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Chapters in Canadian Popular Music

Diplomová práce

Vedoucí práce: Mgr. Jiří Flajšar, Ph.D.

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Ilona Šoukalová

Děkuji vedoucímu mé diplomové práce panu Mgr. Jiřímu Flajšarovi, Ph.D. za odborné vedení práce, poskytování rad a materiálových podkladů k práci.

Poděkování patří také pracovníkům Ústřední knihovny Univerzity Palackého v Olomouci za pomoc při obstarávání pramenů a literatury nezbytné k vypracování diplomové práce.

Děkuji také své rodině a kamarádům za veškerou podporu v době mého studia.

Abstract

The diploma thesis deals with the emergence of Canadian popular music and the development of music genres that enjoyed the greatest popularity in Canada. A significant part of the thesis is devoted to an investigation of conditions connected to the relation of Canadian music and Canadian sense of identity and uniqueness. Further, an account of Canadian radio broadcasting and induction of regulating acts which influenced music production in Canada in the second half of the twentieth century are given. Moreover, the effectiveness and contributions of these regulating acts are summarized and evaluated. Last but not least, the main characteristics of the music style of a female singer songwriter Joni Mitchell are examined.

Key words

Canadian popular music, genres of Canadian popular music, Canadian identity and uniqueness, Canadian content regulation, Canadian broadcasting and recording, Bryan Adams, Joni Mitchell

Anotace

Diplomová práce pojednává o rozvoji oblíbených žánrů populární hudby v Kanadě. Podstatná část studie se soustřeďuje na zkoumání podmínek, za kterých se kanadská populární hudba vyvíjela v době zesíleného vědomí a snah o zachování svébytného rázu kanadské hudby. Stejně tak se studie zabývá šířením hudby pomocí médií, jako je rádio, a také nařízením týkající se hudební produkce, která vešla v platnost v druhé polovině minulého století. Zároveň dochází ke shrnutí přínosu a posouzení efektivnosti těchto nařízeních pro budoucí vývoj kanadské populární hudby. Závěrečná část práce se věnuje zhotovením profilu a zhodnocení hudebního významu tvůrčích let kanadské písničkářky Joni Mitchell.

Klíčová slova

kanadská populární hudba, žánry kanadské populární hudby, kanadská identita a svébytnost, nařízení o povaze hudebního obsahu kanadské hudby, nahrávání a vydávání hudby v Kanadě, Bryan Adams, Joni Mitchell

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1 Introduction

The aim of this thesis is to examine the origins and the development of Canadian popular music. Before concentrating on the most prominent music genres which flourished in Canada in the twentieth century, a brief description of different definitions of popular music will be provided. After clarifying what popular music stands for, some selected types of popular music, particular cultures and music figures will be inspected.

The thesis will begin with a portrayal of various categorisations of popular music. Further, I will draw a distinction between the two main spheres of music and describe its characteristics. Regarding modern popular music and its further division into subgenres, I will present definitions of those music types which developed in Canada to the greatest extent.

The following chapter will investigate a connection between Canadian music, Canadian identity and uniqueness. In order to do so, some specific features which are associated with Canada will be taken into account and its reflection in music analysed. I will present an evaluation of resources dealing with this question and then I will draw an analogy between distinctive approaches and opinions about the uniqueness of Canadian music and culture. Moreover, I will draw parallels between cultural aspects of Canada and the USA and also make an attempt to reveal some distinguishing features which make Canadian music production different from its neighbouring country. Concerning Canadian uniqueness, a music expression of some particular cultures living in Canada and their contribution in producing a specific Canadian music sound will be considered.

Chapter 4 will cover the emergence of popular music and its genres in Canada. First of all, the origins of popular music will be described as well as music sounds which had a major impact on later formation of popular music genres in Canada. Secondly, I will outline the most significant styles of popular music and its crucial representatives which were (and some still are) performing in Canada during last century. Lastly, with regard to improving technology and industry which affected music production of last century all around the world, I will discuss conditions which there were in Canada for music distribution. This is why a notable part of the chapter will

analyse the importance of radio broadcasting in spreading Canadian music heritage and promoting nationalistic ideas in Canada.

Next chapter will focus on one of the most prominent musical icons of Canadian singer songwriting, which is Joni Mitchell. I chose this musician because her music and personality are very close to my heart. First of all, I will provide a brief account of literature dealing with the music of Joni Mitchell and then I will proceed to the main characteristic of her music style and lay emphasis on her productive music period of 1970s. The chapter will conclude with a brief analysis of her three songs, namely 'I Had a King,' 'Amelia' and 'Woodstock.'

In the last chapter of the thesis, I will summarize major aspects and present findings about of Canadian popular music. In addition, some supporting ideas underlying the uniqueness of Canadian music expression will be offered.

2 Background to Popular Music

2.1 Definition and Characteristics of Popular Music

Despite the fact that there exist plenty of specialized books about music and musicological literature providing plentiful explanations of “popular music,” the concept of “popular music” is not so easy to define. What was meant to be “popular music” in the eighteenth or nineteenth century does not hold truth in the twentieth or the twenty-first century any longer. Another important fact to realize is that “popular music” does not always mean the same thing as “modern popular music.” Therefore, as “popular music” is evolving, so are its definitions. Moreover, due to the co-existence of different music traditions (Anglo-Saxon or German) we have a host of labels for what we call “popular music” today which is why there is a lot of misunderstanding about “popular music” phenomenon. This is also why I think that the main problem with different music traditions lies in the fact that expressions and their meanings do not always overlap.

