called a seiza. Members of On-Yon Taiko position themselves in this manner in “Hiryu Sandan Gaeshi”: one is near the gong (behind a nagado-daiko) and two are on either side of the odaiko on the X-dai (drum stand) (see picture on Thesis CD: image 4 [Img04-OYT-HSG-Jo-1-a.gif]). Alternately in other pieces, there are specific positions for different size drums and for the different stands used for particular drums.

Kata (literally “form”) refers to the choreography of a sequence of kamae, involving the fluid coordination of powerful arm, head, eye and body movements.⁸⁹ Kata, as established by a particular piece or a particular group, is preserved through oral traditions.⁹⁰ Yet, Linda Fujie notes that kumi-daiko artists take “only a rhythmic pattern from that local drum tradition and developed from

⁸⁶ Ian Cleworth, “Taiko and the Art of Percussion Maintenance,” *Sounds Australian, the Journal of the Australian Music Centre*, “Cross-fertilisation/influential intersections,” Vol. 15 (1997) : 2. Available from <http://www.amcoz.com.au/pdfs/jnl5002.pdf>; Internet.

⁸⁷ Babyak, interview by author.

⁸⁸ Um, “Food for body and soul; Measuring the dialectics of performance - 2. A model for an analysis of performance.”

⁸⁹ Asai, “Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States” : 165; Luke Witman, “Japanese musicians to beat the crowd to Bolton,” *The Kenyon Collegian*, (Gambier, Ohio: February 24, 2001, accessed 12 September 2002); available from <http://www2.kenyon.edu/orgs/Collegian/web/24February2001/arts-6.htm>; Internet.

⁹⁰ Particular pieces include Miyake-daiko, Midare-uchi. On-Yon Taiko performed five pieces that fall in this category: “Ogi Matsuri Daiko,” “Ashura,” “Hachijo,” “Yatai Bayashi,” Miyake.”

that a longer piece of music and visual entertainment.”⁹¹ Various katas relating to a particular group include Osuwa Daiko, Oedo Sukeroku Daiko, Kodo, San Francisco Taiko Dojo, San Jose Taiko and New York Soh Daiko.

Kokoro, Ki, Kiai and Kakegoe. Kokoro (lit. “mind,” “heart,” “spirit,” “soul”) is an attitude, a way, a path, a discipline and a practice involving an open mind, heart, spirit and soul that strives for perfection, involving self-control and “continuous improvement.”⁹² In other words, kokoro “embraces responsibility to one’s self [self-control] and to the group by placing specific demands on each playing involving rigorous physical regimen and aerobic conditioning that leads to a liberation of their inner spirit and the realization of their true abilities.”⁹³ Babyak shares how this occurs as they gather together at the end of their practices:

when you bend down, your legs are basically straight, you’re just stretching your back and your body and you’re ... taking energy from the earth. That’s how we envision it and when you breathe in, you breathe in through your nose and you’re just taking that energy and bringing it up and you can visualize that you’re like a tree ... which is ... really just a Taiko to us. So, you hold your breath and then you slowly let your breath out, you come back down to the earth, ... breathe away from the earth and give it back to the earth. This is ... what we feel we’re doing with Taiko in a lot of ways, because we’ve taken from the earth with our drums but now we’ve given back with our music. That’s our philosophy.⁹⁴

Cleworth reveals the connection of this “approach of the taiko player ... [with] Japanese Zen concepts of meditation, rigour and ritual.”⁹⁵ These concepts reveal how different sub-cultures of related genres affect the way performers play their songs: “one should try to embody the essence of the spirit of the song and

⁹¹ Fujie, “Japanese Taiko Drumming in International Performance: Converging Musical Ideas in the Search for Success on Stage,” 99.

⁹² San Francisco Taiko Dojo, “San Francisco Taiko Dojo - 4 Core Elements Practiced at Taiko Dojo”; Witman, “Japanese musicians to beat the crowd to Bolton.”

⁹³ San Jose Taiko, “Performing Ensemble, Program, Program Notes, San Jose Taiko,” *2002 Winter Program Notes*, (accessed 18 August, 2002); available from <http://www.taiko.org/pressinfo/2002WinterProgramNotes.doc>; Internet.

⁹⁴ Babyak, Interview by author.

⁹⁵ Cleworth, “Taiko and the Art of Percussion Maintenance,” 2.

approach the playing of that piece with that essence.”⁹⁶

The practice of kokoro encompasses the development of ki, which is also practiced in the martial arts (e.g., aikido, karate). Ki has many meanings: “energy”; “vitality”; “the drummer’s commitment to a ‘whole body’ experience.” Other meanings include “air,” “vitality,” “spirit,” “breath,” “atmosphere” and “convection.” Witman describes ki as the “life force and spiritual unity of the mind and body.”⁹⁷ In other words, the way of ki engages the dynamism of mind and body coordination as developed through breathing, concentration and expansion exercises or meditations, a process that can also be applied to daily life. This “whole body experience,” embodying the mind, heart, spirit and soul, is seen as part of “the life energy force of the universe.”⁹⁸

Evidence of ki can be found in: facial expression, kiai (powerful yells to encourage self and others), the energy generated by a drummer when playing, the focus a drummer carries into performance, and whether the energy flowing from drummer to drummer draws the listener into the music.⁹⁹

This emanating energy is a “harmony of opposites” that flows between the sensei and the deshi (student), between performers and between performers and audience members: “opposite sounds yet complementary.... Just like the syncopated beats of two taiko drummers.”¹⁰⁰

Kiai is an important aspect of ki. Kiai is defined as a “spirit breath,” a shout, a yell, and as a vocalization. A powerful kiai, emitted from the hara (abdomen) channels and releases the ki.¹⁰¹ Babyak describes kiai:

⁹⁶ Rolling Thunder, “Taiko FAQ,” *The Rolling Thunder Taiko Resource*, (Rolling Thunder, 1996–2000, accessed 18 March 2002); available from <http://www.taiko.com/resource/history/faq.html>; Internet.

⁹⁷ Witman, “Japanese musicians to beat the crowd to Bolton.”

⁹⁸ Bengt Lindblad, *Secrets of Aikido - A New Jersey Ki Society training manual*, Volume 1, (1990–1992), Html Version, (Riverton, N.J.: New Jersey Ki Society, 1999–2000, accessed 25 November 2002); available from <http://www.geocities.com/Tokyo/Dojo/1804/soa1/soa1.html>; Internet.

⁹⁹ Hinode Taiko, “Getting Into Taiko.” *Hinode Taiko - the energy of rising sun drums*, [Web site], (Winnipeg: Hinode Taiko, 2001, accessed 15 June 2001, 5 February, 2003); available from http://www.hinode.mb.ca/get_into_taiko.html; Internet.

¹⁰⁰ Cleworth, “Taiko and the Art of Percussion Maintenance,” 4.

¹⁰¹ San Jose Taiko, “Performing Ensemble, Program, Program Notes, San Jose Taiko.”

when you hear the kiai, people are encouraging you. It also ... helps your timing [so] that when you have a rest, you'll say 'Hap Doh' and then you'll play.... You are yelling from your diaphragm ... trying to take the sound from down inside you as opposed to just doing it from your throat. You're ... giving energy when you do it.... I find it a positive way to encourage one another...

Babyak notes that the members of On-Yon Taiko emit kiai "anytime [they] want to," especially "when there is a rest" in the song.¹⁰²

Certain vocalizations are identified as kakegoe (shouts, calls). As noted earlier, kakegoe is rooted in Noh theatre, another related genre.¹⁰³ Asai notes that these vocalizations are an integral part of taiko works. "These shouts ... generally have no meaning although actual words can be incorporated to convey an idea or mood of a piece. The more familiar kakegoe are: Sho!; Yo!; Iyo!; Sore!; Korakora!; Korasho!; Hai! [Yes!; Now!]; Ha!" Kakegoe mark time, accent musical phrases, signal pattern changes or shifts in rhythm, cue endings or encourage solo performances.¹⁰⁴

Kakegoe is a common feature in On-Yon Taiko's performances. Examples found in "Hiryu Sandan Gaeshi" corroborate the uses of kakegoe as listed by Asai. An example of a kakegoe accenting musical phrases is found in the section that introduces the three calls to the dragon gods. After one On-Yon Taiko member introduces a steady rhythm using clappers, a nagado drummer begins a rhythmic pattern with a kakegoe (Ha!); this pattern is played three times (view video excerpt on Thesis CD: excerpt 3 [Exc03-OYT-HSG-Ha-1.mpg]). Another kakegoe signals a pattern change and a shift in rhythm emphasized by an intricate choreographed arm movement at the end of the first and second calls. This kakegoe, "Yoi Sore Tenka Shofuku Sokusai Enmei," is taken from a Shinto norito [prayer] from the Osuwa Grand Shrine, a different related genre. It represents a "request for benediction and protection against mischief ... [and] a prayer for a long and healthy life."¹⁰⁵ (The video excerpt on the Thesis CD

¹⁰² Babyak, interview by author.

¹⁰³ Leong, "Interview with Kenny Endo," *The Rolling Thunder Taiko Resource*, (Rolling Thunder, 1996–2000, accessed 18 March 2002); available from http://www.taiko.com/resource/news/inter_kennyendo_022098.html; Internet. Malm, *Japanese Music and Musical Instruments*, (Rutland, Vermont; Tokyo, Japan: Charles E. Tuttle Company, 1959), 127.

¹⁰⁴ Asai, "Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States" : 168.

¹⁰⁵ Tentekko Taiko, "Program Description," *Tentekko Taiko - japanisches Trommeln - Japanese Drumming*, (Ratingen, Germany: accessed 15 December 2002); available from http://www.kuenstleragentur-karinkaiser.de/tte_pgm.htm; Internet.

includes drumming motives before and after this kakegoe: excerpt 4 [Exc04-OYT-HSG-Ha-2-mni.mpg].) In the climactic endings of "Hiryu Sandan Gaeshi," the drummers pause and then voice a long kakagoe sound as they cross their arms in front of their bodies and raise them upward with bachi pointing upward. They complete the kata by hitting the drums for the last time and returning their arms to an upward position as they end the piece (view video excerpt on Thesis CD: excerpt 6 [Exc06-OYT-HSG-Kyu.mpg]). As I contemplate these three examples of kakegoe, I surmise that they represent the norito and the kumi-daiko rhythms and patterns reinforce and extend the meaning of the original prayer.

Rei. Rei (lit. "bow") symbolizes the ability to communicate a unity of spirit (taikodojo) and harmony through manners, courtesy, respect and language.¹⁰⁶ This form of communication is a local/regional product of Japan. This focus is especially visible in the relationship between the sensei and the deshi. "In the West the teacher is primarily a guide towards the spirit of the music, whereas a traditional Japanese teacher is more a guide into a ritual whose goals may differ for different students; some may be musical, some technical, and some spiritual."¹⁰⁷ In a rehearsal influenced by Japanese culture, effective communication, as established and maintained in teaching and rehearsal periods, helps kumi-daiko members to understand "one's role within the group and the relationship between oneself and the other ... in the instrument part the player performs.... It is the spirit in which each of these tasks is performed that is the key to achieving a high level of musicianship."¹⁰⁸

This approach is communicated "from the first bow of respect upon entering until the final group bow at the end..."¹⁰⁹ Babyak outlines a rehearsal: "Our Taiko practice starts with warm up, has some drills, then we practice our pieces and we sometimes introduce a new piece and then we do a cool down. So it's...usually a three-hour process." At the end of the warm-ups, "we say 'Onagai shima!', which ... means 'I'm now ready to start the class'." Babyak describes the approach they use, when they gather together at the end of their practices. After doing the cool down described previously (in "Kokoro, Ki, Kiai and Kakegoe," pp. 47–50), the ensemble concludes the rehearsal by "saying 'Arigato gozaimasu!'"

¹⁰⁶ San Francisco Taiko Dojo, "San Francisco Taiko Dojo."

¹⁰⁷ Malm, *Six Hidden Views of Japanese Music*, (Berkeley; Los Angeles; London: University of California Press, 1986), 25–26.

¹⁰⁸ Cleworth, "Taiko and the Art of Percussion Maintenance," 3.

¹⁰⁹ Milne, "Tsuku, Tsuku, Whisper, Rustle, Tap! Taiko Drumming, an Ancient Japanese Artform, is a Hit with Women."

which means thank you very much," a sentiment directed to everyone and everything everywhere.¹¹⁰

Waza. The basic meaning for waza in Japanese martial arts is "technique." Heiter describes waza as "action."¹¹¹ Tanaka expands the definition to reflect the relationship taiko has with music by including musical skills needed to play the instruments, rhythm as part of the music skills, the physical expressions including facial expressions and expressions of rhythm in the body.¹¹² Basically, musicianship in kumi-daiko music involves various techniques. Generally, music techniques for kumi-daiko ensembles involve various aspects: thorough understanding and control of the mechanics of taiko; comprehension of the social-cultural background of the music and how it affects the sound, structure and artistic intent; the use of kuchi-showa to learn rhythmic patterns; the use of ma.¹¹³ The actualization of these aspects as music techniques reflect the influences of related genres involving martial arts, spiritual concepts and Noh Theatre.

First, the drummer needs to learn the mechanics of taiko. Actually the word "mechanics" is misleading. The performers have a philosophical approach in the art of Japanese music which focuses on how the drummer plays in combination with the actual piece. This approach "is ritually and intellectually structured in such a way that its ultimate goal [for the mechanics] may be spiritual rather than musical."¹¹⁴ Japanese sensei in kumi-daiko ensembles teach deshi various instrumental skills that incorporate codified gestures and activities that are pertinent to kumi-daiko ensembles.¹¹⁵

These gestures and activities reveal the respect that the performer has for

¹¹⁰ Babyak, interview by author.

¹¹¹ Heiter, "The Echo of Ancient Drumbeats."

¹¹² San Francisco Taiko Dojo, "San Francisco Taiko Dojo."

¹¹³ These aspects relating to waza are defined in subsequent sections of this chapter.

¹¹⁴ Malm, *Six Hidden Views of Japanese Music*, 23–24.

¹¹⁵ These codified gestures and activities include: assembling the drum; picking up and holding the drum; choosing the correct dai (stand) for the drum; learning how to adjust the head tension in order to achieve the proper playing range; ascertaining the correct playing range of each drum; selecting the bachi compatible to the musical style and type of stroke used by the drummer; holding the bachi (drumstick) correctly; learning arm, wrist and hand positions to play various strokes in order to "achieve an accurate rhythm and tone"; connecting the various arm, wrist and hand positions. Malm, *Six Hidden Views of Japanese Music*, 27–28, 27, 29; Witman, "Japanese musicians to beat the crowd to Bolton."

herself, her audience, the instruments, and the music.¹¹⁶ For instance, the assumption of “playing positions with prescribed dignified movements shows a respect for the instruments,” and the act of “picking up the bachi (sticks) is done in such a way to give time to prepare one’s mind.”¹¹⁷ The kumi-daiko performers uses controlled motions similar to a kabuki or noh performer, to enter into “a totally beautiful artistic event ... at the moment it occurs.” Alternately, these motions “help to make the drummer feel beautiful.”¹¹⁸

This meaningful and artistic approach is evident in the performances by On-Yon Taiko. In the performances, the assumption movements vary, depending on the instrument, the song and the movements within the song. Although their songs contain many examples of their approach, I limit myself to two illustrations involving the odaiko performer in the introduction section of “Hiryu Sandan Gaeshi.” As this song begins, the women are in a kneeling position, one near the gong and two on either side of the drum on the X-dai, and one is standing beside the shime-daiko. While the first drummer crescendos a roll on the gong, the second drummer (with the drum on the X-dai to her left) gracefully rises from her waiting position and positions herself, her arms and her bachi in precise movements in preparation to hit the odaiko. The odaiko performer returns to this ready position three more times to complete the rhythmic pattern that incorporates the gong and the odaiko. After the gong and odaiko introduction, the odaiko performer eloquently returns to her kneeling position with bachi tips touching the ground, while the first drummer begins to play a jiuchi (the basic feel and meter of a taiko song) on the chappa (small hand cymbals). (Both of these examples are found in the video excerpt on the Thesis CD: excerpt 1 [Exc01-OYT-HSG-Jo-1.mpg].) Seeing these different illustrations bring the past into the present as these performers combine Japanese aesthetics with modern kumi-daiko movements.

Kata (Playing Positions) in “Hiryu Sandan Gaeshi”

While learning the basics, drummers become aware of the social-cultural background of the music and the way the instruments are used within kata (playing positions). Essentially, katas are critical elements in the “creation of a particular performance” since they involve technical and artistic knowledge and because they are fundamental expressions of performance practices and styles in

¹¹⁶ Malm, *Six Hidden Views of Japanese Music*, 26–30.

¹¹⁷ Cleworth, “Taiko and the Art of Percussion Maintenance,” 2.

¹¹⁸ Malm, *Six Hidden Views of Japanese Music*, 27.

kumi-daiko.¹¹⁹ Some positions are common; other katas reflect styles determined by the work or a group. Taiko artists use various katas to create different performances and sounds through the development of karada, kokoro, rei and waza.¹²⁰ This section describes the way the instruments are played, as dictated by the physical position of the instruments and the drum stands.

Basic information on the different types of drums, dai and bachi is necessary to understand the different katas used in "Hiryu Sandan Gaeshi" as performed by On-Yon Taiko.¹²¹ Dai and bachi sizes are dependant on size and type of drum and type of kata. There are two main types of drums in a kumi-daiko. Byou-daiko and byou uchi-daiko have nailed drum heads; an example is a nagado-daiko (view picture on Thesis CD: image 5 [Img05-OYT-nagado.gif]). Examples of the rope-tensioned, tunable drums include the shime-daiko and the okedo-daiko (view picture of a shime-daiko on Thesis CD: image 6 [Img06-OYT-shimedaiko.gif]). These drums are built in three basic sizes: odaiko (lit. "big, fat drum"), chudaiko (medium-sized drum) and kodaiko (small drum). This discussion will first describe the positions used for the various sizes of taiko: odaiko and chudaiko. Specific stances will be described as dictated by the type of drum and stand used.

Odaiko Positions. An odaiko holds great meaning for Babyak: "it symbolizes the sun or the moon. For Japan, that is kind of important, it's in their flag - the rising sun.... It's a neat symbol, ... a positive symbol."¹²² An uchite (drummer) usually

¹¹⁹ Um, "Food for body and soul; Measuring the dialectics of performance - 5. Research methods and instruments."