For a better understanding of the concept “popular music”, I intend to introduce different polarizations in which “popular music” occurs and thus provide readers with contrary views of “popular music” and how it can be comprehended. One such polarization was made by Ivan Poledňák in *Úvod do problematiky hudby jazzového okruhu*¹ where he distinguishes “classical” (also “art music”) and “popular music.” According to Poledňák, this polarization is generally used in Anglo-Saxon music tradition when considering two great spheres of music. On the other hand, Czech people would be familiar with labels “artificiální” and “non-artificiální hudba.” This polarization came into practice in the nineteenth century.

Another polarization can be found in *A History of Canadian Culture* by Jonathan F. Vance who differentiated between “highbrow” and “lowbrow” music. The term “highbrow” corresponds to classical music and “lowbrow” to popular music. According to Vance, “lowbrow” represented musical pieces shorter in duration and their tunes were familiar to wide audience. This popular music was used as a background, as a form of amusement and dancing and it captured a wide audience. “Lowbrow” music

¹ Ivan Poledňák, *Úvod do problematiky hudby jazzového okruhu* (Olomouc: Univerzita Palackého v Olomouci, 2005)

was viewed as earthy and obscene.² Another system of labelling the two music spheres was made a German theorist and writer Theodor Adorno (1903-1969). He distinguished between ‘serious’ music and ‘popular’ music. Nevertheless, Adorno and his theories became a subject of later criticism for its setbacks.³

“Popular music” cannot be understood only as a mere opposite to “classical music.” According to various musical encyclopaedias, dictionaries and other publications, like *The New Grove Dictionary of music and Musicians* by Stanley Sadie, *From Blues to Rock* by David Hatch and Stephen Millward, *Encyklopedie jazzu a moderní populární hudby* by Antonín Matzner et al. or *Music of Canada* by Ellaine Keillor, the phenomenon of “popular” is connected even to some masterpieces of “classical music” like Beethoven’s Piano Sonata, op. 27, no. 2 (“Moonlight”) which became a “popular” hit. Nowadays, however, the word “popular” is connected more with the sense of having a great audience.⁴

For later discussion about “popular music” and its further divisions and characteristic features, I will follow the polarization made by Ivan Poledňák (“art music” and “popular music”) and also *Encyklopedie jazzu a moderní populární hudby* by Antonín Matzner et al.⁵ which provide a deep insight into further distinctions within “popular music.”

According to Poledňák, the difference between “art music” and “popular music” is that the first one is associated with music made by professional musicians and played in special institutions like concert halls and opera houses. On the other hand, “popular music” is connected to all the other music performed by non-professionals, such as folk music, and it is connected to the needs of everyday life. Matzner mentions another typical feature of “popular music” which is a weaker emphasis put on the uniqueness of the musical piece and an increased importance of its interpretation. Further great development of “popular music” was determined by American popular music and jazz which played a significant role in a later crystallization of traditional and modern popular music and which grew on popularity significantly after the end of the First

² Jonathan F. Vance, *A History of Canadian Culture* (Ontario: Oxford University Press, 2011)

³ Brian Longhurst, *Popular Music & Society* (Cambridge: Polity Press, 1995), 6.

⁴ Elaine Keillor, *Music in Canada: capturing Landscape and Diversity* (Québec: Montreal McGill-Queen’s University Press, 2006), 7-8.

⁵ Antonín Matzner, Ivan Poledňák and Igor Wasseberger et al., *Encyklopedie jazzu a moderní populární hudby* (Praha: Supraphon, 1983)

World War.⁶ For a greater stratification within the field of “popular music”, see appendix 1, figure 1 and 2.

In Poledňák’s view, “popular music” falls later into three groups which are “musical folklore”, “traditional popular music” and “modern popular music” (sometimes even labelled as “jazz music”). All three groups are distinguished from each other by different periods of time in which they were prominent the most, the length of the period and according to the features of the music.⁷

The production of the first type - musical folklore - was usually geographically, ethnically and time determined and it was developing among ordinary people. Folklore became a basis for a later music production of singer songwriters which will be discussed in a greater detail in following chapters. The traditional popular music, on the other hand, is associated with military music groups, bands operating by corporations of various types, urban or private theatres and cabarets. Its goal was to address broad urban audience and it enjoyed great popularity at the end of the nineteenth century and the beginning of the twentieth century. To find out more about characteristic features of “popular music” – musical folklore and traditional popular music – I recommend a further reading of the music publication stated above.

The most complicated group to define is modern popular music which originated in the nineteenth and twentieth century and flourished significantly in the USA. According to Matzner, modern popular music developed from traditional European folklore tradition and Afro-American music culture (spirituals, work songs, ballad, blues) and jazz. It is the latest and very dynamic stream of popular music and goes hand in hand with the development of various sound techniques, industry and the ways of living. Modern popular music can be further divided into various genres, like jazz, rock, folk, pop, blues and chanson. In terms of its function, we recognize dance music, musical music, scene/film/TV music, music determined for sport events, background music or advertisement and party music.⁸

⁶ Matzner et al., *Encyklopedie jazzu a moderní populární hudby*, 311-16.

⁷ Poledňák, *Úvod do problematiky hudby jazzového okruhu*, 12.

⁸ Josef Vlček, *Rockové směry a styly* (Praha: Ústav pro kulturně výchovnou činnost, 1988), 15-30.

2.2 Selected Genres of Modern Popular Music and Their Features

As for the definitions of specific genres of modern popular music, there is a similar problem as with the popular music itself – that is its ambiguity. Josef Vlček touches on this ambiguity in his book *Rockové směry a styly*.⁹ He views the individual styles of music and their descriptions as a living body which has been evolving as the music itself and which happens spontaneously. According to Vlček, definitions and their meanings undergo changes like broadening.