¹²⁰ Tanaka appears to be the first sensei to articulate the approach to kumi-daiko in this way: San Fransico Taiko Dojo, "San Fransico Taiko Dojo." Heiter and Paul Marshall discuss this approach in their articles: Heiter, "The Echo of Ancient Drumbeats"; Paul Marshall, compiler, "Taiko - Japanese Drumming," *Drum Dojo - The Percussionists' Resource*, compilers Stephen Gibson and Paul Marshall, (Drumdojo, 4 April 2001, accessed 10 August 2002); available from <http://www.drumdojo.com/world/taiko.htm>; Internet.

¹²¹ This discussion on stances, dai (stands) and bachi (sticks) is by no means comprehensive. Rather, most of the information regarding the positions held by drummers in the art of taiko came from two internet sources: "Taiko - Japanese drumming" compiled by Marshall and *Taiko And The Rolling Thunder Taiko Resource*. Dai and bachi descriptions are found in various sources: "Taiko Classification and Manufacturing" by Michael Gould; specific links in *Rolling Thunder - The Taiko Resource* such as "Taiko Drums," "Odaiko - The Big Drums," and the "Taiko Resource: Taiko Glossary."

¹²² Babyak, interview by author.

uses this large taiko to play the basic rhythm for each composition.¹²³ Some ensembles use a nagada-daiko in place of an odaiko. On-Yon Taiko follows this practice in various pieces such as "Hiryu Sandan Gaeshi" (see a nagado-daiko placed on an X-dai on the Thesis CD: image 4 [Img04-OYT-HSG-Jo-1-a.gif]).

Generally, the odaiko is positioned so that the lowest part of the playing surface on the head is at chest height. The uchite raises her arms to strike the odaiko with kashi (oak), hinoki (cypress) or matsu (pine) bachi (sticks), approximately two inches in diameter and eighteen inches in length.¹²⁴ In order to get the correct sound out of the drum, the uchite faces the odaiko in a standing position with one leg bent at the knee (usually the left) and the other stretched out behind her. Babyak describes the effects of this stance: "your legs are fairly stable, not parallel, just a little bit [with] one foot back from the other. Your hips are fairly stable." As a result, the uchite has the leverage to hit the odaiko and is able to maintain her balance (view video excerpt on Thesis CD: excerpt 1 [Exc01-OYT-HSG-Jo-1.mpg]). Babyak describes the effect of the odaiko: "When you play it, it's a big force. Because it's quite vertical, you can put a lot of power [into it].... It's played above your head and arms can get sore playing that way."¹²⁵

In another position, the odaiko is placed on an X-dai (stand) in a horizontal position (kagami uchi), with the two heads vertical to two players, one uchite plays the "o-uchi" (the main player; the "song" part of a taiko piece; melody) while the other plays the "ji-uchi" (the basic feel and meter of a taiko song; backing rhythm).¹²⁶ Two On-Yon Taiko drummers play the o-uchi and the ji-uchi on the odaiko in "Hiryu Sandan Gaeshi" (view video excerpt on Thesis CD: excerpt 2 [Exc02-OYT-HSG-Jo-2.mpg]). The uchite to the right of the odaiko rises from her kneeling position to a stand position with her back to the audience and the odaiko (actually the nagado-daiko) at shoulder level on the X-dai. After she raises her arms upward with her bachi pointing away, she bends her knees to lower her hips to knee level. She strikes the odaiko with long, slender and tapered bachi as she plays the "bounce" ji-uchi (a basic swing beat). The uchite to the left of the odaiko moves her bachi from their resting position. As she rises from her kneeling position, she prepares to strike the odaiko by pointing her thick bachi away from the odaiko. Ma (silence: su in Japanese) is part of the rhythmic pattern

¹²³ Asai, "Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States" : 167.

¹²⁴ Marshall, compiler, "Japanese Percussion - Taiko."

¹²⁵ Babyak, interview by author.

¹²⁶ Marshall, compiler, "Japanese Percussion - Taiko"; Hinode Taiko, "Getting Into Taiko."

that includes two sets of eighth notes (doko, su, doko, su [LR _ LR _]).¹²⁷ As the second uchite continues to play the o-uchi, the first uchite continues to support the “melody” with the ji-uchi (backing rhythm). This excerpt reveals how the processes of composition, performance and transmission, as aspects of the sub-culture of performing art, are interrelated.

Shime-daiko Positions and Ji-uchi (Backing Rhythms). Different positions use different dai (stands) with different sizes and types of shime-daiko: the small shime-daiko and the okedo-daiko. Like the sumo-daiko, both the shime-daiko and the okedo-daiko are used as a time keeper.¹²⁸ Various backing rhythms, known as ji-uchi, are used to stabilize pieces, as indicated in the Osuwa or Suwa style and in the Kodo style.¹²⁹ The ji-uchi is a fundamental aspect of kumi-daiko that emphasizes rhythms and reinforces tempos in the structure. These rhythms are adapted from jazz, a related genre. Due to this adaptation, these rhythms, as intercultural and transcultural exchanges, are the most obvious signs of hybridity. Three standard rhythms vary the steady pulse: straight duple beat (eighth or sixteenth notes); swing or bounce beat, also known as the bounce or swing ji-uchi (quarter note followed by an eighth note); horse rhythm (one eighth note and two sixteenth notes).¹³⁰ The bachi used for shime-daiko are sixteen inches long, generally made out of hoo (magnolia) or poplar and may be tapered.

Of the various dai used to position a shime-daiko, only two are discussed here that relate to the low and mounted positions. In the low position, the shime-daiko is mounted on a frame that is formed from a single length of solid wire about one centimetre thick. This frame places the taiko about twelve inches off the

¹²⁷ In this example, the two fast beats—doko—are of equal sound, and power, equivalent of two eighth notes. The first note is performed with the left hand, and the second note is played with the right hand. The silence—su—follows these two beats. The concepts noted here are discussed later in this chapter: ma (silence), pp. 58–59; kuchi-showa (the use of onomatopoeic syllables for oral transmission), pp. 57–58.

¹²⁸ Babyak, interview by author.

¹²⁹ Rolling Thunder, “Overview and History.” The ji-uchi can be performed on other taiko, as noted in the previous section (“Odaiko Positions,” pp. 53–55) and idophones such as the atarigane.

¹³⁰ Note the Jazz influence on the backing rhythms, especially the swing or bounce beat. Phil Pickering and Tatsumaki Taiko, *Tatsumaki Taiko's Homepage*, “Who We Are, Our History, Taiko Dictionary (Dictionary of Taiko Terminology), Taiko Lesson (Taiko Drum Lesson and Taiko Drumming Rudiments),” San Francisco: Phil Pickering and Tatsumaki Taiko, updated 20 May 2002, accessed 10 August 2002; available from <http://users.lmi.net/~taikousa/>; Internet. Rolling Thunder, “Taiko FAQ”.

floor and angled it towards the player. The uchite sits cross-legged in front of the drum to play it (view picture on Thesis CD: image 6 [Img06-OYT-shimedaiko.gif]). In the mounted position, the shime-daiko is placed on a cradle similar to that used by the okedo-daiko. Since the taiko is at the same height as the chudaiko (medium-sized nagado) and the okedo-daiko, the uchite takes a standing position to play the drum.

On-Yon Taiko drummers played the three ji-uchi in different songs, using the mounted position. In "Hiryu Sandan Gaeshi," an uchite plays the horse rhythm (one eighth note and two sixteenth notes) with some variations at different times within the introduction (view video excerpt on Thesis CD: excerpt 5 [Exc05-OYT-HSG-Ha-2-i.mpg]).

Using Um's Model to analyse "Hiryu Sandan Gaeshi"

These descriptions of kata reveal the various positions that are used in the different styles of kumi-daiko. Included in these descriptions are the ways ji-uchi (backing rhythm) is used as part of the compositional process. There are other characteristics of Japanese music that affect the way pieces are created such as sound, structural ideals and artistic intent. I examine these characteristics in order to ascertain if they are actually used in the same way or in different ways in kumi-daiko songs as performed by On-Yon-Taiko.

Variation through music and timbre. "The basic concept in most Japanese music is to get the maximum effect from the minimum amount of material."¹³¹ This musical approach, as a product of local/regional Japanese culture, affects the sound of the music lines and the timbre of the instruments. Although restraint and subtlety are important aspects of the music lines, changes occur at a microcosmic level through variations. An example of this approach is found in "Hiryu Sandan Gaeshi" (view video excerpt on Thesis CD: excerpt 1 [Exc01-OYT-HSG-Jo-1.mpg]): the opening rhythmic pattern involving the gong and the odaiko which is played eight times involving four variations.¹³² This pattern returns with a slightly different variation.¹³³ The use of a variety of instruments in "Hiryu Sandan Gaeshi" demonstrates how different timbres are combined: chappa (small

¹³¹ Malm, "Practical Approaches to Japanese Music," 354.

¹³² The combinations of the variations in the opening section of "Hiryu Sandan Gaeshi" exhibits a form based on minuscule repetitions: A [a a¹ a¹ a¹], A¹ [a² a³ a³ a³].

¹³³ This returning pattern is subtly different, but similar to A: A² [a, a¹, a¹, a⁴]

hand cymbals); hyooshigi (clappers); the use of slender bachi on one side of the odaiko; the use of thick bachi on the other side of the odaiko (view video excerpt on Thesis CD: excerpt 2 [Exc02-OYT-HSG-Jo-2.mpg]). This reveals the distinct voices of each of the instruments as integral to the sound ideal, and as such, "are meant to be heard."¹³⁴

Kuchi-showa. Taiko drummers learn these and other rhythms with the use of a music technique called kuchi-showa, a process of transmission that is also related to the process of performance. Traditionally, Japanese music is not written down but passed on verbally from sensei to deshi using a notational system known as the kuchi-showa. As a product of local/regional Japanese culture, kuchi-showa is also known as kuchi-shoga or kuchi-shoka "depending on the area of Japan or tradition you come from." Learning kuchi-showa—a series of onomatopoeic syllables—enables drummers to master various rhythmic patterns incorporating jazz rhythms: "if you can sing the kuchi-showa, then you will have no problem playing the passage on a taiko, even if you haven't touched a drum before."¹³⁵ For instance, the syllables "do-ko do-ko" denote a straight duple beat in an 8/8 meter played on the nagado-daiko with alternating drum strokes (RL RL). Note the example previously given under "Odaiko Positions" (pp. 54–55). Different syllables are used for the shime-daiko (te-ke te-ke or te-re te-re) and for the atarigane (bell-like instrument) (chi-ki chi-ki or chi-ri chi-ri).¹³⁶ With the use of kuchi-showa, the drummer is able to find the rhythm in their bodies and in the taiko patterns.¹³⁷

¹³⁴ Malm, "Practical Approaches to Japanese Music," 354.

¹³⁵ Rolling Thunder, "Learning Taiko," *The Rolling Thunder Taiko Resource*, ed. David Leong, (Rolling Thunder, 1996–2001, accessed 10 August 2002); available from <http://www.taiko.com/resource/learn.html>; Internet.

¹³⁶ Information on other rhythmic patterns is available in various sources by Asai, Rolling Thunder and Phil Pickering with Tatsumaki Taiko. Pickering lists sixteen different rhythmic patterns with kuchi-showa syllables, drum strokes and description. Asai, "Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States" : 163–72. Rolling Thunder, "Learning Taiko." Phil Pickering and Tatsumaki Taiko, *Tatsumaki Taiko's Homepage*, "Who We Are, Our History, Taiko Dictionary (Dictionary of Taiko Terminology), Taiko Lesson (Taiko Drum Lesson and Taiko Drumming Rudiments)." (San Francisco: Phil Pickering and Tatsumaki Taiko, updated 20 May 2002, accessed 10 August 2002); available from http://users.lmi.net/~taikousa/TS_homepage.html; Internet.

¹³⁷ Babyak illustrated this point by giving me a short lesson on the odeko, a type of byou-daiko.

Ma (Silence). (Su) is a kuchi-showa term that is used to indicate a silent beat. The meaning of ma—silence—is not limited to the notion of this silent beat. Rather, “the space between two events (two notes or beats on the drum, etc)” is ma.¹³⁸ Babyak indicates that ma “is just as important as the actual playing of the drum.”¹³⁹ It is also an expression of the importance of the active and dynamic nature of silence in Japanese culture and aesthetics. As such, ma is a product of local/regional Japanese culture. In music, ma is part of the mastery of rhythm and lyrical expression. A musician learns

to develop a sense of *ma* or silent beats. Rhythmic breathing by drummers is practiced for developing a sense of “ma” and learning to play in unison or in a synchronized manner. The accents of the patterns are important and unless one knows and “feels” the piece, there is a tendency to concentrate only on the played beats that would change the accents, and in essence, the entire feeling of the piece. Concentration on the silent beats of a pattern creates tension in a piece that is very effective and critical for performance (Kodani 1979:68).¹⁴⁰

In this way, ma is a “sensory space, which involves physical space as well as the space of time.”¹⁴¹ Listening to this sensory space reveals the elastic and elusive nature of ma as it creates an illusion of timelessness and suspense that reaches deep into our physical, emotional and mental senses.

Like kakegoe, ma is used in various ways to: create tension; signal pattern changes and shifts in rhythm; signal the end of a piece and create a climactic ending. The tension is striking between the gong strike and the odaiko beat in the introduction of “Hiryu Sandan Gaeshi” (view video excerpt on Thesis CD: excerpt 1 [Exc01-OYT-HSG-Jo-1.mpg]). On-Yon Taiko dramatically uses ma to signal pattern changes and shifts in rhythm when they complete the main section and prepared to conclude the piece (view the beginning of the video excerpt on Thesis CD: excerpt 6 [Exc06-OYT-HSG-Kyu.mpg]). Climactic endings incorporate ma to heighten the tension: in “Hiryu Sandan Gaeshi,” the climactic ending begins with a ma that introduces the last rhythmic phrase. After pausing, the nagado-daiko drummers cross their arms in front of their body and raise them upward with

¹³⁸ Rolling Thunder, “Taiko Resource: Taiko Glossary,” *The Rolling Thunder Taiko Resource*.

¹³⁹ Babyak, interview by author.

¹⁴⁰ Asai, “Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States” : 169.

¹⁴¹ Deschênes, “Japanese Traditional Instrumental Music - An overview of solo and ensemble development.”

bachi pointing upward as they vocalize a long kakagoe sound. After hitting the drums for the last time, they return their arms to an upward position (view later part of video excerpt on Thesis CD: excerpt 6 [Exc06-OYT-HSG-Kyu.mpg]). Although a ma was used in the concluding phrase of "Hiryu Sandan Gaeshi," generally, it is easier to find a ma as part of a rhythmic pattern and as a way to signal the end of a section (see description given under "Odaiko Positions," pp. 54–55). And like kakegoe, ma is an integral part of a kumi-daiko rhythmic melody.

Rhythm and Dynamism. The structural ideal of Japanese music, as a product of local/regional culture, involves three elements: melody, rhythm and dynamism. As such, dynamism contrasts with harmony, a Western element. This structural ideal is prevalent in instrumental ensembles used in kabuki theatre (kabuki-bayashi) and in instrumental ensembles (hayashi) used in Noh theatre and in Hogaku and Nagauta (forms of Japanese classical music). Kumi-daiko ensembles are similar to these ensembles due to the combination of drums, sometimes with the addition of flutes.¹⁴² Due to these influences, rhythm and dynamism are also aspects in the sub-culture of related genres.

Rhythm varies in traditional Japanese music due to the frequent use of "a rather elastic beat." As a result, Noh rhythm needs kakegoe as a "vital part of the musical structure as well as a distinctive coloristic device."¹⁴³ Even though kumi-daiko music is metronomic, kakegoe continues to be a vital element of kumi-daiko music, as shown in the examples given in the section on "Kokoro, Ki, Kiai and Kakegoe" (pp. 47–50).

Dynamism, as the other element of Japanese music, creates a "sense of motion and action" in Japanese works. As such, dynamism describes the way ji-uchi (back rhythm), in kumi-daiko ensembles, adds "color to the music" and creates "tension against the melodic line [o-uchi] which drives the melody forward to a goal at some cadence point."¹⁴⁴

Jo-ha-kyū. Structural ideals affect Japanese music on different levels influencing the structure of patterns, phrases, songs and dramas, especially in the procession of composition. In particular, "there is a special dependence on rhythm and tempo

¹⁴² Generally flutes are used in kumi-daiko ensembles including Oto-Wa Taiko. On-Yon Taiko did not use a flute in 2001.

¹⁴³ Malm, "Practical Approaches to Japanese Music," 360.

¹⁴⁴ Ibid.

to define the parts of a form and to give sense to the whole.”¹⁴⁵ Jo-ha-kyū, as a form and a principle, reveals how specific structural ideals are practiced. This form “progresses in time,” flowing from “jo” to “ha” to “kyū.”¹⁴⁶

“Hiryu Sandan Gaeshi” is structured in this way (view video on Thesis CD: excerpt 7 [Exc07-OYT-HSG.mpg]). “Jo,” defined as the introduction, conveys a “slow, perhaps tentative, introductory feeling”: this feeling is heard in the introduction.¹⁴⁷ “Ha” is summarized as a “development” by Deschênes, a “scattering” by Malm and a “breaking” (literal translation) by Holvik.¹⁴⁸ Holvik expands on his definition by describing “ha” as “the ‘unfolding’ of the form or the action.”¹⁴⁹ This occurs in the main section. After the introduction in this section, the “drummers call upon the dragon gods to help mankind by blessing them with ‘peace, prosperity, and fortune’.”¹⁵⁰ This call is played three times with microcosmic variations.¹⁵¹ The final section of Jo-ha-kyū is “kyū,” defined by Malm as “rushing,” and by Holvik as “urgency.” Holvik indicates that this “portion has greater speed and/or intensity.” In “Hiryu Sandan Gaeshi,” the shime-daiko drummer creates this intensity by changing the ji-uchi (backing rhythm) to a straight-duple beat. The nagado-daiko drummers use exaggerated arm movements

¹⁴⁵ Leonard C. Holvik, *Japanese Music - Another Tradition, Other Sounds*. ed. Jackson H. Bailey. (Richmond, Indiana: Earlham College, Institute for Education on Japan, 1990), 10.

¹⁴⁶ Deschênes, “Japanese Traditional Instrumental Music - An overview of solo and ensemble development.”

¹⁴⁷ On-Yon Taiko, “Hiryu Sandan Gaeshi,” *Women's Voices Festival*, videotaped by author, 20 July 2001, Ottawa, Ontario, Mpeg on Thesis CD [Exc07-OYT-HSG.mpg]. “Jo,” *Hiryu Sandan Gaeshi*, counter: 0:02–2:13. Although this introduction digresses to a faster section (1:04–1:53), it returns to the slow, tentative phrases (1:53–2:13).