For the purposes of this thesis, I am not going to provide overall descriptions of all the genres because I think that giving full definitions of all the genres of popular music would be both ineffective and useless. This is why I will focus only on key genres which I consider to be the main part of Canadian popular music scene in the twentieth century – that is folk, rock, rock and roll and pop.

Folk stands for a genre of popular music which is considered to be a commercial modification of a folk song and which usually has an acoustical accompaniment. Originally, it flourished in the USA as a genre and it was put into opposition with rock and roll in 1950s. The genre features a combination of original American folk and American rock and at one point it was viewed as an American reply to the Beatles.¹⁰ Gradually, the genre became one of the most prominent music styles in America.

As for the resources of folk song in the USA, it was inspired by elements of the white and black folklore and Scottish and Irish ballads. Some original American folk songs were sung by cowboys, soldiers, fishermen or the Jews. Folk-singers usually accompanied themselves on the guitar. One of the first leading folk singers who is given a credit for collecting and promoting folk song in the US is considered to be Pete Seeger.

When folk was commercialized and further stylized in 1950s, it brought a new wave of folk singers who produced songs full of political protest. A representative of this protest song was for example a musician Bob Dylan. Apart from the protest song, another significant subgenre of folk developed which was folk rock. This special subgenre of folk music is associated mainly with the production of a vocal quartet

⁹ Vlček, *Rockové směry a styly*, 5.

¹⁰ Vlček, *Rockové směry a styly*, 21.

Mamas and Papas. In Canada, the most notable folk artists are Neil Young or Joni Mitchell.¹¹ As for the characteristics of a folk musician, they are recognized as authors of both music and lyrics of the songs and then also as singers and music instrument players at the same time. Moreover, folk representatives are dependent on face-to-face contact with listeners. Folk performances very often reflect the situation in the society. This is why an emphasis is put mainly on the text of the song.¹²

Pop music is one of the three types of popular music. There are three possible interpretations of this phenomenon which are very hard to define. In 1950s, it goes hand in hand with all other aspects which contribute to the realization of pop music, such as the behaviour of pop culture and the way of living. This is reflected in dressing, haircuts, opinions on life, the use of favourite means of transport and industry. Further pop music features mainly short music pieces which have non-complicated structures. Its goal is entertainment of the listener. Last but not least, pop music can be viewed as an opposite to rock and becomes associated with mainstream music. In 1950s and 1960s, pop mingles with rock and creates pop-rock which includes elements of country-rock, disco music and others. Some subgenres of pop music are disco, reggae, salsa, afropop, hip hop, rap or break dance.¹³

Rock is a typical denotation for a broad complex of music features coming into existence since the introduction of rock and roll up till now. Rock features all the changes happening within electrified music including elements taken from ethnical cultures, artificial music, jazz, electronic. It develops according to the needs of listeners. At the same time, rock manifests a form of life style. In the USA, rock is recognized under the label rock and roll.¹⁴ According to Poledňák, rock evolved from rhythm & blues, country & western music and also pop music of that time. Rock has got alternatives like folk rock, jazz rock, surf rock or psychedelic rock, classical rock, hard rock, metal, punk, art rock, experimental rock, new wave, reggae, hip hop and grunge and others.¹⁵

Rock'N'Roll represents another style of music arising in 1950s. In the USA, rock and roll is recognized as rock. In 1960s, the first and leading figure of the genre was

¹¹ Poledňák, *Úvod do problematiky hudby jazzového okruhu*, 70.

¹² Poledňák, *Úvod do problematiky hudby jazzového okruhu*, 68.

¹³ Vlček, *Rockové směry a styly*, 15-30.

¹⁴ Vlček, *Rockové směry a styly*, 56.

¹⁵ Poledňák, *Úvod do problematiky hudby jazzového okruhu*, 55-65.

Elvis Presley and the Beatles. In its beginnings, rock and roll was associated with dance music fast compositions which were inspired by country music and rhythm-and-blues of the Blacks. The inspiration regarded mainly music structures and instrumentation of these music types.¹⁶ Brian Longurst states that “rock ’n’ roll is a hybrid which developed out of previous musical forms, most importantly black music, country music, folk music and previous pop forms.”¹⁷ All in all, rock and roll includes all the styles of popular music which were developing until 1960s.¹⁸ Later in 1983, a periodization of the development of rock was created and five styles of rock ’n’ roll were defined.

In 1960s, a label for Canadian Rock was constructed. It incorporated characteristics typical for various styles of rock music developing in Canada. Canadian rock came into existence via fusion of music genres which was blues and classical music (Chilliwack, Collectors), jazz (NRBQ) or country (The Band). In 1970s, there was a shift in meaning from fusion music to local hard-rock or pomp-rock which was recognized mainly in the south of the USA (April Wine, Bachman Turner Overdrive, Rush, Mahogany Rush). Further, this concept sometimes comprises even a significant folk era or 1960s in Canada which was represented mainly by Joni Mitchell and Leonard Cohen.

¹⁶ Vlček, *Rockové směry a styly*, 56.

¹⁷ Longhurst, *Popular Music & Society*, 95.

¹⁸ Vlček, *Rockové směry a styly*, 56.

3 Canadian Music and Its Relation to Nationalism

3.1 What Makes Canadian Music Canadian?

Canadian music is believed to make a significant contribution in creating Canadian identity and expression. Besides other forms of art, like painting and photography, music played a central role in popularizing Canada as a nation with its own culture and succeeded in bringing visitors and new inhabitants into the country. This is why we can find a lot of publications touching on topics of Canadian music and culture. “More than ever before, it seems, Canadians are concerned with questions of identity, and musical expression – a powerful communication force – can be an important source of information about the Canadian ethos.”¹⁹ One of the most recent studies investigating the nature of Canadian music expression is *Music in Canada: Capturing Landscape and Diversity* by a well-known concert pianist Elaine Keillor. The study depicts Canadian music and culture of more than four hundred years since its beginnings. In my view, this book is a good attempt offering a great deal of interesting arguments about Canadian sound, its typical features and its independence.

On the other hand, there are some opposite views challenging the theories of Canadian music distinctiveness. One such example is a record producer Jack Richardson who stated his opinion that “there isn’t a Canadian flavour or sound in music. That kind of musical identity usually comes through a factor of isolation from the mainstream. Canada just doesn’t have that.”²⁰ A similar belief is held by a journalist Bob Johnston who said “Who is going to know when Canadian music is being played, unless someone announces it? Canadian music is, after all, just North American music which happens to be performed or written by Canadians.”²¹ Further, he adds that Canadian music is just a result of blending influences from the USA and Great Britain.

A composer Tim Brady is, however, another defender of Canadian music sound who believes in specificity of Canadian music features. He adopts the position that Canadian sound is recognized abroad as being different from other world-wide musics like American, German or French in aspect of the structure, logic, the colour or rhythm. “Canada is a relatively new country with a wide variety of specific musical traditions:

¹⁹ Keillor, *Music in Canada: capturing Landscape and Diversity*, 3.

²⁰ Ryan Edwardson, *Canuck Rock: A History of Canadian Popular Music* (Vancouver: University of Toronto Press Incorporated, 2009), 5.

²¹ Edwardson, *Canuck rock: A history of Canadian popular music*, 11.

what links us together is more our process than the sound of the music.”²² In the author’s view, Canadian music can be identified according to similar approach rather than by using the same material.

Despite some contrasting views on Canadian music expression, the majority of books try to gather evidence about the uniqueness of Canadian sound. Nevertheless, as there have been so many different arguments underlying the uniqueness, I find it impossible to stick to one single claim. As Ryan Edwardson concludes in his study *Canuck Rock*: “What constitutes ‘Canadian music’ cannot be exclusively of singularly defined. There can be no clear winner in such a skewed debate, no clear answer to such an ambiguous question. Rather, what we can do is explore why and how music and national identity have come to be conflated.”²³ This is why I decided to present mainly those aspects that I consider to depict the basics of Canadian popular music and its identity the best.

One important aspect which Canada music is associated with is multiculturalism. There are many musical cultures that co-exist within the borders of one country and influence one another. Regarding the structure of population, the majority of Canadians consists of European settlers, mainly British and French (75 % of the population). Another 20 % percent of inhabitants are formed by other cultures like African Americans, peoples from South America or Asia (Chinese, Japanese, Korea), etc. The last 5 % belongs to the original inhabitants of Canada.²⁴

Diverse cultures and musical regions in Canada became a writing subject of many scientists dealing with Canadian music. For instance, in the publication *Hand Me Down World: The Canadian Pop-Rock Paradox* by Greg Potter, the authors considers multiculturalism to be one of the features distinguishing Canadian bands from those in the United States. Potter states his opinion that whilst the bands in the USA can sound very similar, Canadian bands draw on different music experience that they come across in their country which make each of them unique. Further, he suggests that also a great deal of music and culture brought from abroad contributed to a variety of Canadian music.

²² Brady, “James Bond, Tan Dun, and the Canadian Future of Music.” 30-31.

²³ Edwardson, *Canuck rock: A history of Canadian popular music*, 242.

²⁴ Ellen Koskoff, Bruno Nettl, *The Garland Encyclopedia of World music. The United States and Canada* (Garland Publishing, 2001)

In my view, different music cultures existing within the borders of Canada definitely constitute a typical feature of Canadian music and Canadian culture. On the other hand, there are some theories which do not support the belief that multiculturalism is a contribution to establishing national identity. This would be the result of the fact that Canada doesn't have a single and strong direction according to which it would be distinguishable from the others. As Weinzwieg states:

There are few works which can be said to be characteristic of the century. This is not to say that Canada possesses few serious composers but rather that their completely different environments and personalities are portrayed in their music. This is inevitable in any country as large as Canada whose cities are widely dispersed and where many ethnic groups live surrounded by great sweeping plains and forests, mountains, whose peaks are hidden in the clouds and whose climate varies from the humid semi-tropics to the perpetual arctic cold.²⁵

This argument introduces another significant Canadian feature, which is its climate, extreme weather and landscape.

Geographical features in Canada are, undoubtedly, a clear illustration of Canadian uniqueness. "Canadian identity is deeply entrenched in ideas of land and landscape. Canadiana is full of images of loons, lakes and vast spaces vacant of people."²⁶ Some publications focusing on the subject of Canadian music and its relation to the landscape are *Musical Landscapes* by John Burke from 1983 or *Music in Canada* by Elaine Keillor. According to Keillor there are groups of people in Canada with their own music cultures and these groups are formed in some specific terrain.²⁷ I think that Canadian geographical features predetermined locations for founding cities in the country and a great distance between them. This keeps them in isolation which I consider to be a notable factor for co-existence of many different cultures with their specific musical expression. Therefore, I think that that Canadian landscape is a major aspect accounting for the existence of many different music sounds in Canada.

Last but not least aspect of Canadian music uniqueness lies in 'frontierness'. To be more specific, it is believed that a specific Canadian sound was born in remote places like the Prairies or the countryside. Being born and living in the countryside would be then very typical for Canadian singer songwriters of folk and folk rock. Based on

²⁵ Keillor, *Music in Canada* 12.