¹⁴⁸ Deschênes, “Japanese Traditional Instrumental Music - An overview of solo and ensemble development”; Malm, “Practical Approaches to Japanese Music,” 356; Holvik, *Japanese Music - Another Tradition, Other Sounds*, 9.

¹⁴⁹ Holvik, *Japanese Music - Another Tradition, Other Sounds*, 9.

¹⁵⁰ Boo Littlefield, “Odaiko Shakes the Pews,” *The Phillipian Online*, Vol. CXXV, No. 6, (Friday, April 19th, 2002, accessed 19 June 2002); available from <http://www.phillipian.net/net/archives/2002-04-19/a-arts4.html>; Internet.

¹⁵¹ On-Yon Taiko, “Hiryu Sandan Gaeshi,” Mpeg on Thesis CD [Exc07-OYT-HSG.mpg]. “Ha - Introduction,” counter: 2:14–2:44; “Ha - drummer calls played three times,” counter: 2:45–3:45; 3:46–4:35; 4:36–5:14. The most obvious variation occurs in the third call with an increase in tempo.

and dramatic rhythms accented with kakegoe to conclude this piece.¹⁵² These descriptions reveal how the process of performance adds depth to the process of composition.

Artistic intent. Although On-Yon Taiko was not involved in the original composition process of “Hiryu Sandan Gaeshi,” they are involved in the artistic intent. Malm discusses the concept of artistic intent in relation to shamisen pieces and pieces performed by larger ensembles such as the nagauta group in the kabuki. Similarly, I find parallel situations within kumi-daiko ensembles. Basically, the original composer provides the framework such as the “general outline of the piece as seen in its form, text, and important melodic moments.”¹⁵³ Malm calls this composer the “‘first’ composer.” He emphasizes that the “original compositional process is generally not concerned with highly personal originality.”¹⁵⁴ Kikkawa indicates that “traditional Japanese method of composition is by addition.”¹⁵⁵ As such, addition is an aspect in the process of Japanese composition. When different guilds or dojos “perform” a piece, they subtly change the piece through “different rhythmic and even melodic interpretations,” and with “new orchestrations” ranging from “one singer and a shamisen in a concert hall” to a “full ensemble in a kabuki theater.”¹⁵⁶ Changes may involve a different construction of an instrument involving “special playing techniques.”¹⁵⁷ At that point, the “standards of performance” are determined and exacted through an appraisal of the performance of a particular ensemble, rather than the piece itself.¹⁵⁸ As such, Malm describes the arrangers as co-composers “in a communal creative effort.”¹⁵⁹ This process is recognized by attaching the names of the performers and/or kumi-daiko ensembles to the piece, rather than the

¹⁵² On-Yon Taiko, “Hiryu Sandan Gaeshi,” Mpeg on Thesis CD [Exc07-OYT-HSG. mpg], “Kyū,” counter: 5:15–5:57.

¹⁵³ Malm, “Practical Approaches to Japanese Music,” 363.

¹⁵⁴ Ibid., *Six Hidden Views of Japanese Music*, 49.

¹⁵⁵ Kikkawa Eishi, “The musical sense of the Japanese,” *Contemporary Music Review*, Vol. 1 (United Kingdom: Harwood Academic Publishers, 1987) : 94.

¹⁵⁶ Malm, *Six Hidden Views of Japanese Music*, 50–51.

¹⁵⁷ Malm, “Practical Approaches to Japanese Music,” 361.

¹⁵⁸ Ibid., 363.

¹⁵⁹ Ibid., *Six Hidden Views of Japanese Music*, 50–51.

composer, as is practiced in Western art music.¹⁶⁰

Oguchi, the originator of the kumi-daiko ensembles, reveals the process of composition in "Hiryu Sandan Gaeshi." As noted earlier, Oguchi merges an "excerpt from one of the shrine's norito, or ancient prayer" with an "adaptation of another Osuwa 'song' pattern called Enjoys" to formulate "Hiryu Sandan Gaeshi."¹⁶¹ Although not mentioned by Babyak, I speculate that this song was taught to Tanaka, who taught Burlington Taiko and Oto-Wa Taiko. This style was likely reinforced when Burlington Taiko gave workshops to Oto-Wa Taiko. Then On-Yon Taiko "arranged" the piece for their four members, appearing at the Women's Voices Festival. Babyak does note that they "do a lot of work in re-arranging pieces.... We will change the arrangement of the music, ... where people are or ... which way the drums are facing..."¹⁶² The stylistic conventions of these particular dojos actualize and reveal the interrelationship between the process of composition and transmission.

Babyak described the process that On-Yon Taiko used to develop their version of the pieces they performed at the Women's Voices Festival. "It was the first time we had really only performed with four people. Usually we have five or more. So we had to rearrange [the pieces] and place the drums so that they looked good to the audiences." Some elements, such as an odaiko solo are missing due to the size of the ensemble. "So in place of that, we added some movement.... You have to compromise and say, 'Since we're missing this element, let's add ... to fill in the time'."¹⁶³

After I analyzed the pieces performed by On-Yon Taiko, I shared them with Babyak. She expressed reservations about too much analysis. "It almost takes the magic away, especially since a lot of the movements are not fancy nor are the rhythms that difficult. But the coordination of the movement and rhythm [is] magical." She expands her explanation: "I am not sure if I want to reveal all our behind-the-scenes and set-ups. These are our personal arrangements and I am not sure I want them explained explicitly."¹⁶⁴ This perspective conforms with the Japanese ideals as described by Malm. Due to my respect for Babyak, I do not

¹⁶⁰ Malm, "Practical Approaches to Japanese Music," 361.

¹⁶¹ "Soh Daiko - Taiko Drum Ensemble," *LyricChord Discs*, (New York City: Lyrichord Discs Inc., 1991, accessed 1 October 2002); available from <http://www.lyrichord.com/refw/ref7410.html>; Internet.

¹⁶² Babyak, interview by author.

¹⁶³ Ibid.

¹⁶⁴ Ibid., Part 2, [e-mail to author], Tuesday, October 08, 2002, Ottawa, Ontario.

include detailed scores in this thesis.

The compositional practices of On-Yon Taiko reveal how a solid knowledge of the elements of taiko (karada, kokoro, rei and waza)—learned through specific dojos (schools, guilds, kumi-daiko ensembles)—affects and determines the ongoing communal compositional process. Yet, as the art of kumi-daiko spreads, confusion increases with respect to copyright issues, cultural properties, traditional songs and original compositions. *Rolling Thunder* clarifies these issues within the context of artistic intent by suggesting guidelines: get the Honzonkai's (preservation society's) blessing to perform a traditional piece as a matter of respect and tradition before changing the arrangement; if inspired by a previous composer, the arranger/composer should ensure that the new work is "substantially different from the original work."¹⁶⁵ These issues reveal the transcultural influence of Western standards and guidelines on kumi-daiko music.

Hybrid Elements in Kumi-daiko Ensembles.

At the beginning of this chapter, I note that Canadian (and American) kumi-daiko ensembles incorporate a hybrid compositional process that "successfully re-combines Japanese and American elements." Intracultural, intercultural and transcultural exchanges involving jazz elements used in various kumi-daiko works include rhythms, periods of improvisation and call-and-response segments.¹⁶⁶ Jazz elements combined with related genres reveal the dynamic hybrid nature of kumi-daiko ensembles and works. The influences of related genres are manifested through intracultural, intercultural and transcultural exchanges: regional practices; martial arts and technique; spiritual concepts including Zen practices and Shinto prayers; Noh theatre practices such as kakegoe and ensembles; music techniques that are particular to drum performance and musical approaches involving melody, rhythm and dynamism; the use of a "wide array of percussion instruments and rhythms" from other traditions and styles in modern kumi-daiko ensembles in order to blend tradition with interpretation.¹⁶⁷

¹⁶⁵ Rolling Thunder, "Taiko Resource: Taiko FAQ."

¹⁶⁶ Asai, "Hōraku: A Buddhist Tradition of Performing Arts and the Development of Taiko Drumming in the United States": 166, 171. These jazz elements are described in "Appendix 1 - African, European and African-American Music Styles" (pp. 137–138). Due to space restraints, I am not able to provide examples for all of these elements.

¹⁶⁷ Taikoza, "About Taikoza and the instruments," *Taikoza and East Winds Inc.*, (New York: Taikoza, 2002, accessed 20 August 2002); available from <http://www.taikoza.com/wsn1963.html>; Internet.

Products of local/regional culture reveal how Japanese aesthetics influence the interrelated processes of composition, performance and transmission: kumi-daiko as a form of communication; Japanese aesthetics that involve the use of variation through music and timbre, *ma*, rhythm and dynamism. Finally, the processes of composition, performance and transmission are influenced by: politically-gendered mandates; the acceptance of non-Japanese members; changed functions of music from religious to “pure entertainment”; changing musical roles of instruments and musicians; the use of various *katas* relating to specific instrumental positions; the use of compositional and performance forms such as *jo-ha-kyū*; conventions of particular *dojos*; the re-interpretation and recreation of composition elements through the implementation of addition; the use of transmission techniques such as *kuchi-showa* that enhance the processes of performance and composition.¹⁶⁸ As a result, these processes reveal the roles of bi-musicality and polymusicality in Japanese culture, showing how kumi-daiko is a hybrid ensemble and genre.

Most of these hybrid and traditional elements are found in “*Hiryu Sandan Gaeshi*.” For instance, jazz rhythms, used as a steady pulse, are incorporated within a Japanese musical form. More importantly, fundamental Japanese philosophies and value systems are embedded within the various layers of this newly composed work, revealing the reality of Japanese Americans and Canadians. Izumi explains this reality:

taiko players ... want ... to express what they [are], Japanese Americans or Japanese Canadians. Their music is hybridic, a fusion, which reflects the reality of Japanese Americans or Japanese Canadians, members of an ethnic minority in a dominantly Western society, different from the experiences of Japanese in Japan.¹⁶⁹

For Babyak, kumi-daiko is “a way to show off one element of Japanese culture.”¹⁷⁰

Summary

In this analysis, the reader may find it difficult to grasp a clear and concise sense of the adaptations and transformations expressed specifically by Babyak and On-Yon Taiko in the development of their music. This experience differs

¹⁶⁸ Ibid. Some of these elements are also discussed in the articles written by Asai.

¹⁶⁹ Izumi, “Reconsidering Ethnic Culture and Community: A Case Study on Japanese Canadian Taiko Drumming,” : 43–44.

¹⁷⁰ Babyak, interview by author.

dramatically from Western culture, where the development of music is studied within the context of musical periods, styles and composers as reference points. This is, however, one of the major differences with this group of women and with other kumi-daiko ensembles, because, rather than being explicit, the changes are implied; rather than being obvious, the adaptations and transformations are subtle; rather than being observable with clear-cut markers over time, the differences are covert. One learns more from them in the silences than one does from their speech. This is typical of the way of their culture.

I did learn specific aspects regarding Japanese aesthetics and musical approaches through a short yet intense study and through an analysis of the interview with Babyak. Kumi-daiko, as an art form and as a vibrant and transforming Japanese kumi-daiko community, influenced by Western perspectives and contemporary thought, provides opportunities and a context to explore changing gender roles, affecting roles of membership, as drummers and as leaders. At the same time, compositional styles and strategies involving distinct Japanese aesthetics and approaches continue to be promulgated.

It is obvious that this quest to understand and appreciate kumi-daiko as an art form and an ensemble is ongoing. Although I attempted to understand the musical styles and strategies used by Babyak and On-Yon Taiko through the interview with Babyak and through correspondence and supporting reference sources, I realize that my position as an etic researcher and observer, with a Western attitude and way of thinking and questioning, created more difficulties than they resolved. This initially limited my understanding, recognition and appreciation of the subtle and discreet nuances, codes and expressions used by Babyak to express her standpoint, her Japanese identity and the affects of hybrid influences. Western way of thinking also impacted on the understanding of gender issues as manifested in the development of kumi-daiko. As I experienced challenges in the endeavour to comprehend and recognize Japanese aesthetics through kumi-daiko, I gained a deeper appreciation of the wealth of knowledge inherent in Japanese culture, the adaptive and transformative abilities of Japanese people and the way women like Babyak and On-Yon Taiko experience and express their cultural identity.

Kumi-daiko is a performing art with the ability to impart values, convey customs, tell stories and reflect history by drawing "from the old" and developing "in new directions" within imbricating and intersecting cultural circles, as experienced in Canadian (and American) culture. Understanding and appreciating the experience of Japanese identity, as created through kumi-daiko, is greatly enhanced by the voices of Cathy Babyak and On-Yon Taiko. As the art of kumi-daiko preserves and develops Japanese, American and Canadian cultural aesthetics, it becomes a way to develop a "common ground of understanding and

respect between people of different" genders, ages, classes and ethnocultures.¹⁷¹

Japanese Canadians and Americans have turned the situation around and continue to create a distinct art form such as kumi-daiko that counteracts stereotypes, revealing a dynamic approach that includes space for physical strength and artistic sensitivity, a space for active motionlessness and for dynamic, furious yet concentrated movement, a space to genuinely appreciate the body as music combined with the ageless music of rhythm, a space for men and women. This art form reveals the creative ability of Japanese drummers, like women such as Babyak, to claim and reclaim their identity which had been taken from them, to make something that is uniquely theirs based on past practices and influences of the present. It reveals the respect they have for themselves, each other, their culture and their audience. This art form reveals the strength in their identity by the way they freely allow drummers—both men and women—of other cultures to take the dojo (path) by which they can experience and appreciate this art form and Japanese culture.

¹⁷¹ Shikuma, "Taiko and the Asian American Movement: A Modern Folk Art."

CHAPTER 4

SHIFTING CURRENTS:

SPIRIT WIND AND NORTH AMERICAN NATIVE MUSIC

MAKING MUSIC IN A STATE OF COMPLEMENTARITY AND TWINNESS

“Breath is life, and the intermingling of breaths is the purpose of good living.”¹ The intermingling of breaths is an integral symbol of Spirit Wind’s expression of life, relationships and community. Although their personal experiences are a result of converging and colliding cultures, Brenda MacIntyre and Zainab Amadahy refuse to hide in the liminal creases as described by Schechner. Rather, MacIntyre and Amadahy reveal how they live, adapt and continue to preserve their traditions within that space through the music they write and the way they live.

Spirit Wind and the Women’s Voices Festival

Their approaches became evident to me as I heard their voices and their words at the Women’s Voices Festival during a weekend in late July, 2001. After Spirit Wind sang the “Anduhyaun Honour Song” composed by MacIntyre, MacIntyre translated the meaning of Anduhyaun as “our home” and indicated that “during this weekend, this is our home. So I hope everyone is enjoying it!”² She verbalized what founder Melanie Porter and the other organizers had accomplished in creating a space, a home for all kinds of women to be free and carefree as they enjoyed the entertainment and the companionship of each other. Other songs composed by MacIntyre and sung by Spirit Wind included *Rhythm of Your Soul* and *The All-Direction Song*. They sang *In Honour of All Women* composed by Jani Lauzon to celebrate the different cycles in a woman’s life and *Wild Flower*, a woman’s song composed by Cree/African Barbara Linz. They shared community songs such as: a round dance beat song in the pow wow

¹ Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*, (Boston: Beacon Press, 1986, 1992), 56.

² Spirit Wind at Women’s Voices Festival, videotape by author, 21 July 2001, Ottawa, Ont., Videotape 3.

tradition composed in the 1940s; a men's healing song from the East Coast; the Pineridge Love Song, a song of love that espoused community values. Later I discovered that in preparation for their performance, MacIntyre and Amadahy performed a smudging ceremony where they blessed themselves, their instruments and their space and claiming all as sacred before and during their performance.³

On Sunday, they shared the main stage in a "Worldbeat Jam" with Afro-Nova Scotian activist, composer, singer and guitarist Faith Nolan and the "Voices of Africa," an all-women's a cappella and percussion ensemble from Philadelphia, Pennsylvania. In addition, Amadahy facilitated a workshop "Merging Spirituality and Activism with Spirit Wind" and MacIntyre led a sharing on the "Voice and Music with Spirit Wind" at another workshop. When I finally left the festival, I was deeply touched by the way Spirit Wind complemented and enhanced the celebration of women at the festival through their words, their songs and their actions.

The Early Music Life of Brenda MacIntyre and Zainab Amadahy

Spirit Wind's journey to this place and time was as a result of collisions and convergences of different cultural experiences. Through the use of Bruno Nettl's model, I am able to understand how and where these collisions and convergences occurred in the music lives of MacIntyre and Amadahy as children and as young adults. MacIntyre describes some of these elements as she reveals specific people who have influenced her music.

I've had so many musical influences throughout my lifetime.... I started out liking Shawn Cassidy (laughter) ... in the 70s ... and then ... Diana Ross and Whitney Houston.... For me I think Patty Labelle really, really does it for me. I saw her live one time and I heard her voice do what I now know to be harmonics and I had no idea what it was. It was just like "How does she do that? There are two voices and it's just her."... It was amazing to me and I got chills.⁴

Rhythm and Blues artist Patty Labelle continues to influence MacIntyre.

³ In a smudging ceremony I experienced with MacIntyre, she burned sweetgrass and each of us took the smoke into our hands and brushed it over our body and our instruments in order to cleanse our feelings, thoughts and spirits physically and spiritually in preparation for our music practice.

⁴ "Spirit Wind," *TV2*, [Television Broadcast], (Toronto, Ontario: 3 April 2002).

MacIntyre's first introduction to the stage was at an impromptu concert in a tiny bar in Lumby, British Columbia where she sang "a Fleetwood Mac song," "a Journey song," and some songs by Elvis. She began writing songs and singing various styles such as rap, reggae and dub poetry on stage and earned the stage name "Special Ice" (see figure 3).⁵ When discussing her compositional approach, she said: "I had to have a positive message.... Reggae let me do that because it's [a] very free form and you can do what you want." She did not do "slackness, ... swearing and talking about sex..." Rather, she was "always putting out ... a good message about peace or something to do with peace, harmony and love in all forms."⁶ Women appreciated the fact that MacIntyre broke gender and racial barriers in respect to her use of reggae.