²⁶ Keillor, *Music in Canada* 12.

²⁷ Keillor, *Music in Canada*, 12.

Adria's observations, this kind of environment produced the most Canadian singer songwriters like Neil Young and Joni Mitchell who grew up in the country. These musicians would use motifs of scenery and terrain in their song production a lot.

All in all, I firmly believe that Canada has had features making it unique from other countries since ever. These features relate mainly to its geographical peculiarities and the countryside. A song 'I Am a Canadian'²⁸ by Duke Redbird is a perfect example illustrating Canadian variety. The song is a celebration of the diversity of the land and the activities of Canadians. Moreover, a great potential of Canada as a country with a great deal of natural resources was manifested also during the Second World War when a host of refugees left for Canada to find their asylum in there. "Canada was in an advantageous position with its mining potential, forestry industry, hydro power, uranium deposits, vast reserves of oil and gas plus manufacturing and financial know-how."²⁹ Immigrants were coming to Canada in demand for resources. This is when Canada was taken in an attention by surrounding world.

3.2 Music of the US and Canada - One or Two Music Worlds?

I think that the most detailed and complex publication bringing a groundbreaking research on different music cultures in both Canada and the United States is *The Garland Encyclopedia of World music. The United States and Canada* by Ellen Koskoff and Bruno Nettl.³⁰ The book consists of several essays on Canadian-related topics like similarities, interactions and differences between the cultures of Canada and the USA or music development in every single part of Canada and the USA. This publication differs from most of other publications in focusing on particular areas rather than chronological development of musical tendencies. My observations based on studying the book are that there are two types of articles. One part of them draw parallels between conditions and features in music making and culture in the US and Canada. Regarding the similarities, Canada and the United States are viewed as two countries which have very much in common in terms of continent, greatness of area, geographical features, similar politic agendas, language, culture and also music. Both countries are said to deal with issues of diversity and identity. Therefore, the articles support the view that music of these two countries can be easily recognizable from the

²⁸ See the full text of the song in appendices

²⁹ Keillor, *Music in Canada*, 206.

³⁰ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 4.

music practice in the rest of the world. The other part of articles, however, makes an attempt to find some distinguishing features in music expression of the two countries.

Canada and the United States are regarded to be two special places in the world that manage to keep their individual music expression which enables their unique music speech to survive. This makes Canada and the US very different from European countries. “Music making in the United States and Canada has always been and continues to be a mixture of traditional and modern practices creatively blended to adapt and adjust to changing social conditions and musical meanings.”³¹ According to the authors of the book, it is mainly due to geographical and historical perspective reasons. In addition, the existence of plentiful musical cultures is also enabled by a huge area of both the countries of Canada and the United States – Canada being the second largest country in the world and the United States is the fourth one. Whilst the USA consists of fifty states, there are ten provinces and three territories in Canada. One important notion about Canada is that about 85 % of all the population occupies only 12 per cent of the land. Concerning the content of the songs, Canadian and the US music make frequent reference to the issues of government, history, nationality, equality and the question of human rights of the day.³² This is another aspect which makes Canada and the US diverse from the rest of Europe.

Contrary to parallels drawn by a great deal of articles, there are studies holding an opposite view of the connection between music features of Canada and the US. These studies present claims according to which music of the two countries is different from each other. The encyclopaedia comments on the nature of differences and draws the most common conclusions of these comparisons: “Perhaps the major polarization that have been used variously to construct a positive (or negative) picture of the unity of the United States and Canada, as well as its diversity, have been the black/white (United States) and French/English (Canada) dichotomies, which have infused especially the written musical histories of both countries.”³³ This is a clear illustration of what is believed to differentiate both countries from each other. Whilst the US is associated mainly with the presence of Afro-American music and its music genres, Canada is

³¹ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 1.

³² Koskoff and Nettl, *The Garland Encyclopedia of World music*, 5.

³³ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 16.

connected with French music heritage. Further, it can be added that unlike the US, Canada lacks the experience of slavery.

One more important outlook that the encyclopaedia takes is examining the extent of dependence of both Canadian and the US culture on Europe. In this aspect, Canada is viewed to draw on British and French tradition to a great deal. In the twentieth century, Canadian music was sometimes criticized for overusing European music practices and literature. “These works do not represent Canadian art. Rather, if this is the expression of the Canadian race, then it is insignificant, it is nothing to be proud of, it is as lacking in originality and life as could be imagined ... How remote it all is, how lacking in meaning!”³⁴ This aspect was not considered much helpful in creating uniqueness. In my view, the disillusionment with this kind of dependence could have become a great impulse for later nationalistic efforts in creating a unique Canadian music.

On the other hand, the US is considered to be more likely to become unique and make music independent on its European predecessors. “Although Canada, especially in more recent times, has begun to assert its own musical “Canadian-ness,” it still maintains strong ties to Europe, especially to Britain and France, whereas composers and other musicians in the United States have made a more conscious turn away from Europe, attempting to construct a uniquely “America” (that is, U.S.) musical identity.”³⁵ Later in the encyclopaedia, it is explained how the US get rid of dependence on Europe. A greater independence went hand in hand with the arrival of radio, television and computer opportunities which spread music and also by the progress of new music genres of modern popular music, like rock, pop and jazz, which came to the light originally in the US.³⁶

3.3 Promotion of Canadian Music Abroad

In the first half of the twentieth century, the promotion of Canadian music abroad was quite uneasy. Despite the fact that Canada was perceived as a country with big dispositions when compared to the rest of the world, its musical and cultural heritage was distributed behind the borders and into local areas much slower. Further, due to the lack of money means, the promotion of Canadian music was dependant on

³⁴ Lucien Poirier, “A Canadian Music Style: Illusion and Reality.” In *Canadian Music: Issues of Hegemony and Edentity* (Toronto: Canadian Scholars’ Press), 239–68.