Figure 3

People like it because I was different in the scene, because most of the people doing it were black men, and I was a non-black woman doing this. A lot of people liked it because I ... made them think they might be able to do it. A lot of the young women liked to see me up there and they'd come and compliment me afterwards and I could see that.⁷

Eventually, MacIntyre had an opportunity to debut a hit single "Non-Stopping Hip Hopping" in 1986, and second single, "Rock a Talk," on the Juno Award winning world beat CD *The Gathering* in 1992.⁸ In February 2002, MacIntyre returned to the public stage with this style of singing and has released R&B songs in her debut solo album, *Never Too Late*.⁹

Amadahy was exposed to African-American dance music and Latin music

⁵ Brenda MacIntyre, interview by author, 16 Sep 2001, Toronto, cassette, video tape.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.; Ibid., "Biography," *Canadian Songstress Brenda MacIntyre*, "Biography, Discography, News, Photo Gallery, Links, Spirit Wind, Contact," [website] (Toronto, Ont: Spirit Wind, accessed 12 June 2002); available from <http://spiritwindmusic.com/brenda/brendabio.html>; Internet.

⁹ Ibid.

as a child (see figure 4).¹⁰

I grew up in New York City ... in Latin and African-American neighbourhoods. So, I grew up with Latin music, a lot of it live because in the summer times, people would come out of the buildings and sit on, what we called, the stoop, and they would bring their bongos and congas and their guitars and they would just jam. It was just awesome.¹¹

Although she wanted to play the drums, she was not given the opportunity by her mother, possibly because she was a girl. Eventually Amadahy did play the drums when she began to sing in public “very, very late in life.”¹² Her first public performance was with a drumming group at a neighbourhood event.

It is evident, through an examination of the music lives of Amadahy and MacIntyre, that “the rhythms, timbres and tonalities of Black America” are among the primary influences in their early music lives. Scholars M. Bernal and Geraldine Finn identify these elements as key tenets that Western civilization appropriated from “black experiences and a black tradition of scholarship.”¹³ This is prime example of interculturalism and transculturalism as defined in Chapter 2.

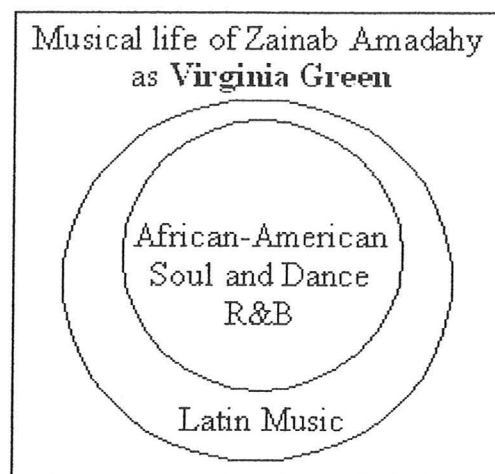


Figure 4

Discovering Their Indigenous Roots

Beverley Diamond and Robert Witmer describe Canada as a “space of struggle [where] perspective emphasizes deliberations over the boundaries and

¹⁰ See footnote 100 on page 88 to explain Amadahy's name Virginia Green.

¹¹ Zainab Amadahy, interview by author, 16 Sep 2001, Toronto, cassette, video tape.

¹² Ibid.

¹³ Linda Tuhiwai Smith mentions M. Bernal and this scholar's publication *Black Athena, The Afroasiatic Roots of Civilisation* (London: Vintage, 1991) in *Decolonizing Methodologies - Research and Indigenous Peoples*, (London; New York: Zed Books Ltd., 1999), 44, 56; Geraldine Finn discusses appropriation in “White Noise: Composition, Colonization, and Colour,” *Canadian University Music Review / Revue de musique des universités canadiennes*, No. 18/1, guest eds. James Deaville and Susan Fast, (Canadian University Music Society, 1997) : 83.

connotations of genres, intra-cultural negotiations of identity, and intercultural as well as diasporic recontextualization reinvention."¹⁴ The intracultural, intercultural and transcultural reinvention of African music into Jazz and blues and exchanges between North American native communities and mainstream culture occur within liminal, hybrid spaces.¹⁵ On a personal level, these women experience specific conflicts and convergences between native and mainstream cultures in their daily lives as they learn about their indigenous roots.

Although Amadahy learned about her roots with her family as a child, she continued her quest when she joined a women's drumming program. Amadahy formed a group with two other women to perform traditional songs for the community. "Then I joined another group after, [which] was a little more interested in branching outside of the community and we're still doing traditional and traditional style music, [and] contemporized traditional song."¹⁶ As Amadahy continued to listen to North American native music, she was influenced by Ulali, "a group of three native American women, who sing [in a] traditional style [and who] have awesome voices."¹⁷ The intracultural, intercultural and transcultural influences, in combination with her family history, continue to influence her music-making.

MacIntyre searched for her aboriginal history after her adopted parents died. She began her journey by learning about native history, beliefs and values, through Deborah Doxtator, her friends at the Native Students Association and her sister residents at the Aboriginal Healing Lodge in Toronto.¹⁸ At a debut performance for her Native women's community, she sang compositions that focus on this journey: "Lovebound," "This Voice" and "Spiders and Angels." She relayed the impact of this performance:

No experience in my career could equal the sense of belonging and joy that I felt after my performance. An inexpressible sense of spiritual communion lingered amongst myself

¹⁴ Beverley Diamond and Robert Witmer, "Introduction: Canadian Perspectives in Ethnomusicology," *Canadian University Music Review / Revue de musique des universités canadiennes*, No. 19/2, guest eds. Beverley Diamond and Robert Witmer, (Canadian University Music Society, 1997) : 3-4.

¹⁵ Some of these elements are discussed in "Appendix 1 - African, European and African-American Music Styles" (pp. 137-138).

¹⁶ Amadahy, interview by author.

¹⁷ Ibid..

¹⁸ MacIntyre, "Education From Within," *York Stories - Women in Higher Education*, ed.: The York Stories Collective, (Toronto: TSAR Publications, 2000), 239-40.

and my listeners, as if the spirit of each song had intimately bonded with each of us.¹⁹

This spiritual connectivity continues to be an intrinsic aspect of MacIntyre's compositional and performance strategies and styles. It is also an experiential realization of Um's discussion on the relationships of the artist and the audience where the "creation of a particular performance" is influenced through the interaction between the artist and the audience.²⁰

MacIntyre and Amadahy were introduced to each other through a mutual friend. Amadahy eventually heard the contemporary works that MacIntyre had composed. "I was just blown away by her voice.... Then I learned she had written the songs and that was just further evidence that I needed to know this woman better, if nothing else."²¹ MacIntyre continued the story: "we ended up singing together.... She introduced me to all the traditional songs I didn't already know from [the] sweat lodge."²² Eventually they got together and formed a partnership.

Amadahy described the type of music they sing:

When Brenda and I first started to get together, we were pretty well doing traditional music. Then she might do a solo of one of her pieces during the performance. But now we're evolving and we're fusing the two styles. We call our music ... 'world music,' because in the latest CD that we've done, we have Afro-Latin rhythms backing up lyrics in Mohawk, ...wailing...harmonies to the English-language lyrics.... The structure of a lot of songs, although they might be in English ... is Iroquois or ... Amishnawbe.... So it's fusion. It is fusing as many styles as we are familiar with.²³

MacIntyre and Amadahy have participated in various performances as a duo since 1999. They were featured in the episode "Breathing the Wind" from *Centre Stage Chronicles*.²⁴ They also had the opportunity to compose and perform

¹⁹ MacIntyre, "Women's Popular Song - Encounters with Spirit," AS/HUMA4740, [essay], [photocopy], (Toronto, Ontario: April 16, 1999), 6.

²⁰ Um, "Food for body and soul; Measuring the dialectics of performance - 5. Research methods and instruments."

²¹ Amadahy, interview by author.

²² MacIntyre learned various songs that were an important part of sweat lodge ceremonies. MacIntyre, interview by author.

²³ Amadahy, interview by author.

²⁴ Spirit Wind, "Breathing the Wind," *Centre Stage Chronicles: Chronicling Canada's multicultural talent*. 13 episodes. Sylvia Sweeney, director. Liberty Silver, host. (Elitha Peterson Productions, 2000).

a song for an Iranian film, *Where Angels Don't Fly*.²⁵ They performed at various community events both inside and outside the aboriginal community for housing co-ops, conferences, community centre conferences, or community centre events and various festivals such as the Women's Voices Festival and the Ottawa Festival.²⁶

Spirit Wind "made history as the first women's drum [group] to host a fifteen-year-old annual gathering" in April 2001 for Toronto's Traditional Awareness Gathering. The theme for this particular gathering was "Honouring Women."²⁷ Elders and traditional teachers from different parts of the world came to this elders' conference to present workshops and sessions. Arrangements were made for her to audition for the planning committee.²⁸ Although this 'new' awareness of gender equality appears to be caused by contemporary thought, a examination of the indigenous perspective as illustrated by Dumont, confirms that women are part of the network of complex and fluid relations, relations where roles can change.²⁹

Both MacIntyre and Amadahy describe how barriers were broken, their reactions to the experience and the reactions of the participants. MacIntyre indicated that in "powwow culture ... in Toronto," women were not allowed to "even think of singing at a powwow. Maybe in and around the powwow, but not as part of it."³⁰ Amadahy revealed that this conference "challenged a lot of people's notions about where women's drumming was and where it was supposed to be."³¹ For example, "traditionalists" felt that women should not sing and drum too.³² Alternately, "many women ... were so supportive of us being there and

²⁵ Amadahy, interview by author.

²⁶ Ibid.

²⁷ Ibid., "The Healing Power of Women's Voices," *Strong Women Stories: Native Vision and Community Survival*, (Toronto: Sumach Press, 2003), 147, 148; Ibid., interview by author.

²⁸ MacIntyre, interview by author.

²⁹ Gender roles in music are discussed further later in the chapter: "Musical Foremothers," pp. 76-87.

³⁰ MacIntyre, interview by author.

³¹ Amadahy, interview by author.

³² MacIntyre, interview by author.

were so happy to see us there.”³³ MacIntyre indicated that “it was really amazing. I really mark that as an awakening – a really powerful moment...”³⁴ Amadahy described it as a “wonderful experience, not just for the actual opportunity to sing but just because of the ground-breaking history...”³⁵

Amadahy described the struggles they experienced in realizing and expressing their indigenous identity on various levels: personal, family and clan.

Part of what we are trying to do is create more understanding across Turtle Island, of what our culture is about, and what our spirituality is about and how we are.... There are many questions people have.... There used to be a major complaint that native women won't come [to the event]: that was defined as a women's issue [and] was not being supported by native women.... And so I've tried to create a better understanding of who we are and what we are about and that we are heterogeneous, just like any other culture, any other community.... We're not monolithic but there are lots of different opinions and perspectives among the people.... They're walking on our ancestors, they're drinking our ancestors, they're enjoying the foods that our people cultivated since time immemorial, and they don't know the first thing about us.... So that's ... why we do what we do.³⁶

These philosophical differences contrast with Euroamerican ideals and deepen the invisibility they share with other natives in dominant Western culture.

There are various issues, concerns and influences woven throughout the biographical and musical histories of MacIntyre and Amadahy. These issues, concerns and influences lead to many questions. However, I limit my quest to the following queries: How do the philosophical differences influence the music of Turtle Island? What is the musical history of the indigenous people of Turtle Island? What is the role of women in music in Native American culture? How are they influenced by other cultures and musical styles? In order to answer these questions, this chapter is subdivided into the following sections: Spirituality and Relationships; Musical Foremothers; Spirit Wind and Aboriginal Identity; Making Music in a State of Complementarity and Twinness; Summary. Two songs are analyzed: “Love Peace Reflections” by MacIntyre; “Celebrating Red & Black” by Amadahy.

³³ Amadahy, interview by author.

³⁴ MacIntyre, interview by author.

³⁵ Amadahy, interview by author.

³⁶ Ibid.

Spirituality and Relationships

Spirit Wind's ideals and passion, their way of life and their approach in creating music speaks of spiritual relationships. Amadahy indicated that "in our culture, there was not [a] separation in spirituality and anything else we did. There was no separation of church and state, for example, like what we have in mainstream culture today. Everything is infused with spirituality."³⁷ MacIntyre and Amadahy acknowledge who their relations are: "the Creator, two-leggeds, four-leggeds, winged ones, rocks, trees, plants, ancestral and other spirits, four winds, Sky, Sun, Moon, Earth, Water and Thunders."³⁸ Amadahy explained the aboriginal understanding of all relationships (relations):

Basically what we believe is that life is circular. Everything in the natural world moves in circles. The sun rises in the east, sets in the west, the moon the same thing, all the heavenly bodies travel in circles or cycles sometimes. The cycle of birth and death which we see in life all around us. We are born, we live, and then we go back to the earth, and every living thing does this. This affects the view people take when they speak and sing.³⁹

Amadahy's explanation reveals the network of relationships experienced by MacIntyre and Amadahy: the relationship between their relations including each other, their families, communities and the cosmos; how these relationships are experienced daily and how this view is focused within their songs and their words. In turn, these relationships are a experiential realization of the two visual representations: one by Dumont; one by Diamond, Cronk and von Rosen as discussed in chapter 2.

MacIntyre states that "songs provide an access to 'All My Relations'."⁴⁰ Paula Gunn Allen expands on the role of the song within this relationship. "At base, every story, every song, every ceremony tells the Indian that each creature is part of a living whole and that all parts of that whole are related to one another by

³⁷ Amadahy, interview by author.

³⁸ MacIntyre describes her relations in her unpublished essay: "Our Songs - Our Medicine: Functions of Native North American Songs," HUMA4050B.03, [essay], [photocopy], (Toronto, Ontario: November 12, 1996), 1. Amadahy describes her relations on an earlier version of the Spirit Wind website: *Spirit Wind / Owelah'ta*, [website], (Toronto, Ontario: updated 14 November 2001, accessed 21 November 2001), available from <http://spiritwindmusic.com/bio.html>; Internet.

³⁹ Amadahy, interview by author.

⁴⁰ MacIntyre, "Our Songs - Our Medicine: Functions of Native North American Songs," 1.

virtue of their participation in the whole of being.”⁴¹ She elaborates on the way North American natives honour, embody, articulate and share these relationships.

The tribes seek—through song, ceremony, legend, sacred stories (myths), and tales—to embody, articulate, and share reality, to bring the isolated, private self into harmony and balance with this reality, to verbalize the sense of the majesty and reverent mystery of all things, and to actualize, in language, those truths that give to humanity its greatest significance and dignity.⁴²

As such, embodying, verbalizing and actualizing sacred legends, myths and tales in song reinforces and re-affirms the relationships that are at the centre of native ‘being.’ It also deepens the understanding of these relationships. These songs strike at what is at the heart of what it is to be native.

Musical Foremothers

Due to the nature of the rich cultural diversity within native communities and their histories, the musical roles of both men and women vary accordingly. Important conclusions drawn by Richard Keeling reveal the harmonious and respectful gender relationships between native men and women in musical practices “both in the past and in the transformations of more recent times...”⁴³ He emphasizes the need to realize that “intergender relations are often more complex and equivocal than they appear to be on the surface.”⁴⁴

Yet, in light of this, “purely historical circumstances have tended to obscure the musical activities of Indian women.”⁴⁵ J. Bryan Burton describes four

⁴¹ Paula Gunn Allen, *The Sacred Hoop - Recovering the Feminine in American Indian Traditions*, (Boston: Beacon Press, 1986, 1992), 60.

⁴² *Ibid.*, 55.

⁴³ Richard Keeling, “Epilogue,” *Women in North American Indian Music: Six Essays*, Special Series No. 6, ed. Richard Keeling, (Bloomington, Indiana: The Society for Ethnomusicology, Inc., 1989), 84, 85.

⁴⁴ *Ibid.*, 85.

⁴⁵ *Ibid.*, 81.

reasons for this oversight:⁴⁶

1. Since the majority of early scholars were men, they were not allowed access to women's ceremonies and performances.
2. These early scholars were limited by their own cultural beliefs in a patriarchal system that dismissed women to a lesser role.
3. Government regulations forced native men and women into European role models; this caused confusions regarding the actual roles within their society.
4. Native people protected women's music and ceremonies since their music manifested great power.

These women are foremothers who pass on their musical heritage and inheritance to MacIntyre and Amadahy. In order to connect the past with the present, I discuss the role of native women in music in order to show how music was and is an expression of native culture and how this affected native women.⁴⁷ Within the parameters of this discussion the uses of instruments are related to the women's roles in music and within native culture itself. Although this information is only a summary and may even appear to be essentialist due to this limitation, I present this story in order to reveal, recognize and honour the grandmothers and the keepers both in the past and in the present.

⁴⁶ J. Bryan Burton. "Study of women's music and the role of women in music in the Native American culture," *Grime Newsletters: Gender Research in Music Education*, v. 5 n. 2 December 1996, *Gender Research in Music Education* available at <http://qsilver.queensu.ca/~grime/>, Internet: "Newsletter" - GRIME Newsletter v5, n2 (December 1996, accessed 24 March 2002), available at <http://qsilver.queensu.ca/~grime/v5n2.html>; Internet.

⁴⁷ I found three chronologies that focus on different aspects: Gary S. Fields, *American Indian Music: Traditions and Contributions*, Portland Public Schools Geocultural Baseline Essay Series, (Portland: Portland Public Schools, 1993), 33–38; Arlie Neskahi, "Rainbow Walker's Native Music Timeline . . . For the Generations, our musical history, present and future . . .", *Rainbow Walker Productions*, accessed 24 March 2002), available from <http://www.rainbowwalker.net/musichistory.html>, Internet; Beverley Diamond, M. Sam Cronk and Franziska von Rosen, "Motion, Cycles and Renewal," *Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America*. Waterloo, Ontario: Wilfrid Laurier University Press, 1994., 151–82.

Pre-Colonial Times

Before the colonization of North America over 500 years ago, “music, dance and other arts ... were integrated into our daily lives, from the Sunrise Ceremonies that started the day to the Thanksgiving Prayers at sunset.”⁴⁸ Songs were used to heal and to entertain by inspiring good feelings and joyous actions.⁴⁹ Since every activity had a song, many people were involved in the musical interpretation and expression of their life experiences. “Music [became] a medium for passing on values, history and news.”⁵⁰ As a result, native songs chronicle their histories, cosmologies, values, and relationships. Instrumental accompaniment was sparse but reflected the aspect of complementarity and duality (as defined in chapter 2) that was characteristic of their way of life. They used their songs for enrichment and empowerment. These songs were a way to remember their way of life and to assure a good future for their world.

Ceremonial Literature. Ceremonial music is distinctive in that it is “accompanied by ritual actions and music.” Ritual experiences produce “mythic (metaphysical) states of consciousness and/or conditions.”⁵¹ The general purpose of these experiences is to

restore the psychic unity of the people, reaffirm the terms of their existence in the universe, and validate their sense of reality, order, and propriety. The most central of these perform this function at levels that are far more intense than others, and these great ceremonies, more than any single phenomenon, distinguish one tribe from another.⁵²

Ceremonial customs ranging from specific ceremonies in major ceremonial cycles to daily experiences varied from nation to nation. Various relationships, occurrences and rites of passage were celebrated. The ceremonies may have particular themes involving beliefs and historical occurrences such as “origin and creation, migration, celebration of new laws, and commemoration of legendary or mythic occurrences.” Honouring all relations in daily life is a specific function of ceremonial customs. Allen describes some of these functions of daily life:

⁴⁸ Amadahy, “The Healing Power of Women’s Voices,” 144.

⁴⁹ Diamond, Cronk and von Rosen, *Visions of Sound*, 79, 175.

⁵⁰ Amadahy, “The Healing Power of Women’s Voices,” 145.

⁵¹ Allen, *The Sacred Hoop*, 72.

⁵² Ibid., 73.

healing; initiation, planting, harvesting, and other agricultural pursuits; hunting; blessing new houses, journeys, and undertakings, ... dream-related songs; war songs; personal power songs; songs for food preparation, purification, and vision seeking.⁵³

The role of women in ceremonial customs varies from community to community. Some nations felt that women did not have to sing and dance since they already had power. Women appeared to not sing in other nations. According to Green and Bass, ceremonial customs are gender based: men perform in public spaces and women sing in private spaces.⁵⁴ As noted by Keeler, both men and women were equally and respectfully represented. For instance, there were intimate ceremonies associated with women. In some nations, men sang the songs that recognized the women's rites of passage.⁵⁵ Other nations traditionally acknowledged that women could be spiritual leaders in healing. As Song Carriers, Song Catchers and Healers, both men and women sang, composed and carried songs. They carried certain songs for the exclusive use of the clan and society. These songs "maintained their connection with the past for the future" through oral traditions.⁵⁶

Popular Literature. Popular music functions as a way to celebrate, interpret, share within, entertain in, and enhance every-day experiences. As such, both men and women composed and sang songs for 'social dance and play.' Forms vary: "lullabies, corn-grinding and ditch-digging songs, joke, pourquoi tales, 'little' stories, and stories with contemporary settings"; gambling, peach or plum stone games, hand games, incantations, legends, journey and food-related songs.⁵⁷ Women, in particular, sang spinning and grinding songs, lullabies and social

⁵³ Allen, *The Sacred Hoop*, 73.

⁵⁴ Howard Bass and Rayna Green, *Heartbeat: Voices of First Nations Women*, CD, Liner Notes, (Smithsonian/Folkways Records, 1995).

⁵⁵ An example of this was seen in the N̓amgis Kwakwaka'wakw Nation, Vancouver Island, British Columbia. Annie Frazier Henry, *Singing Our Stories*, VHS C9198 028, (National Film Board, 1998).

⁵⁶ Ibid.

⁵⁷ Allen, *The Sacred Hoop*, 74.

songs.⁵⁸

'Social dance and play' continues to be a dynamic and living genre. Women compose new songs to talk about life experiences and relationships, and especially to express their experiences of victory, healing, feasting, planting, harvesting, motherhood and womanhood. Some songs are about new love, lost love and disappointment. Techniques such as word play and jesting are also characteristically featured in these songs. "New repertoire often incorporates text and melodies borrowed from other music."⁵⁹ Due to converging and conflicting experiences, more recent works vary with form and instrumentation as influenced by other cultural styles (e.g. Western, African).⁶⁰

Women's role was central to their community's religious and social structure, especially since they were the record keepers.⁶¹ Many songs "are passed down from generation to generation."⁶² As record keepers, they remembered the songs that were part of their culture.⁶³

⁵⁸ In northern Quebec and Labrador, these lullabies are called *bebe kataushu* or *bebe ataushu*. These songs feature a refrain that uses vocables such as "bai, bai." Diamond, Cronk and von Rosen, *Visions of Sound*, 191. One social song is a women's social dance: Iroquois *eskanye* which is "considered to be one of the oldest cycles of social music, existing since the earth itself began. Ibid., 172.

⁵⁹ Ibid.

⁶⁰ This interpretation is based on an analysis of *Hearts of the Nations: Aboriginal Women's Voices . . . in the Studio 1997* using guidelines given by Bass and Green in *Heartbeat: Voices of First Nations Women* and *Heartbeat 2: Voices of First Nations Women*. *Hearts of the Nations: Aboriginal Women's Voices . . . in the Studio 1997*, CD SK S7J 5H3, (Sweet Grass Records, P.O. Box 23022, Saskatoon); Bass, Howard and Rayna Green, "Heartbeat: Voices of First Nations Women," *Heartbeat: Voices of First Nations Women*, CD Liner notes, (Smithsonian Folkways Recordings, 1995).

⁶¹ Henry, *Singing Our Stories*, (VHS). Vera Newman, a member of the Nāmgis Traditional Singers, of the Nāmgis Kwakwaka'wakw Nation in Vancouver Island, B.C. She shares this belief perspective about the role of women in her community.

⁶² MacIntyre, "Our Songs - Our Medicine - Functions of Native North American Songs," 6.

⁶³ In recent years, Canadian Aboriginal Awards gave "Keeper of Traditions" awards to Olivia Tailfeathers from Alberta in 1999, to Flora Wallace from British Columbia in 2000, and to Sadie Buck from Ontario in 2001. Canadian Aboriginal Festival, "Music Awards - 2001 Music Award Winners, 2000 List of Winners, 1999 List of Winners," *Canadian Aboriginal Festival*, (updated February 4, 2002, accessed 5 April 2002); available from <http://www.canab.com/index.htm>; Internet.

Instruments. As noted earlier, instrumental accompaniment in various activities is sparse. Yet it is essential to recognize the importance and the value of native instruments as intrinsic expressions of the native way life. Native instruments are considered to be living entities with their own spirits; they have a place within the relations (e.g. Dumont's illustration discussed in chapter 2).⁶⁴ They also "powerfully suggest and support ideas of the sacred."⁶⁵ These ideologies were carried over from the past to the present.

The types of instruments were also carried over from the past to the present. Although the style of the instruments varied according to the areas where the community or nation lived, the materials were "natural earth-made materials." Drums included the hand drum/frame drum and the water drum. An example of an unusual drum is one used by a MicMac woman made from a great piece of birchbark.⁶⁶ As well, drums were designed and painted with sacred patterns to indicate the identity of the drum, its gender and the intent of its use and meaning.⁶⁷ Other percussion instruments include: rattles made out of horns, gourds, wood, copper, turtle shells, or a pot; shakers made out of gourds or wood with wooden handles; bull-roarers; notched sticks; claves; rainsticks. One type of rattle included the box turtle rattles, which were "associated solely with the women's Towisas, a ritual to celebrate certain plants - "Our Life Supporters."⁶⁸ There were also wind instruments: flutes; whistles. Another women's instrument is an unnamed instrument made "with copper" to create specific sounds for women's ceremonies.⁶⁹ But then, as now, the instruments are not as important as the songs themselves.

Colonization, Conflicts, Adaptations and Restorations

As Europeans colonized the new land, they either ignored the native people or rejected who they were and their value systems. Specifically, the native way of life and their music seemed strange to the white Europeans. For instance,

⁶⁴ Diamond, Cronk and von Rosen, *Visions of Sound*, 33, 38.

⁶⁵ Ibid., 11.

⁶⁶ Ibid., 185.

⁶⁷ Ibid., 130.

⁶⁸ Ibid., 134.

⁶⁹ Ibid., 140.

the "Jesuits viewed Native healing songs as satanic howling..."⁷⁰ During the nineteenth and twentieth centuries, native peoples experienced repression through censorship in specific ways affecting how their value system was manifested through music. Europeans censored native music by punishing native peoples for speaking in their native languages and singing their songs. Europeans also destroyed native drums in some communities.⁷¹ Eventually, North American governments prohibited "public performances of Indian dances, songs and ceremonies" by banning the Sun Dance and the potlatch through two articles: in Canada - the Indian Act of 1876; in the United States - Article No. 4 in the regulations of the Bureau of Indian Affairs.⁷² Circumstances changed for native musicians: in 1934 for American natives when the regulations were appealed through the Indian Reorganization Act; in Canada in 1951 when the Indian Act of 1876 was amended.⁷³

Due to repression and censorship, native peoples adapted and changed some aspects of their music and kept other styles just to ensure the survival of their own music. Native peoples specifically made adaptations through: distinctive music styles; translations of hymns and cantiques into their own language⁷⁴; compositions in their own language⁷⁵; incorporation of native meanings into Christian ceremonies.⁷⁶ It is important to note that

... Christianity was, for some people, an addition rather than a substitution within their beliefs. Just as traditional ceremonies were not necessarily abandoned with the acceptance of some aspects of missionary teaching, so too were Christian practices

⁷⁰ Michael Patterson, *Native Music in Canada: Through the Seven Fires*, [Thesis], (Ottawa, Ontario: Carleton University, 22 December 1995), 7.

⁷¹ Diamond, Cronk and von Rosen, *Visions of Sound*, 175.

⁷² Fields, *American Indian Music: Traditions and Contributions*, 34, 36.

⁷³ Ibid., 37.

⁷⁴ For instance, the Innu (Naskapi, Montagnais and Attikamek) people created distinctive styles in their hymns as early as the late sixteenth and early seventeenth centuries. They have also translated large repertoires of hymns and cantiques into their own language. Diamond, Cronk and von Rosen, *Visions of Sound*, 191.

⁷⁵ The Tewa Indian Women's Choir composed Masses in the Tewa language. Bass and Green, *Heartbeat: Voices of First Nations Women*. 18.

⁷⁶ A Mass celebration at an Ojibwe community in West Bay, Ontario used four-direction symbolism and the burning of sweetgrass to enhance the worship. Diamond, Cronk and von Rosen, *Visions of Sound*, 93.

sometimes borrowed and adapted to traditional contexts.⁷⁷

These examples show how native peoples were very creative in the way they adapted Western ways to change its power, thereby making it their own through native values relating to complementarity, duality and twinness.

At the same time, native peoples went underground in order to keep their traditional music, language and rituals alive.⁷⁸ This included women's music. Women continued as the backbones of their community as record keepers, even when their roles were changed with colonization. They preserved their songs by hiding them within their communities and continued to compose and sing honour songs and songs for social dance and play.⁷⁹ Through their voices, the present is re-linked to the past. As time passed, more women helped to restore the musical lineage through documentation and preservation.

Claiming and Reclaiming Their Voices

The process by which American natives claimed and reclaimed their voices is an ongoing journey. As noted earlier, censorship laws were amended in the thirties and fifties. By the 1960s and the 1970s, native peoples began the process of reclaiming their voices through their traditional songs and rituals and through contemporary songs. Interest in music and native way of life increased by: reclaiming traditional songs; intertribal celebrations; the use of education to reinforce musical traditions; the development of the contemporary artist.

In the 1960s, traditional songs regained their meaning as older men and women began to sing the songs of their youth and lead the way around the Powwow Circle. Communities were reformed as a result of the renewal of musical traditions. Women singing societies use their musical talents to help others within

⁷⁷ Diamond, Cronk and von Rosen, *Visions of Sound*, 176, 183.

⁷⁸ Ibid., 184.

⁷⁹ Examples of this preservation are revealed in a documentary *Singing Our Stories*. Two different families have tapes of grandmothers who sang songs and passed them on. These tapes are now being transcribed by their granddaughters. Andrea Granmer describes her tape recording of her grandmother. Rita and Priscilla Cooldige sing along with their grandmother on a tape that has been preserved. Henry, *Singing Our Stories*. Another example is revealed Elizabeth S. Gould and Carol L. Matthews when they quote Virginia Giglio: "women of the [Ghost Dance] movement .. Hidthe dance in . . . Hand game songs." Gould and Matthews, "Weavings: Native Women's Music, Poetry, and Performance as Resistance," *Women and Music: A Journal of Gender and Culture* Vol 3 (fall) ed. L. Green, (1999), 75.

their community as needed.⁸⁰ Amadahy, as a member of one singing society, (an Iroquois water drum group), describes how this works:

it's a singing society and that means that it exists to serve the community.... we sing ... [as] asked. If we make any money we donate [it] back into the community. [The society] is an open group, anybody can join and what we try and do is we sing only traditional songs that are hundreds of years old, thousands of years old. And we are trying to recoup them, we are trying to bring them back and sing them again.⁸¹

This interaction, as an example of intracultural, intercultural and transcultural exchanges among native peoples, continues to renew interest and generate involvement, leading to healing and renewal.

Intertribal celebrations, also known as contemporary powwow celebrations, can be traced to the war dance and grass dance complexes of the Plains. The celebrations reveal the exchanges between native tribes. The drum is an important part of the intertribal celebrations. Native peoples believe the drum is a symbol of peace that came to the native people through woman.⁸² MacIntyre explains what this means by describing the "powwow drum ... [as] the heartbeat of Mother Earth and of Woman."⁸³

The drum is traditionally played by men.⁸⁴ It is believed that Native women do not need to touch that drum.

Women are already considered sacred.... She has ... the power to give life. She's the one to give birth. She's the life-giver. She's the one to suffer; she carries the pain. And she looks after the children as well. That was the gift that was given to her by the Creator.... They already have it, and so they don't touch that drum.⁸⁵

In celebrations, the drum is surrounded first by a circle of drummers, then a circle of women who "hold the circle together," a circle of dancers, and then a circle of

⁸⁰ Diamond, Cronk and von Rosen, *Visions of Sound*, 189.

⁸¹ Amadahy, interview by author.

⁸² Diamond, Cronk and von Rosen, *Visions of Sound*, 37.

⁸³ MacIntyre, "Our Songs - Our Medicine - Functions of Native North American Songs,"

2.

⁸⁴ Diamond, Cronk and von Rosen, *Visions of Sound*, 194-95.

⁸⁵ Ibid., 35. This is what Kevin Hamlin said in an interview on May 1986.

onlookers. All are part; all are included.⁸⁶ Each person has their role.

The gathering ... [is] a family reunion, since so many 'relations' come together to celebrate. Songs bring different tribes, sometimes from all over Turtle Island, together to forget any differences, remember commonalities, and celebrate the life that Mother Earth supports.⁸⁷

Intertribal celebrations present powerful images of Native community as "The One and the All."

Powwow singing traditions gained great leaps and bound in native communities through young men and women who took up the Singing Road. In the mid-50s, they wanted to participate more fully in the celebrations in dance (the powwow).⁸⁸ This gradually led to a blurring of gender roles with respect to other aspects of music which included the drum. Michael Greyeyes describes how women are functioning in these ceremonies: "There are women literally being given a voice in genres that traditionally would have been performed only by men, ... not only of older traditions but also things like the dance drums at big powwows."⁸⁹ Mixed gender and all-female drum groups were formed and played at powwows in addition to the all-male drum groups.⁹⁰ Spirit Wind's experience as Host Drum in April 2001 for Toronto's Traditional Awareness Gathering is just one of the ways women are being given a voice in other genres. Regardless of blurring of gender roles, there are still people, including women, who disagree with women as drummers. Yet, native people under the age of thirty years continue to participate as singers at powwow celebrations.

Since the 1970s, interest in music, instruments and native value systems increased through education. Young natives were educated in the ways of their culture through classes and through activities in their community. These classes

⁸⁶ Diamond, Cronk and von Rosen, *Visions of Sound*, 30-31, 34.

⁸⁷ MacIntyre, "Our Songs - Our Medicine - Functions of Native North American Songs," 4-5.

⁸⁸ Michael Greyeyes. "Powwow: A Long Journey," *Aboriginal Voices Magazine*, Issue Vol. 4, No. 1, (Jan/Feb/Mar/1997, accessed 26 July 1999), available at http://www.aboriginalvoices.com/04-01/powwow_journey.html; Internet.

⁸⁹ Henry, *Singing Our Stories*.

⁹⁰ Examples of all-women drum groups include: Lady Thunderbird Singers, a group formed in 1994 in Manitoba. "Drum Groups - Canada," *The Bear's Byte*, (1999-2002 ETBear, accessed 19 August 2003); available from <http://www.thebearbyte.com/Drum/drumcda.html>; Internet.

were given in public schools, tribal schools and home communities and continue to this day. Women like Buffy Sainte-Marie teach both natives and non-natives through their songs in order to promote: anti-war activism; native value systems; aboriginal rights. Buffy Sainte-Marie, one of the founders of Aboriginal Rock, founded the Cradleboard Teaching Project, an organization that incorporates live and interactive communication to share Native American culture with children in the mainstream classroom. It is her hope that she can share one message above all: "Indians Exist. We are alive and real, and we have fun and friends and families and a whole lot to contribute to the rest of the world through our reality."⁹¹ These women want their communities and their neighbours to know about native ways and value systems.

By reclaiming traditional songs and empowering young natives by example and through education, native youth began to express what they learned in contemporary songs. Emerging "contemporary song makers" compose native contemporary songs which exhibit a twinness, incorporating both Western and Indigenous elements. Non-native elements vary: use of non-native instruments; incorporation of English and other non-native languages; use of mainstream music styles and musical forms including jazz, blues, popular dance rhythms, pop and reggae fusion, folk, rock, country music, western swing and country rock. Native elements also vary and incorporate intracultural, intercultural and transcultural aboriginal instruments, musical styles and forms and the use of traditional aboriginal conventions and languages including vocables. Patterson describes the differences in content between mainstream and native music.

The mainstream has always had love songs; the Native version of this is more of a healing song. Love songs are often sung to the earth, or grandmother moon. Where mainstream songs highlight romance, Native music today is expressing reality. Where mainstream rock music still speaks of rebellion and disillusionment, this 'new' Native music speaks of respect for oneself and the land.⁹²

Native musicians embrace transculturation by employing intracultural, intercultural and transcultural elements "for their own purposes."⁹³ Native

⁹¹ Buffy Sainte-Marie, "Mission Statement," *Cradleboard Teaching Project*, (Nihewan Foundation, 1999, accessed 24 March 2002, 19 August 2003); available from <http://www.cradleboard.org/2000/mission.html>; Internet.

⁹² Patterson, *Native Music in Canada: Through the Seven Fires*, 84-85.