³⁵ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 17.

³⁶ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 17.

the financial support coming from the US. At the same time, the Canadians felt that “the omnipresence of American cultural products threatens Canada’s cultural identity.”³⁷

This is perhaps why there has been a growing interest in exploring and promoting Canadian music heritage since 1940s. These efforts were realized by founding special organizations. First, Canadian music began to be supported by the government which established funds. Later, media like radio and television were very helpful in getting Canadian music into a wider consciousness. Both these will be analysed deeper in this thesis.

One of the greatest actions helping to spread Canadian music expression worldwide was taken in 1967. That year, Canadian musicians showed their music on the centennial celebrations in Montreal. It comprised series of concerts, exhibitions, festivals and other programs taking place all over the country. This was the time when the Canadians got acknowledged with Canadian culture properly. One of the most significant events of these celebrations was Expo '67. McGee comments on the importance of these celebrations: “The Centennial year provided an impetus for many Canadian composers to focus on national themes. The composers provided alternative views of the national heritage, and many Canadians became much more aware of the fine music being written in their country.”³⁸ Vance adds that Centennial celebrations were beneficial in promoting the music of locals.

Another significant step for Canada to become less dependent on the US happened in 1959 when the Canadian Music Centre (CMC) was founded in Toronto with offices in Montreal, Vancouver, Calgary or Sackville. It included a library and created good conditions for doing concerts, opera, church music or educational music. This act was followed very soon by a Symposium on Canadian Contemporary Music in Vancouver in 1950 which showed musical pieces of more than thirty Canadian composers.³⁹

Music as an important cultural indicator in Canada was not taken into a bigger interest until 1950s. Only in 1960, a music librarian Helmut Kallman published the first

³⁷ Vance, *A History of Canadian Culture*, 427.

³⁸ Timothy J. McGee, *The Music of Canada* (Ontario: Penguin Books Canada Ltd., 1985), 113.

³⁹ The centennial celebrations: “The events which marked the 100th anniversary of Canada’s Confederation.” (The Canadian Encyclopedia, “1967 Centennial Celebrations,” Accessed February 21, 2015. <http://www.thecanadianencyclopedia.ca/en/article/1967-centennial-celebrations-emc/>

significant study about Canadian music entitled *A History of Music in Canada 1534-1914*. This was followed by an increased occurrence of musicians and dancers performing around Canada. Kallman's history was later followed by Clifford Ford and his *Canada's Music: An Historical Survey* (1982) and *Music in Canada* by McGee from 1985. Later on in 1985, a very comprehensive study of Canadian music *Encyclopaedia of Music in Canada (EMC)* was compiled by Helmut Kallman, Gilles Potvin and Kenneth Winters. The encyclopaedia has been available online on the internet and updated every day since 1999.⁴⁰ The most recent publication capturing landscape and diversity of music in Canada is already mentioned Elaine Keillor's *Music in Canada* written in 2006⁴¹ and *Canuck Rock: A History of Canadian Popular Music* by Ryan Edwardson from 2009. One more noteworthy musical figure who was interested in exploring and spreading Canadian music heritage was John Beckwith (b. 1927 in Victoria). He was one of the leading nationalists in 1950s in Canada. One of his publications about Canadian music was an article "About Canadian music: The PR Failure". This article later became an impulse for writing already mentioned *Encyclopaedia of Music in Canada*.

3.4 Music Expressions of Canadian First Nations

The original people of Canada are given credit for giving shape to Canadian music. This notion developed with a growing interest in Canadian history and musical traits. Due to the significance of the music of First Nations, there have been efforts to preserve their music pattern. McGee mentions the effect of these efforts: "When added to the rest of the Canadian musical landscape the music of the Indians and Inuit puts Canadians in touch with music of enormous variety, encompassing styles and traditions spanning thousands of years."⁴²

At present, the first inhabitants of Canada form a population minority of about 5%. They comprise mainly First Nations, Inuit people and Métis. The original people can be found in different places in the USA and Canada, such as Ontario, the Plains and the British Columbia and Nunavut which is a home place of the Inuits. Further, the Inuits live in border parts of North America in Alaska, Greenland and Arctic Canada. Canadian Indians got their names according to the place which they settled. They are

⁴⁰ Keillor, *Music in Canada*, 4.

⁴¹ Keillor, *Music in Canada*, 5.

⁴² McGee, *The Music of Canada*, 162.

divided into six groups which are following: Eastern woodlands, nomadic (Algonkian), Eastern woodlands, sedentary (Iroquoian), Plains-Canadian prairies, Mackenzie River, Plateau-Interior plateau of British Columbia and the Yukon, Pacific Coast-British Columbia coastal areas. Whilst some of them remain in rural areas, others socialized and urbanized.⁴³

The music of the First Peoples in Canada is closely connected to the natural world. Such music is referred to as “soundscape.” For instance, their songs are full of imitations of the sounds that were surrounding them, like bird singing and wolves’ howling. The original people produced music which had a function of survival. They created melodies to lure fish when going fishing. This is one of the examples of how landscape and nature penetrates into the musical expression in Canada. Even in the nineteenth century, when Canadian music was woven with political content, it features aspects of their perception of the nature. Further, some song headlines of that time had references to Canada.⁴⁴

A more detailed description of the music of First Peoples can be found in *The Music of Canada* by Timothy J. McGee and in *The Garland Encyclopedia of World Music*, Volume III. McGee points out that the difference in general music production of First Peoples differs from music grown by European people. The difference lies mainly in the role of the music. Whilst music was used for religious purposes and rituals (prayers and wishes) for the First People, for the first Europeans music served as a means of entertainment. In addition, the First Nations use typical music instruments.

In the beginning years of the twentieth century, the First people were not allowed to perform due to several restrictions and prohibitions. After these prohibitions were cancelled, their production was influenced by other music expressions. One of these was participation of these people in war and their new experience with different music which they later used in their own music production. In addition, a gradual access to popular music heard on the radio and phonograph was another inspiration for later modification of their music. This way, they encountered country music which felt familiar to their musical expressions with its descending melody and themes such as family, hard work, prison, fate or religion. Last but not least, the music of the Beatles

⁴³ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 965.

⁴⁴ Keillor, *Music in Canada*, 5.

and Rolling Stones was projected to them too. Later, the First Nations acquired some features from all these styles and started to perform in coffee houses and in multi-cultural public. Their music was recognized by the frequent use of humour. Some notable performers of these cultures were Ronnie Hawkins (b. 1935 in Arkansas) and the group The Band which recorded a well-known Canadian-specific song *Oh, What a Feeling* (1971).⁴⁵

The most recent development of the music of First Peoples of Canada is spreading their music on festivals in British Columbia, Quebec or Ontario. They got inspired by elements of blues, hip hop and also by works which mix elements of traditional song with country music. In 1970s, the Aboriginals started to form rock groups. Their music did not even omit features of dance music, ballads and minimal music. The most significant piece of music in the second half of the twentieth century was an unofficial anthem of the North *Hinena Hoho Hine* by Slavey Dene (lyrics) and Johnny Laundry (music). Further, an album *This Child* (1995) by a female musician Susan Aglukark enjoyed a great popularity. In her later albums – namely *Arctic Rose* (1992) or *Unsung Heroes* (1999), she comments on the life of her people and how they are treated by the government. Some noteworthy First Peoples' bands were 7th Fire which combined jazz and rock elements with traditional dances like in *The Cheque Is In The Mail*. First Peoples used both English or their own traditional language in their songs. Some bands like Tzo'kam ("chickadee") are marked by the use of traditional instruments such as drums, sticks and flute. This time, the first female performers, like Elizabeth Hill, Nathalie Pecard or Laura Vinson, can be seen among First Peoples, too. Last but not least, the 1990s saw the development of fiddle music playing and performing which could be seen by Andrea Hansen, Eddie Kikoak or Charlie Tumik, Joe Loutchan, Colin Adjun or Thomas Manuel. The music of First Nations also experiments with rap music and they use live instruments with digital sounds.⁴⁶

The same as popular music influenced the music production of First Peoples, even their music had an impact on later production of popular music genres. For instance, music production of First Peoples attracted the interest of a popular musician Robbie Robertson who made visits to Six Nations Reserve close to Brantford and where he encountered their culture and music style using guitars, fiddles and mandolins. Later,

⁴⁵ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 965.

⁴⁶ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 966.

Robertson commented on his findings about the culture and music of the First Nations in a document *Acadian Driftwood* which is about being a Canadian in the United States. Further, when traditional songs of First Nations were recorded around 1890 and released around the year 1900, they served not only as an educational resource but also as a notable source of inspiration for musical happenings of that time.

3.5 French Canada and Music in Quebec

A French-speaking part of Canada has a unique sound of music. According to Edwardson, this springs mainly from its location and separation from the rest of Canada by Praries and mountains and even due to a different language itself. The author states that “French speakers shared little ground with those elsewhere on the continent.”⁴⁷ Therefore, I think that characteristic features of landscape and countryside were also a very important aspect for Quebecois people for their later efforts for independence. Further, another significant aspect of music in Quebec is its French language and its stress put on the second syllable. As for the instrumentation, musical instruments like accordion are typical for the people of Quebec. This use of musical instruments has links with the music of First Peoples.

Quebec is a French-speaking province of Canada with 80 per cent of French speakers.⁴⁸ Firstly, it drew on its rural song tradition and later when Quebec population started moving into the towns, they began producing entertaining music, such as vaudeville, operetta and songs. A very popular genre which flourished in Quebec was country music which featured songs about cowboy life, open spaces and family. The songs were full of patriotism and celebrated nature. Some representatives of country music and cowboy life were Marcel Martel, Willie Lamothe or Félix Leclerc. Apart from the country music, Quebec traditions went hand in hand with fiddle music. Some notable representatives of fiddle music were Joseph Allard (1873-1947) or Jean Carignan (1916-88). Last but not least, Quebec was associated mainly with folk music and chanson. Folk song spread in Québec due to the arrival of French people in the seventeenth and eighteenth century. A typical feature of French Canadian Folk music is that it was influenced by Troubadour songs. This is why there can be some concert elements found in Canadian folk songs.

⁴⁷ Edwardson, *Canuck rock: A history of Canadian popular music*, 239.

⁴⁸ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 855.

Quebec musicians are given credit for becoming the early promoters of Quebec nationalism. This issue of identity became a very important topic of francophone popular music tradition. A musician Félix Leclerc (1914-1988) is considered to be a leading figure and a promoter of Quebec nationalism. His musical production comprised mainly chanson, blues music and French cabaret. It is chanson and folk music which became very important genres in Quebec as they contributed to creating an individual music image of the area. “Folk music in Québec continues to be a powerful symbol of regional (national) identity.”⁴⁹ Apart from the issues of identity, the music of Quebec made frequent references to nature and the countryside which is typical for another Quebec musician Gilles Vigneault (b. 1928).