⁹³ Nick Baxter Moore, " 'Making a Noise in this World': New Sounds from Canada's First Peoples," *The London Journal of Canadian Studies*, Vol. 16, (London Conference for Canadian Studies (LCCS), 2000/2001) : 33.

peoples see the "sharing and borrowing of traditions ... as culture enrichment, not culture loss."⁹⁴ "For some performers, non-traditional music is primarily a vehicle for social change; for others, it provides entertainment and emotional release."⁹⁵

Spirit Wind and Aboriginal Identity

Gilles Chaumel best summarizes the function of native music: "The new aboriginal music is precisely about building an identity. This new music is alive because it is constantly changing. It reflects aboriginal society ... which itself is being transformed."⁹⁶ As noted earlier, First Nations peoples borrow, adapt and reshape objects and ideas from other cultures with a tremendous and selective ability. Indeed, this would seem fundamental to their survival. The experience of transformation, as an integral element of native culture, is experienced within the concept of 'complementarity and twinness.' In the experience of 'complementarity and twinness' in native contemporary music, Western and Native elements can be: a) delicately balanced; b) compliment each other as they complete a circle; c) reflect each other.⁹⁷ Musicians, like Amadahy and MacIntyre, reflect this twinness in their music. Analysing their music is one way to ascertain the ways Amadahy and MacIntyre reveal their cultural identity.

Identifying the ways these women promote their native identity is equally

⁹⁴ Diamond, Cronk and von Rosen, *Visions of Sound*, 180. Baumann's explanation of interculturalism and transculturalism, as described in Chapter 2, includes an acceptance of the "other" through shared and borrowed traditions which appears to correspond with this native view: "...cultural diversity [is] a single, large source, as the heritage of all of humankind, from which every artist, every group, independent from a principle of locations can draw from in order to cultivate their own creativity in a singular way." Baumann, Max Peter. "Festivals, Musical Actors and Mental Constructs in the Process of Globalization." In *The World of Music: Folk Music in Public Performance*. Vol. 43 (2 + 3). ed. Max Peter Baumann, (Berlin: VWB - Verlag für Wissenschaft und Bildung, 2001) : 20.

⁹⁵ M. Sam Cronk, "Native North Americans in Canada - 6. Non-traditional music," *Encyclopedia of Music in Canada*, 2nd ed., ed. Helmut Kallman et al. (Toronto : University of Toronto Press, 1992), 932.

⁹⁶ Two sources quote Gilles Chaumel's statement in *Rencontre* (February 1989): Diamond, Cronk and von Rosen, *Visions of Sound*, 180; Cronk, "Native North Americans in Canada - 6. Non-traditional music," 933.

⁹⁷ Diamond, Cronk and von Rosen, *Visions of Sound*, 29-30.

important.⁹⁸ In order to set the framework for the deconstruction of their music, it is imperative to understand how MacIntyre and Amadahy claim and reclaim their identity in various ways, through the way they live and the way they articulate their beliefs and values systems through their music.

MacIntyre and Amadahy made various choices that reveal their indigenous spirits and experiences.⁹⁹ Naming is an important aspect of their identity as individuals and as members of Spirit Wind: the naming processes reveal the different spaces these women occupy caused by the collisions and convergences of various cultures.¹⁰⁰ They also claim their history by living it and teaching others through oral and written stories at festivals, healing and drum circles, in workshops, their website and other publications.¹⁰¹ As part of the intervening process, they support others.¹⁰² Due to intracultural, intercultural and transcultural

⁹⁸ The identification process is based on Linda Tuhiwai Smith's publication: *Decolonizing Methodologies - Research and Indigenous Peoples*, 143–158.

⁹⁹ Smith, *Decolonizing Methodologies*, 151.

¹⁰⁰ Their 'naming' stories regarding their music groups are in the introduction. Other naming stories are also important. MacIntyre honoured her "first family and her "given family" by combining both names when she graduated from York University in Toronto. She also identifies herself as Midnight Rainbow. Amadahy honoured her ancestors by changing her name from Virginia Green to "Zainab to honour my African ancestors" and Amadahy to honour her Cherokee ancestors. "Amadahy "means she who walks the forest." "Breathing the Wind."

¹⁰¹ As noted at the beginning of the chapter, Spirit Wind offered two workshops at the Women's Voices Festival in July 2001. Spirit Wind facilitate hand-drumming workshops for women. CDs include: *Breathing the Wind* by Spirit Wind (Ex. Producer Brenda MacIntyre, Co-producers Jimmy Thompson, Zainab Amadahy and Allan Jamieson II, CD, SW3333, Toronto: November 2001) and *Everything Under the Sun* by Midnight Rainbow (Brenda MacIntyre, 2002). Publications by MacIntyre include: "Education from within," *York Stories - Women in Higher Education*, (2000); poetry and prose written in Spirit Wind's website - *Spirit Wind*, [website], (Toronto, Ontario: Spirit Wind, updated 20 July 2003), accessed 26 July 2003, available at <http://spiritwindmusic.com>; Internet). Publications by Amadahy include: "The Healing Power of Women's Voices" and *The Moons of Palmares*, (1997).

¹⁰² For example, at the CD launch in November 2001, Spirit Wind gave the proceeds from the sale of their CD—*Breathing the Wind*—to Anduhyaun Centre, a shelter for Aboriginal women and children. They gave space to Peter Edwards, who spoke of the court case regarding the wrongful death of Dudley George and promoted his new book *One Dead Indian, The Premier, The Police and the Ipperwash Crisis* (2001). Spirit Wind and Nancy Johnson, Double CD Launch Party, [videotape], videotaped by author, (Toronto: The Medallion Club, 9 November 2001). Amadahy is no longer with Spirit Wind because she is supporting native women and artists in other ways: as the director for Anduhyaun, Inc., which operates a Native women's shelter, a healing lodge, a daycare and a crisis centre in Toronto; as a researcher for Community Arts Ontario's

influences, gendering debates are a part of their journey occurring on various levels: how mainstream media perceives women's art; how they are perceived as drummers within the indigenous communities¹⁰³; how they reflect indigenous gender values through the choice of songs at the Women's Voices Festival. These choices and identity markers counter "the dominant society's image of indigenous peoples, their lifestyles and belief systems."¹⁰⁴

Their indigenous beliefs and value systems directly influence their music making. First and foremost, their "spirit of creating" has indigenous roots: "the spirit of creating which indigenous communities have exercised over thousands of years [where] imagination enables people to rise above their own circumstances, to dream new visions and to hold on to old ones."¹⁰⁵ They bind people together as they envision, imagining a future as they use their spirit of creating: practically every song on their CD reflects this ideal.¹⁰⁶ They revitalize indigenous languages, arts and cultural practices in their musical works and through the use of native musical instruments: hand / frame drums and water drums; Haudenosaunee (Iroquois rainstick); Iroquois horn rattles.¹⁰⁷ They celebrate survival in and

Cultural Mapping Project. "Zainab Amadahy," *Spirit Wind*, [website], (Toronto, Ontario: Spirit Wind, updated 20 July 2003, accessed 26 July 2003); available at <http://spiritwindmusic.com/zainab.html>; Internet.

¹⁰³ Amadahy discusses the attitudes native women experience within their "communities. These include (1) the denial of a woman's need to sing, (2) a lack of understanding of how women's music affects the community's well-being, (3) an emphasis on powwow culture to the exclusion of others, and (4) a collaboration in promoting stereotypes of Aboriginal culture or people." She discusses the problems of gender imbalance within native communities, how change is occurring, and the continued need to "recognize, encourage and support the development of women's music with as much vigour as we support the recovery of our languages, ceremonies and men's music." Amadahy, "The Healing Power of Women's Voices," 147, 153—55.

¹⁰⁴ Smith, *Decolonizing Methodologies*, 151.

¹⁰⁵ Ibid., 158.

¹⁰⁶ In "All Directions Song," they encourage the listener to "respect, share and learn from each other so we can grow together." *Breathing the Wind*. CD Liner Notes. Track 10.

¹⁰⁷ They also use instruments from transcultural indigenous traditions: a djembe (a ceremonial African drum); shakers made from goat toenails. MacIntyre, Re: your drum, [e-mail to author], Friday, 21 December 2001, Toronto, Ontario.

through their music.¹⁰⁸ They also remember the pain and use their music to assist in the healing by including specific songs in their concerts.¹⁰⁹ As indigenist activists, they offer healing circles as part of the restoration of indigenous peoples individually and collectively. By living, speaking, singing and writing about indigenous beliefs and values, they gain "greater control over the ways in which indigenous issues and social problems are discussed and handled."¹¹⁰

Making Music in a State of Complementarity and Twinness

MacIntyre and Amadahy reveal their identity through their songs as they promote their heritage and their way of life. Deconstructing their music is one way to determine the cultural associations. I focus on two songs to exemplify how their compositional process is influenced by their cross-cultural experiences: "Love Peace Reflections" composed by MacIntyre and "Celebrating Red & Black" by Amadahy.

"Love Peace Reflections" by Brenda MacIntyre

In the liner notes of their CD, *Breathing the Wind*, Spirit Wind writes the meaning of the song: "We are Reflections of each other. Loving yourself will be felt by those around you." At the CD Launch in November 2001, MacIntyre describes why she composed the song:

it came to me ... at a time where I was sitting in my bedroom and outside my window. There [were] some angry, drunk people out there. And an elder suggested to me that maybe it was because they were out there that that song came to heal them, to help them. So I sing this to help the community and to show that we are all reflections of each other.¹¹¹

¹⁰⁸ For example, the following two songs celebrate survival in different ways: "Anduhyaun Honour Song," composed by MacIntyre for women and child at the Anduhyaun Shelter, celebrates the shelter as a home; "Celebrating Red & Black," composed by Amadahy, honours the histories, struggles and contributions of Black Indians. Spirit Wind, *Breathing the Wind*, CD, Track 7, 15.

¹⁰⁹ Composer Allan Jamieson II gave Spirit Wind his healing song "Healing Journey," which reflects this process. Spirit Wind, *Breathing the Wind*, CD, Track 12.

¹¹⁰ Smith, *Decolonizing Methodologies*, 153.

¹¹¹ Spirit Wind and Nancy Johnson. Double CD Launch Party.

As I listen to MacIntyre, I realize that relations to others, the elders, the angry, drunk people and the community are all equal and important to her. This is reflected in her song.

In the interview I had with her, she identifies how she composed the song.

I started by sitting in the window watching a bunch of drunks in a park swearing at each other ... and the [whole] song came to me in the middle of it, ... the whole song structure, everything, all of the harmonies, the lyrics.... Then I had to ... make some sense of it. And ... the first part ... [I] made sense of was the lyrics—it's only one ... verse: "Love in my heart, peace in my soul, reflections in the rainbow"—... the rest of it is all vocables. It was the whole harmony, arrangement of the harmonies, with three voices – I may have even had four.... I went back and forth, back and forth with tapes until I had layered [it into] harmonies so that I could go with that to Zainab and say, "here, this is new, can you sing that?"¹¹²

Analysing this song will describe how MacIntyre put all the different elements together.¹¹³

"Love Peace Reflections" reflects several influences: African and African American Jazz and blues; European music technique; native value systems and melody writing.¹¹⁴ In particular, this contemporary native song is influenced by rhythms, timbres, and tonalities found in Black American jazz, blues and rap.

African, African-American and European Influences. MacIntyre reveals her varied musical experiences in "Love Peace Reflections" through the use of: jazz, blues and European harmonic elements and forms in the structure of the song; jazz and blues rhythmic and colouring devices. The detailed structure of the song is interpretable in two ways. First, this song is arranged in a jazz form comparable to Joseph Levey's example: the introduction "sets the tempo, key, mood and character" (A-a) (audio excerpt on Thesis CD: excerpt 8 [Exc08-BM-LPR-A-a.wav]); the main theme is the lyric verse (A-b) (audio excerpt on Thesis CD: excerpt 9 [Exc09-BM-LPR-A-b.wav]); improvisations on the main theme occur in the next section (B-b¹) (audio excerpt on Thesis CD: excerpt 11 [Exc11-BM-LPR-

¹¹² MacIntyre, interview by author.

¹¹³ The analysis of "Love Peace Reflections" is based on two performances: the CD recording (track 2) and the performance of this song at the CD Launch. "Love Peace Reflections," *Breathing the Wind*, track 2, audio clip on Thesis CD [Exc15-BM-LPR.wav] with permission from Brenda MacIntyre, 27 September 2003. "Love Peace Reflections," Double CD Launch Party for Spirit Wind and Nancy Johnson, Mpeg on Thesis CD [Exc16-BM-LPR.mpg].

¹¹⁴ The interrelations of the African, European and African-American styles are detailed in "Appendix 1 - African, European and African-American Music Styles" (pp. 137–138).

B-b1.wav]); a bridge acts as a modulating interlude (B-c) (audio excerpt on Thesis CD: excerpt 12 [Exc12-BM-LPR-B-c.wav]); the lyric verse returns with melodic variations (A^1-b^2) (audio excerpt on Thesis CD: excerpt 13 [Exc13-BM-LPR-A1-b2.wav]); the introduction returns to conclude the piece (A^1-a) (audio excerpt on Thesis CD: excerpt 14 [Exc14-BM-LPR-A1-a1.wav]).¹¹⁵ This piece is also identifiable as a trio: A (a, b); B (b^1 , c); A^1 (b^2 , a^1). (See figure 5 on pp. 95–96 for correlation.)

MacIntyre accompanied “Love Peace Reflections” with a rhythmic pattern on the rattle. Although there is no chordal accompaniment for the song, the structure of the melody fits a harmonic structure, based on “traditional European chord structures” and modulations.¹¹⁶ This harmonic structure influences the structure of the piece. Two examples are discussed: (1) the main theme; (2) the modulating interlude. The main theme is in a typical blues form with a three-line stanza (listen to audio excerpt on Thesis CD: excerpt 10 [Exc10-BM-LPR-A-b-c.wav]). Not typical is the length of the stanza: it is only eight measures, rather than the usual twelve measures (A-b, A^1-b^2 , see figure 5 on pp. 95–96).¹¹⁷ The second and third phrases are melodic variations of the first phrase: the melody of the second phrase “Peace in my soul” (b^1) is a lower melodic transposition of the first phrase “Love in my heart” (b). The melody descends a fourth in these first two phrases, reinforcing the harmonic structure of a plagal cadence ($I^7-IV^7-I^7$). The final melodic phrase (b^2), underscoring the lyrics “Reflections of a rainbow,” repeats the descending melody, but with variations and extensions. Harmonically, it is an expanded plagal cadence ($I^7-V^7-IV^7-I^7$). In the second example, the four-measure melody in the bridge section clearly reveals a different tonal centre, implying a key change (listen to audio excerpt on Thesis CD: excerpt 12 [Exc12-BM-LPR-B-c.wav]). It begins with a rest and is varied with each repetition. These two examples underscore the influence of European harmonic structures.

Improvisatory techniques are used in the performance of this piece including vocal inflections, bending pitches and tonal colours. These techniques enable MacIntyre to alter the melody and bend the notes in different ways each time the three-line stanza is repeated. In the first and second rendition of the melody in the first part of the trio, she bends notes and passes through microtones

¹¹⁵ Joseph Levey, *The Jazz Experience*, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1983), 48.

¹¹⁶ *Ibid.*, 11.

¹¹⁷ Usually the three phrases are equal in length. Donald D. Megill and Richard S. Demory, *Introduction to Jazz History*, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1984), 12.

in the first two phrases. In the third phrase, she decorates the melody with grace notes (listen to audio excerpt on Thesis CD: excerpt 10 [Exc10-BM-LPR-A-b-c.wav]).

MacIntyre varies the melody through the use of expressive and improvisatory techniques each time she repeats the stanza. In contrast with Levey's format, she employs more techniques in the third and fourth renditions in the first main theme section (A-b), then in the returning main theme section (A¹-b²). With the harmony line creating rhythmic stability, she uses improvisatory techniques and expressive techniques such as holding back and syncopation that alter the melody line (listen to audio excerpt on Thesis CD: excerpt 9 [Exc09-BM-LPR-A-b.wav]).

These techniques are also used in other parts of the song: in the repetition of the embellished variations of the theme in the improvisation section and in the repetitions of the bridge melodies. MacIntyre sings embellished variations of the first phrase of the verse in the improvisation section, making this section sound melodically different and remarkably like "scatting," a verbal improvisation involving nonsense words as found in blues and jazz. Again, she varies the melody through the use of expressive and improvisatory techniques each time she repeats the phrase. It is very interesting that she is actually using vocables (listen to audio excerpt on Thesis CD: excerpt 11 [Exc11-BM-LPR-B-b1.wav]). She uses the same techniques in the bridge section (listen to audio excerpt on Thesis CD: excerpt 12 [Exc12-BM-LPR-B-c.wav]). Obviously, European and African American musical elements are an integral component in MacIntyre's song.

Native Influences. Elements of native song writing used in "Love Peace Reflections" influence the way the listener is affected: through the melodic structure of the stanza, through the actual lyrics; in the haunting way the lyrics and vocables are repeated. The descending pattern of the melody, typical of an Amerindian melody, is repeated twice in the stanza (listen to audio excerpt on Thesis CD: excerpt 10 [Exc10-BM-LPR-A-b-c.wav]).¹¹⁸ Native lyrics are "quite brief and occupy a set place in the song." The words usually "suggest a widely known idea or event."¹¹⁹ As noted by MacIntyre, this "one little verse" conveys healing for people in her community. It is a fundamental message based on relationships, an integral element within native value systems.

Repetition, as a device, is also used in the art of native song writing. Repetition is used in two ways: incremental and simple. In incremental repetition,

¹¹⁸ Nicole Beaudry, "Native Americans in Canada - Athapaskan," *Encyclopedia of Music in Canada*, 927.

¹¹⁹ Fields, *American Indian Music Traditions and Contributions*, 8.

entire stanzas may be sung four, six or seven times.¹²⁰ This type of repetition reflects the beliefs and values held by various North American Indian peoples. Amadahy untangles and lays bare the native ideologies that are intertwined in the use of repetition as a musical form in MacIntyre's song. When the stanzas are sung four times, it is reflecting the "four directions of the medicine wheel ... North, South, East and West." When the stanzas are sung seven times, the song is embedded in seven directions: the four previously mentioned together with the "sky world, mother earth and the centre where there is balance.... So when we sing those four or seven verses, we are honouring those points on the medicine wheel."¹²¹

In "Love Peace Reflections," the verse is sung four times in two different sections in the song: in the second part of the A section of the trio structure (A-b: see figure 5 on p. 95; listen to audio excerpt on Thesis CD: excerpt 9 [Exc09-BM-LPR-A-b.wav]); in the first part of the A section when it returns at the end of the piece (A¹-b²: see figure 5 on p. 96; listen to audio excerpt on Thesis CD: excerpt 13 [Exc13-BM-LPR-A1-b2.wav]). In this way, MacIntyre is honouring the four directions of the medicine wheel. When she repeats her message to the four directions, she is reinforcing her verbal message.

The second type of repetition—simple repetition—involves a word or a phrase, such as vocables.¹²² An elder defined vocables for Amadahy: vocables in specific songs do "have a meaning.... They are not whole words but parts of words or changed words – words that had to be changed to fit the music but they still have a meaning and you can still discern the meaning, the literal meaning." According to Amadahy, contemporary songs use vocables "that are just sounds.... They don't come out of language."¹²³

The use of vocables in contemporary native music is not something new. Buffy Saint-Marie, known as "one of the founders of Aboriginal Rock," used samples of chants and lyrical content in her songs.¹²⁴ This device is still used by contemporary native musicians such as Spirit Wind.

Repetition, involving the use of vocables, occurs in various ways in "Love Peace Reflections." In each set of repetitions, the vocables are repeated a total of

¹²⁰ Allen, *The Sacred Hoop*, 63.

¹²¹ Amadahy, interview by author; Allen, *The Sacred Hoop*, 64.

¹²² Allen, *The Sacred Hoop*, 63.

¹²³ Amadahy, interview by author.

¹²⁴ Moore, " 'Making a Noise in this World': New Sounds from Canada's First Peoples," 26–27.

four times. Again, MacIntyre is honouring the four directions as she sends her message in each direction. This time, the message is sent four separate times: at the beginning of the song (Section A-a: see figure 5 on p. 95; listen to audio excerpt on Thesis CD: excerpt 8 [Exc08-BM-LPR-A-a.wav]); in the middle of the song with two sets of vocables (Section B [B-b¹; B-c]: see figure 5 on p. 96; listen to audio excerpts on Thesis CD: excerpts 11 [Exc11-BM-LPR-B-b1.wav] and 12 [Exc12-BM-LPR-B-c.wav]); at the end, using vocables similar to that used at the beginning of the song (Section A¹ [A¹-a¹]: see figure 5 on p. 96; listen to audio excerpt on Thesis CD: excerpt 14 [Exc14-BM-LPR-A1-a1.wav]). Through these repetitions, MacIntyre is also completing the cycle by returning to variations of the original vocables.

Native music is process-oriented due to cyclical repetitions. In this process, the performer and listener gain knowledge through their “senses, ...feelings, intuition, experience and transcendent knowledge.” This knowledge

Figure 5. Analysis Chart for “Love Peace Reflections” by Brenda MacIntyre: Revealing the state of complementarity and twinness (view video on Thesis CD: excerpt 16 [Exc16-BM-LPR.mpg])

Jazz (European and African elements)			Native Elements (four directions) (sec.)			
large form	Levey's format	Introduction: 00:03 (sec.) ¹²⁵ - 2/4 time; two measures with a steady rhythmic pattern on a rattle : a				
Trio: A	A-a: Intro	- vocable phrases four bars long : b - vocal harmony added in third and fourth renditions	00:06 : b	00:13 : b	00:19 : b ¹	00:26 : b ¹
	A-b: main theme	- three-line stanza 8 bars long - vocal harmony added (vocables in 1 st and 2 nd rendition; words in 3 rd and 4 th rendition) - melody altered and notes bent in 3 rd and 4 th renditions through the use of improvisatory and rhythmic techniques	00:32 : c, c ¹ , c ²	00:46 : c, c ¹ , c ²	00:59 : c ³ , c ⁴ , c ⁵	01:12 : c ³ , c ⁴ , c ⁵

¹²⁵ Times in Figure 5 relate to the video rendition. Note that the video rendition of Love Peace Reflections is slightly different from the audio excerpts used to illustrate the various elements. The complete audio version is available for comparison on the Thesis CD [Exc15-BM-LPR.wav].

Figure 5 (continued). Analysis Chart for "Love Peace Reflections" by Brenda MacIntyre: Revealing the state of complementarity and twinness (view video on Thesis CD: excerpt 16 [Exc16-BM-LPR.mpg])

Jazz (European and African elements)			Native Elements (four directions)			
Trio: B	B-b ¹ : varia- tions on the theme	<ul style="list-style-type: none"> - vocable phrases 4 bars long - vocables replace words of first melodic phrase : c - melody and harmony altered - vocables sound like scatting - phrases vary with each repetition - two harmonic sentences can be created by combining as antecedent and consequent phrases (e.g. b⁶ + b⁷; b⁸ + b⁹) 	01:25 : c ⁶	01:32 : c ⁷	01:38 : c ⁸	01:45 : c ⁹
	B-c: bridge: modula- ting interlud e	<ul style="list-style-type: none"> - each phrase is four measures long - different melody with a different tonal centre - melody begins with a rest - harmonies - variations with each repeat - two harmonic sentences can be created by combining as antecedent and consequent phrases (e.g. c + c¹; c² + c³) 	01:52 : d	01:58 : d ¹	02:05 : d ²	02:11 : d ³

Jazz (European and African elements)			Native Elements (four directions)			
Trio: A ¹	A ¹ - b ² : main theme with varia- tio ns	<ul style="list-style-type: none"> - repeated stanza returns with some melodic variations and harmony changes in the vocal accompaniment (vocal in 1st and 2nd rendition; vocables in 3rd and 4th rendition; echo in last line of last rendition) - dynamics are softer with 3rd and 4th repeats 	02:18 : c ¹⁰ , c ¹¹ , c ¹²	02:30 : c ¹³ , c ¹⁴ , c ¹⁵	02:44 : c, c ¹ , c ²	02:57 : c, c ¹ , c ¹⁶
	A ¹ - a ¹ : ending section	<ul style="list-style-type: none"> - vocables introduced at the beginning of the song return to end the song - added vocal harmony - dynamic changes 	03:10 : b	03:17 : b	03:23 : b ¹	03:30 : b ¹

emphasizes a "state of 'being'." This state of being is the same as the state of consciousness relating to ceremonial literature that is used to honour all relations. Repetitions reinforce this 'state of being.' At the same time, the 'state of being' is being reinforced by the "very expressive ... feelings of the singer" as she uses the words and the vocables to obtain "help from the supernatural." This 'state of being' develops into an "hypnotic state of consciousness" where the participant comes "into full consciousness and functioning. In this way the participants become literally one with the universe, for they lose consciousness of mere individuality and share the consciousness that characterizes most orders of being."¹²⁶ MacIntyre articulates this sense of consciousness with her concluding comment: "We are all reflections of each other."

Allen compares this 'state of being' to experiences of repetitions in Western drama.

In some sense repetition operates like the chorus in Western drama, serving to reinforce the theme and to focus the participants' attention on central concerns while intensifying their involvement with the enactment.... Soon breath, heartbeat, thought, emotion, and word are one. The repetition integrates or fuses, allowing thought and word to coalesce into one rhythmic whole, which is not as jarring to the ear as rhyme.¹²⁷

These two experiences of 'rhythmic wholeness,' although they exist in different cultural spaces, compliment each other as they share a state of complementarity and 'twinness.' The repetitions are not isolated. Rather they are related and integrate into the whole.

MacIntyre describes the 'state of being' that she experiences with other musicians and audience members. This state is actually connected to the process of composition by being a creation of a particular performance. "In an ultimate performance, the singer, musicians and audience experience a communion through the process of 'song- possession'" which occurs when the "singer is possessed by the spirit of the song." When MacIntyre experiences 'song-possession,' she is possessed "by the song, the same spiritual and indescribable feeling that accompanied the song's creation..."

At times, I am connected so highly to a song that I am aware of nothing else.... A highly spiritual sense of serenity, connectedness and completion punctuates 'song-possession' for me. I know when I have reached into the spirit of the song and embrace it in a

¹²⁶ Allen, *The Sacred Hoop*, 63.

¹²⁷ Ibid.

performance.¹²⁸

As MacIntyre recreates the creative moment when the song was written, the power in the song moves in her, with her and through her to envelop the other musicians and the audience members, thereby creating a 'state of being.' This 'state of being' "provides the listener with a potential spiritual connection to both the song and singer." She summarizes her performance objectives: "this spiritual connectedness between singer, song and audience is my highest and most fulfilling goal as a writer and performer."¹²⁹

In summary, MacIntyre sings the "world into being," by twinning native and African American (which includes European) musical elements in this song. It reflects cycles of renewing relationships. Finally, it integrates the personal with the supernatural, balancing the centre of being with the cosmos.

"Celebrating Red & Black" by Zainab Amadahy

In the liner notes of the CD *Breathing the Wind*, Spirit Wind reveals the meaning of the song: "Honouring the histories, struggles and contributions of Black Indians." Amadahy uses words, structure, music, movement and drums as a way to celebrate the union of African and native people on Turtle Island.

According to Allen "words, structure, music, movement, and drum combine to form an integral whole, ..." a common practice in American Indian 'songs.'¹³⁰ Amadahy combines these elements in the compositional process for "Celebrating Red & Black" in order

to honour Africa – people of both African and Native descent.... I wanted to honour that experience because many people don't know about the history of African people and native people in this country. Many people don't respect that and a lot of people are taught to be ashamed of that in themselves. So I wanted to find some way musically to celebrate the times when those two people come together in history.¹³¹

Like MacIntyre, Amadahy actualizes native value systems, as she honours all her relations. At the same time, she is recognizing the intercultural and transcultural

¹²⁸ MacIntyre, "Women's Popular Song - Encounters with Spirit," 5.

¹²⁹ Ibid., 6.

¹³⁰ Allen, *The Sacred Hoop*, 64.

¹³¹ Amadahy, interview by author.

exchanges in this song that occurred as a result of the converging and colliding cultures.¹³²

She “wanted to have a nice active celebratory piece.” So she incorporated various African and Native elements into the song. The African drumming rhythms came to her first. She added a “water drum style” that is usually used with stomp dance music known “in Iroquois culture and other related cultures, like mine and Cherokee, ... that came out of the eastern United States.” In order to honour people of both African and Native descent, she used words from various languages: “Yoruba, ... a west-African language [of] a lot of the slaves [who] brought the spirituality of the west-African peoples with them”; Mohawk, a language she was presently studying. She structured the song using “call-and-response in those two languages with the backdrop of African style drumming.”¹³³

The choices Amadahy makes in the composition of this song are articulated in specific ways to reveal African and Indigenous roots. The African roots are specific, relating to Yoruba, an ethnic community, which is part of the Sundanese groups, found in Nigeria, the Republic of Benin, Togo and Ghana in Africa.¹³⁴ For both cultures, there is a dominant use of percussion instruments and a use of “overlapping call-and-response patterns” in song structures.¹³⁵

Although the basic structure is call-and-response, there is also an underlying cyclical form with circles within circles. The larger circle is formed when this song begins and ends with a slow section (Section A and A¹: see figure 6 on pp. 101 and 103; view video excerpts on Thesis CD: excerpts 17 [Exc17-ZA-

¹³² This analysis of “Celebrating Red & Black” is based on the performance of this song at the CD Launch: Double CD Launch Party for Spirit Wind and Nancy Johnson, Mpeg on Thesis CD [Exc27-ZA-CRB.mpg]. References are also made to the slightly different rendition on the CD *Breathing the Wind* (track 15). The audio clip is on the Thesis CD [Exc28-ZA-CRB.wav] with permission from Zainab Amadahy, 27 September 2003.

¹³³ Amadahy, interview by author.

¹³⁴ Chris McGowan and Ricardo Pessanha, *The Samba Tradition: Samba, Bossa Nova, and the Popular Music of Brazil*, (Philadelphia: Temple University Press, 1988).

¹³⁵ As noted in “Appendix 1 - African, European and African-American Music Styles” (pp. 137–138), overlapping call-and-response patterns are characteristic of African and African-American music styles. Similarly, in the Wabernaki Confederacy (Maritime Algonquins), “lead singers and other dancers alternate short phrases in a call-response style. . .” during a “type of unaccompanied stomp dance.” Diamond, Cronk and von Rosen, “Native North Americans in Canada - Eastern Woodlands,” *Encyclopedia of Music in Canada*, 2nd ed., 930; Dorsey, “‘And All That Jazz’ Has African Roots!,” *African American Jazz and Rap: Social and Philosophical Examinations of Black Expressive Behavior*, ed. James L. Conyers, Jr., (Jefferson, North Carolina, and London: McFarland & Co., Inc., 2001), 36, 38, 46; Fields, *American Indian Music Traditions and Contributions*, 23; Patterson, *Native Music in Canada: Through the Seven Fires*.

CRB-A.mpg] and 25 [Exc25-ZA-CRB-A1.mpg]; listen to audio excerpts 18 [Exc18-ZA-CRB-A.wav] and 26 [Exc26-ZA-CRB-A1.wav]). Amadahy introduces the song with a percussive introduction using the shaker. Then, in verse 1, she sings vocables (o wey i ho) in a two-measure phrase with an anacrusis lead-in. The call overlaps with the response of the chorus in the second measure. In turn, the response overlaps with the call. This overlapping continues with the remaining two entries. When the song leader repeats the call, she extends the melody to three measures in order to end the phrase as the chorus sings the response. Since this section begins and ends the song, with the overlapping calls and responses within the section, it is identifiable as a symbol of the overlapping life experiences of the African and Native people who experienced slavery and displacement in North America, also known as Turtle Island.¹³⁶

Musicians layer African and native drumming patterns and shaker rhythms in an instrumental section that bridges the vocal sections (Section B: see figure 6 on p. 101; view video excerpt on Thesis CD: excerpt 19 [Exc19-ZA-CRB-B.mpg]). Each layer has a different rhythmic pattern: the bongos repeat a syncopated percussive pattern; the congas join in with another repeated rhythmic pattern; finally the shakers enter into the mix with a simple pattern.¹³⁷ This instrumental section also introduces the quicker tempo used in the next section.

The third section is in a call-and-response form that creates an hypnotic response due to multiple repetitions of the same melody (Section C: see figure 6 on p. 102). A close examination of this section reveals calls in the Mohawk language and responses in the Yoruba language. The calls invoke native "relations" and the responses petition orishas, who are emissaries of god following the Yoruban tradition.¹³⁸ Each verse has two complete call-and-responses. Unlike verse 1, the calls and responses do not overlap. There are six verses. The first four verses are the same: in the first call-and-response, "Our Mother" and the "Earth" are invoked; in the second call-and-response, "Grandmother Moon" and "Yemaya," the female orisha, who governs the seas, are invoked (view video excerpt on Thesis CD: excerpt 21 [Exc21-ZA-CRB-C-a-a.mpg]; listen to the audio

¹³⁶ "Ulali," *Singing Our Stories*, VHS, director Henry.

¹³⁷ This analysis is based on the performance of this song at the CD Launch. Listen to the audio excerpt for a slightly different rendition (audio excerpt on the Thesis CD: excerpt 20 [Exc20-ZA-CRB-B.wav]).

¹³⁸ The "relations" are described in chapter 2. Jennifer Emick, "Alternative Religions," *What You Need to Know About*, (About, Inc., 2003, accessed 3 August 2003); available from <http://altreligioun.about.com/library/weekly/aa110702a.htm>; Internet.

Figure 6. Analysis Chart for "Celebrating Red & Black" by Zainab Amadahy:
Revealing the state of complementarity and twinness (view video on Thesis CD:
excerpt 27 [Exc27-ZA-CRB.mpg])¹³⁹

Section		Form	Call	Response
A	Intro- duction	00:05 (sec.) - one measure - percussion: rattle - 4/4 time		
	Verse 1	00:07–00:19 - measures 2 to 6 - melody is the same for every line - begins with an anacrusis - original call is two measures long	00:07 - measure 2 : a - melody introduced by song leader (A way hey hi yo ha)	00:10 - measure 3 : a ¹ - chorus responds (A way hey hi yo ha)
			00:12 - measure 4 : a ² - song leader repeats call (A way hey hi yo ha)	00:15 - measure 5 : a ¹ - chorus responds (A way hey hi yo ha)

Section		Form	
B	Instru- mental	00:20–00:33 - measures 7 to 12 - tempo changes: faster - layers of instruments each with different rhythmic patterns b (bongo pattern, repeated twice)	00:20 : b - bongo pattern repeated twice; measures 7 to 8
			00:25 : b ¹ - conga patterns join bongo pattern repeated twice; measures 9 to 10
			00:28 : b ² - shaker patterns join bongo and conga patterns repeated twice; measures 11 to 12

¹³⁹ Amadahy, "Celebrating Red & Black," mpeg on Thesis CD [Exc27-ZA-CRB.mpg]. The audio version is slightly different (excerpt 28 [Exc28-Za-CRB.wav]). Note that the timings found in figure 6 are for the video version.

Figure 6 (continued). Analysis Chart for "Celebrating Red & Black" by Zainab Amadahy: Revealing the state of complementarity and twinness (view video on Thesis CD: excerpt 27 [Exc27-ZA-CRB.mpg])

Form			Call (in Mohawk)	Response (in Yoruba)	Directions			
C	a	a	c: Iethinestenha (Our Mother)	c ¹ : Ohontsiate (the Earth)	00:34	01:23	02:03	03:03
			c ² : Iethisotha (Grandmother Moon)	c ³ : A e Yemaya (Female Orisha governing the seas)				
		a	c:	c ¹ :	00:44	01:33	02:13	03:13
			c ² :	c ³ :				
		a	c:	c ¹ :	00:54		02:23	03:24
			c ² :	c ³ :				
	a		c:	c ¹ :	01:03		02:33	
			c ² :	c ³ :				
	b	b	c ⁴ : Karonhia:ke (Father Sky)	c ⁵ : A eh o Xango (Male Orisha associated with thunder and warriors)	01:13	01:43	02:43	03:34
			c ⁴ :	c ⁶ : Xango Xango				
		p	c ⁴ :	c ⁵ :		01:53 (exclamation in first response)	02:54 (exclamation in second response)	03:44
			c ⁴ :	c ⁶ :				

Figure 6 (continued). Analysis Chart for “Celebrating Red & Black” by Zainab Amadahy: Revealing the state of complementarity and twinness (view video on Thesis CD: excerpt 27 [Exc27-ZA-CRB.mpg])

Section		Form	Call	Response
A ¹	Intro- duction	03:54; measure 93 - silence (clapping by audience)		
	Verse 1 ¹	03:57–04:13; measures 94–98 - return to original slower tempo	03:57 - measure 94 : a	03:59 - measure 95 : a ¹
			04:03 - measure 96 : a ²	04:05 - measure 97 : a ¹

version: excerpt 22 [Exc22-ZA-CRB-C-a-a3-1.wav]). In the fifth and six verses, “Father Sky” and “Xango,” the male orisha, who is associated with thunder and warriors, are petitioned (view video excerpt on Thesis CD: excerpt 23 [Exc23-ZA-CRB-C-b-b.mpg]; listen to the audio version: excerpt 24 [Exc24-ZA-CRB-C-b-b1-1.wav]). These six verses are sung in order, with some variation for a total of four times, in honour of the four directions (see figure 6 on p. 102). By switching back and forth “between Mohawk and Yoruba as well as between calling on the male and female orishas/entities,” the musicians are petitioning “for honour, ... respect [and] balance between Black and Indian, [and] between male and female.”¹⁴⁰ Due to the nature of the repeats, a circle is completed in this section.

Amadahy creates a musical space for African and Native cultures in this song, and an opportunity for recognition, respect and pride within this intracultural, intercultural and transcultural space of complementarity and twinness. She uses this song, “Celebrating Red & Black” as a way to say “we’re together, we’re happy, we’re proud, there’s no shame here! It’s wonderful.”¹⁴¹

¹⁴⁰ Amadahy, Re: thesis and “Celebrating Red & Black,” [e-mail to author], Sunday, August 03, 2003, Toronto, Ontario.

¹⁴¹ Ibid., interview by author.

Summary

These songs, in combination with the short biographies reveal the multiple social, cultural, spiritual and musical layers and spaces experienced by MacIntyre and Amadahy. They are very aware of the spaces they occupy. In a TVO interview, both MacIntyre and Amadahy talk about living, changing, oral traditions. MacIntyre explains that “traditions are alive. They’re living.” Amadahy concurs and expands on MacIntyre’s explanation: “there are cultural practices that we want to continue with and we want to keep because they are important. There are others that we will be letting go.” Amadahy describes how oral histories and stories reveal their perspective and purpose in their music making:

our tradition tells us ... [that] we do need to understand who we are and where we came from and [what] our oral histories and our stories [are] and ... in our culture.... Our oral histories talk about the fact that we need to relate to the other relations on the planet. We believe that the Creator wants us to learn from each other and grow together and get along together.¹⁴²

Although perspectives—life currents—shift and change through the collisions and convergences of various cultures, these two women create ethnocultural spaces where they live and make music.

Shifting currents influence their music making, resulting in a contemporary native style. MacIntyre combines native song-making techniques and styles with African American jazz and blues styles and techniques in “Love Peace Reflections.” Amadahy combines African rhythms and languages with native musical styles and vocables in “Celebrating Red & Black.” These combinations reveal a native perspective that permeates their compositional styles and strategies. Their words and their music are reflections of the complementarity and twinness ideal. More to the point, they show how they live in this state of complementarity and twinness, even as they are buffeted between converging and conflicting cultures. As children of Mother Earth and Father Sun, MacIntyre and Amadahy reveal themselves as spiritual singers and song makers who use “spirit wind” to “breath” songs of life, like “Love Peace Reflections” and “Celebrating Red & Black.”

¹⁴² “Spirit Wind,” *TV2, TVO*, [television broadcast], (Toronto, Ontario: 3 April 2002).

CHAPTER 5

TRANSCULTURAL EXPERIENCES OF MUSIC IN CANADA

Learning the stories of Babyak, MacIntyre and Amadahy has been a fulfilling and enriching experience. Entering into this quest has led me to an understanding and an appreciation of how these women reached that part of their journey that they shared with me through their frank and candid interviews and through their music, allowing me to glimpse into that liminal space they occupy and where they create their music. In the use of transcultural standpoint as a tool, and by integrating information from multiple sources and perspectives across time and space, I was able to come to an initial understanding of what they do, how they do it and why they do it. As I conclude this part of my ongoing quest, I realize that the act of writing about these women and sharing their words is a manifestation, an actualization of the way I understand their transcultural standpoint. Foremost in my mind is the appreciation that I am able to honour these women and their music.

It is through the varied knowledges, coming from multiple sources and perspectives across time and space, that enable me to understand what I have learned: primary sources (e.g. video recordings of the Women's Voices Festival, CD Launch and interviews) and secondary sources (e.g. academic and government publications, television documentaries, newspapers articles, internet sources, music CDs). In order to preserve an ethnocultural standpoint, emic sources were primarily used. The search for emic sources in the two areas of musical research took different directions. Academic sources on native cultures and styles of music were more readily available. Sources in the academic field were not as readily available for kumi-daiko music and history, which necessitated using internet sources magazines and newspaper articles. All of these sources influence the language I use to articulate the way in which the music cultures are discussed. In particular, it is the value systems and the underlying philosophies, as discussed by the emic sources, that influence how I address the topics and how I describe and explain them.

Histories are a necessary source in understanding how music was and is used to construct, maintain and reinforce ethnocultural values. Personal experiences, enhanced by ethnocultural and music histories, create layers of understanding and reveal the structure and organization of the women's music-making. In turn, the structure and organization of their music-making reveal how they re-negotiate and extend meanings and representations. As well, the histories reveal the reasons for commonalities between the different cultures.

It is necessary to understand how value systems are expressed through this

music and how music enhances the everyday lives of individuals and the lives of ethnocultural communities themselves. Even though the music histories detailed in this thesis are brief, the highlighted points reveal that the structure and organization of the different styles of music are deeply and directly affected by the prevalent value systems of specific cultures at specific times. It is within these parameters that a particular ethnocultural identity is revealed.

As cultures collided in Canada and the United States, Native and Japanese communities were displaced and became internal refugees. These displaced peoples experienced long-term ramifications due to the consequences of displacement and loss of identity. Simultaneously, they are still affected and influenced by colliding and conflicting cultures within the liminal spaces of Canadian and North American society. These cultural spaces are a constant in our globalized society. These spaces penetrate societies and communities as our global community experiences diversity in a multitude of ways. In these spaces individuals continue to claim, reclaim, maintain, transform, reject and lose their ethnocultural identities. In spite of these conflicting and colliding experiences, Native and Japanese peoples, as well as peoples of other ethnocultural communities, continue to adapt and create new musical forms to express their dynamic cultural identities. For the First Nations and Japanese peoples, these songs include native contemporary and taiko drumming songs.

Babyak, MacIntyre and Amadahy live in these liminal creases. Yet, elements and value systems that structure their social relationships within their communities enable them to adapt, maintain and transform their experiences in a way that enhances and strengthens their ethnocultural identities. Elements of these value systems are discovered in an analysis of three songs: "Hiryu Sandan Gaeshi" 'co-composed' by On-Yon Taiko, "Love Peace Reflections" by Brenda MacIntyre and "Celebrating Red & Black" by Zainab Amadahy. In order to enhance and strengthen their ethnocultural identity, these music-makers, besides using their own time-honoured music traditions, incorporate African, African American and other 'world beat' instruments, musical devices and forms, which reflect their value systems and underlying philosophies of life. The differences are a foregone conclusion. What is striking are the commonalities found in these songs. Here, I focus on three specific commonalities.

A fundamental value in all three groups of cultures (African, Japanese, Native) involves the drum. Within these communities, the drums connect these people to the earth, to the body, to their Creator (All Spirit) and to each other. Originally, men played the big drums in various cultural functions. Since the 1960s, women's roles have expanded to include playing the drum. In some native cultures, women are still following the old traditional ways by not playing the drum, since some native traditions dictate that the drum is not an instrument for women. In other communities, Japanese and Native elders, including women, are teaching young people how to play the drum in order to preserve drumming

traditions. Within this continuum of experiences, Babyak, MacIntyre and Amadahy honour their cultural value systems in the ways they play, feel and share their respect for their drums.

African and African American music styles influence contemporary Native and kumi-daiko music styles. For instance, jazz and blues styles (that combine European and African forms and devices) are twinned with Native forms, patterns and instruments in "Love Peace Reflections." Twinned African and Native styles affect how the form, lyrics and instruments are utilized in "Celebrating Red & Black." In "Hiryu Sandan Gaeshi," performers play jazz rhythms as a steady beat on Japanese instruments in a Japanese musical form.

Native, Japanese and African spiritualities are an integral component in the three songs. Repetition is a common device to invoke deity through prayer and to reveal the value systems of the community. MacIntyre's entreaty to the relations is sent to the four directions.¹ Amadahy's calls to native relations and Yuroba orishas are also sent to the four directions. The entreaties to the dragon god in "Hiryu Sandan Gaeshi" are sent three times.

Food for Thought: A Transcultural Metaphor

North America became a continent of immigrants with the arrival of the colonizers. First Nations peoples shared their way of life including food preparation and music styles with these immigrants. Native people such as the Assiniboine and the Grassland Cree taught the voyageurs to make "pemmican" and provided it for the traders on their trips. It became the primary food source for the voyageurs.

Pemmican is a complete, life-sustaining food source. Recipes vary across time and space. Generally, the meat is pounded into a powder, mixed with fat and supplemented with berries or fresh vegetables. Voyageurs carried this primary food-source in raw-hide bags called "parfleches." Sometimes, this food became stale, mouldy or "garnished with long human hairs and short hair of oxen."² When the voyageurs prepared their meals at their dinner camp, they mixed the pemmican with flour, water and other foods including sugar if available. They called this

¹ Relations is a term that describes the relationships between individuals with Mother earth, Father sky, plants, wind, etc. See chapter 1

² "History," *Saskatchewan Canoeing Information*, (Updated 14 July 2003; accessed 8 July 2003); available from <http://www.lights.com/waterways/history.htm>; Internet.

pottage "rubbaboo."³

Intercultural exchanges were not limited to food supplies. During their travels, the voyageurs and the native guides sang songs to entertain and to pace themselves. Robert Kennicott (1835–1866), an explorer of British North America, is told that "when the Indians attempt to sing a voyaging song, the different keys and tunes make a rubbaboo."⁴ Elaine Keillor uses rubbaboo to identify the long multicultural tradition of the mixing "of musical genres and styles... in Canada."⁵

Rubbaboo is a metaphor for the music composed by women such as Babyak, MacIntyre and Amadahy. The different types of pemmican represent the music cultures and the value systems that are passed to them through the histories (e.g. family, community, culture). These musical pemmicans express the essence of the cultural identities that came before them, shaped by past convergences, collisions and conflicts. Water symbolizes their personal experiences that are necessary in order for life to continue. The day-to-day rhythms of water are not isolated. Flour is needed to symbolize the relationships that extend beyond daily existence. These relationships include the transcultural exchanges they experience within the liminal creases of a multicultural society. When pemmican is mixed with water and flour (and any other tasty ingredient that is deemed important), a unique rubbaboo is created.

In this story, the music that the women create is the rubbaboo. In their rubbaboo, they interpret and embrace the essence of their cultural identities, as they share their day-to-day experiences and flavour it with the influences of a global community. This music heals as it renews and transforms.

Fear and ignorance breeds racism. Music creates a way to see and to understand different cultures. With understanding comes respect and identification and the realization that these women and their cultures are a part of the global community that exhibits both differences and commonalities. May we continue to learn to understand and to value their music through their perspectives and to appreciate the beauty that we see therein.

³ Dorothy Duncan, Executive Director, "Fur Traders' Fare," *Cultural and Historical Aspects of Food*, (Oregon State University, updated January 2000, accessed 8 July 2003); available from <http://food.oregonstate.edu/ref/culture/duncan.html>; Internet.

⁴ Robert Kennicott, ["Journal"], *The First Scientific Exploration of Russian America and the Purchase of Alaska*, ed. James A. James, (Evanston/Chicago: 1942) : 86. Quoted by Elaine Keillor, "Searching For Canadian Soundmarks," [presentation], (McMaster University, Hamilton: 23 May 2003).

⁵ Elaine Keillor, "CD Reviews - John Beckwith: Quartet; Upper Canadian Hymn Preludes; Keyboard Practice; Etudes," Canadian University Music Review [CUMR] Online No. 1, June 1999, ed. James Deaville; accessed 8 July 2003; available from <http://www.cums-smuc.ca/publications/cumr-01/01/reviews.html>; Internet.

Epilogue

My initial goal was to identify women who live on the fringes of mainstream Canada, in order to learn how they make music and to determine how their cultural background influences their music-making. As I conclude this quest, I find that I have learned much more than I anticipated or even envisioned. Although I originally saw myself as a middle-class, middle-aged, Catholic, white woman, I am now beginning to recognize that I too occupy hybrid, liminal spaces with shifting boundaries and edges that reflect the ever-ending flow of information that I live with and learn about, internalize and reflect upon.

A professor once asked me an intriguing question that I have mulled over throughout the duration of this quest. What follows is an elaborated paraphrase. How was it that I am able to understand, appreciate, or even place myself within the standpoint of these women? How does my identity influence my interpretations?

In this thesis, I indicate that the cultural identities of Babyak, MacIntyre and Amadahy are fluid and dynamic. Foremost, these women are influenced by their own experiences and their familial, cultural, societal and ethnic histories. Simultaneously, as they perceive their cultural distinctiveness in this way, they also reinforce their cultural identity through their actions and experiences, and ultimately in their music. I experience these same dynamic interactions and interchanges in my life and in the way I write.

Basic to my identity is the compelling need to respect others. This view is due to a realization and recognition that others may hold different ideals and value systems, as they follow other paths. As a result of my quest, I recognize the threads that create this attribute, derived from my own experiences and histories. This aspect of my identity and my personality is actually hybrid in nature. It reflects how I internalize intracultural, intercultural and transcultural teachings and experiences of family, friends and various teachers and elders, past and present. These teachings and experiences are in turn influenced by different information medias. As such, and comparable to the global community as a whole, I experience dialectical viewpoints within my being. As a reflection of my respect for myself, I accept that I have these dialectical viewpoints.

As I remain true to this honest intention to respect others, I use a cognitive and insightful approach to lead me in this quest. This insightful ability enables me to discover threads of truth through inspirations of the moment that are reflected in the questions I ask and the comments I make. Discerning, comprehending and critiquing these initial intuitive insights has been an integral element in my approach as a teacher and as a researcher. With this quest, I have learned that this cognitive ability is both limited and enhanced by my cultural perspective, a standpoint that is influenced by dialectical viewpoints.

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APPENDIX 1

AFRICAN, EUROPEAN AND AFRICAN-AMERICAN MUSIC STYLES

In preparation for the analysis of the music composed and performed by On-Yon Taiko and Spirit Wind, it is essential to note the value systems associated with African, European and African-American styles of music and their characteristics. The common theme of jazz in the music of On-Yon Taiko and Spirit Wind is the reason why a description of African, European and African-American music styles is relayed in this appendix. As noted in Chapters 2 and 3, jazz drummer Oguchi used jazz rhythms in the development of kumi-daiko as a new musical genre and ensemble. The jazz elements in Spirit Wind's music reflects MacIntyre's experience and Amadahy's cultural background, as described in Chapters 2 and 4.

In Africa, "music permeates the whole course of human life. It is closely associated with the supernatural, gods, or other deities...Music is fundamentally a collective art, communal property, whose qualities are shared and experienced by all." The call-and-response is one of the musical forms that reveals this collective art. Within this collective art, the "human voice and body...are the supreme instruments and the most widely used..." At the same time, "African instruments are regarded as living beings."¹

When the indigenous peoples of Africa were displaced from Africa to North America through the institution of slavery, they retained a "perspective of the past," preserved and developed the "essential qualities of the African world view . . . that was concerned with the metaphysical...interrelationships...between music and poetry, religious function and practice, and man and nature."² African Americans expressed these interrelationships and the experiences of their everyday life through the various styles of jazz, blues and rap. Still, music roles changed, influenced by converging and conflicting cultures. George Starks notes that "once blues became more urbanized, blues singing began to open more and more to women."³ This is also true in the other Jazz styles. Now, in the new

¹ Learthen Dorsey, "'And All That Jazz' Has African Roots!", *African American Jazz and Rap: Social and Philosophical Examinations of Black Expressive Behavior*, ed. James L. Conyers, Jr., (Jefferson, North Carolina, and London: McFarland & Co., Inc., 2001), 36, 40, 39.

² Dorsey, "'And All That Jazz' Has African Roots!", 41.

³ George L. Starks, Jr., "Ethnomusicology and the African American Tradition," *African American Jazz and Rap: Social and Philosophical Examinations of Black Expressive Behavior*, ed. James L. Conyers, Jr., (Jefferson, N.C.: McFarland & Company, 2001), 230.

lands, men and women singers inherit the role as community spokesperson from the griots.⁴ Griots, who hold sacred roles in Africa, have been and still are community spokespersons and the recorders of community history.

In the development of jazz, blues and rap, African Americans combined elements from two music cultures: Europe and Africa. European elements such as form, harmony and instrumentation affect the structure of the work and influence the musical sound of the composition. Alternately, African devices affect how the work is performed. Vocal inflections, bending pitches and tonal colours invoke melodic expressiveness. Improvisatory techniques are used individually or collectively in order to create a "spontaneous construction" of the jazz style. Various rhythm techniques are used including "swing feel, laying back, playing double time, phrasing across the bar lines, accenting and syncopating rhythms."⁵ Drummers implement these devices to reveal the cyclic nature of African music.⁶ Different combinations of these African, European and African-American musical elements affect the outcomes of the convergences and conflicts experienced by Babyak, MacIntyre and Amadahy in their music.

⁴ Starks, Jr., "Ethnomusicology and the African American Tradition," 235.

⁵ Various sources contribute to this definition: Joseph Levey, *The Jazz Experience*, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1983), 11-12; Donald D. Megill and Richard S. Demory, *Introduction to Jazz History*, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1984); Reginald Thomas, "The Rhythm of Rhyme," *African American Jazz and Rap: Social and Philosophical Examinations of Black Expressive Behavior*, 166.

⁶ As noted by Willie Anku, "Circles have an important philosophical significance in the perception of the African reality of time... To the African, future is expressed by reference to the past and in drumming we find a microcosm of this philosophy of life's journey." Willie Anku, "Circles and Time: A Theory of Structural Organization of Rhythm in African Music," *Music Theory Online: The Online Journal of the Society for Music Theory*, Vol. 6, No. 1 (January 2000); available from http://boethius.music.ucsb.edu/mto/issues/mto.00.6.1/mto.00.6.1.anku_essay.html; Internet.

APPENDIX 2

PICTURES, AUDIO AND VIDEO CLIPS ON CD

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