Quiet Revolution which took place in Quebec in 1960s was one of the most important actions taken to become independent.⁵⁰ At that time, musicians expressed the feeling of being a nation in their songs. I think that agendas like Quiet Revolution enabled spreading national music in Quebec quicker than in the rest of Canada. Also Edwardson states that “the Québécois were years ahead of English-speaking Canada in using music to mediate a national sense of self.”⁵¹

In 1960s, popular music tendencies in America of that time and blues music, gospel and jazz of the Blacks penetrated into music in Quebec as well. These traditions together with funk mixed with Quebec music traditions and popularity to use more rhythmical structures at the same time. Last but not least, the frequent occurrence of rock’n roll music in Quebec had an impact on a further development of western Canadian (Quebec country) music. Further, many dance bands, such as Mégatones, the Jaguars, the Hou-Lops, and the Majestiks were formed in Quebec.

Despite many different music tendencies which got into Francophone Canada from abroad, Quebec succeeded in keeping the mode of its own music production better than the rest of the Canada. In times of the greatest actions taken against Americanism in Canadian production, The Quebecois singer songwriters were the ones who contributed the most. Edwardson claims that “When it came to using songwriting as a tool of national expression, there were no English-speaking Canadian equivalents to

⁴⁹ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 1163.

⁵⁰ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 1073.

⁵¹ Edwardson, *Canuck rock: A history of Canadian popular music*, 10.

Félix Leclerc, Gilles Vigneault, and other chansonniers who used music to mediate a national sense of self at the advent of the Quiet Revolution in the early 1960s.”⁵²

Music production in Quebec is often associated with a strong circulation of yé-yé groups performers. These vocal groups were very close to Anglophone American trends of the Beatles and Rolling Stones. Apart from yé-yé groups, there was also a group of chansonniers which drew on French musical tradition and use of language. The bands very supported by means of radio and via radio competitions. This is how many pop music stars came to light, like a French singer Michel Louvain, Dean Edwards, Yvan Daniel or Norman Knight. In order to promote Quebec singers to wider public and young listeners, a special program *Jeunesse d'aujourd'hui* started to be broadcasted in 1962. A specific feature of this program was that American/British hits were sung in French.

In 1968, another way of Canadian popular music promotion in Quebec became a concert L'Osstidcho which took place in Montreal.⁵³ This concert was unique and wholly distinguishable from other concerts by combining music and theatre techniques (like monologues, improvisation and comedy). Val Morrison marks these concerts as anti-concerts and comments on their uniqueness: “This type of performance was unheard of in the chansonnier tradition, and the combination of the local vernacular, the presence of several performers, and electrified instruments makes the event a point of crystallization for popular music.”⁵⁴

As for some important the Canadian music promoters, Charlebois (b. 1945 in Motreal) is given credit for being part of a further Canadian music development. He was recognized under a nickname “Superfrog” and he performed with a jazz-rock group. This musician was specific as he succeeded in combining elements of French heritage with popular American music and thus contributed to a unique Quebec music which was both poetic and musical. Keillor mentions that this “Superfog” was very often seen in a Montreal Canadian hockey sweater when performing.⁵⁵ I find this significant as ice-hockey is another typical feature of the Canadians marking Canadian identity. Therefore, I think “Superfrog” is very special and important for a development of

⁵² Edwardson, *Canuck rock: A history of Canadian popular music*, 240.

⁵³ Keillor, *Music in Canada*, 234.

⁵⁴ Val Morrison, “Quebec: Intercultural and Commercial Musics.” In *Garland Encyclopedia of World Music* (New York: Garland, 2001), 1158.

⁵⁵ Edwardson, *Canuck rock: A history of Canadian popular music*, 240.

Canadian culture and forming identity in two ways – by a new approach to music and by glorifying a very favourite Canadian sport which is ice-hockey.

In the second half of the twentieth century, Quebec laid emphasis on the use of French language which went hand in hand with increased efforts to promote their cultural identity. Whilst this Francophone music enjoyed popularity mainly within the borders of Quebec, it was not as popular outside the borders. Due to a different direction of Quebec interest and politics, even the content of lyrics changed its orientation. The music blends many different genres like joul, genres of chanson of folk, lyrics in French and rhythm in Latin and also disco music started to appear around Quebec. Some famous musicians of that time were André Gagnon who is known as a Quebec composer and pianist producing music for the radio, television and films. In 1990s, first noteworthy women musicians began to appear at musical scene, like Marjo which was followed by singer songwriters like Lara Fabian, Esabelle Boulay. Further, a musician Luc Plamondon (b. 1942) is considered to be another asset to a later music development in Quebec. He was starring with a song *Starmania* (1978) and a rock opera *La légende de Jimmy* which draws on the story of Jimmy Dean. In collaboration with Richard Cocciante, he introduced a musical *Notre Dame de Paris* in 1998. The musical took place first in France and the characters were of Quebec origin.⁵⁶

3.6 Anglophone Canada

Another important music culture in Canada which played a part in spreading the idea of nationalism was Anglophone Canada. It relates to the provinces Newfoundland and Labrador, Nova Scotia, Prince Edward Island, and New Brunswick. 90 percent of their inhabitants are British and Irish. From historical perspective, the population was recognized for lumbering and keeping some Gaelic customs. What is typical for this specific branch of Canada is the music tradition of songs, such as ballads or occupational songs and folk songs.⁵⁷

English folk songs played a central role in the development of Canadian folk songs. Canadian folk songs were inspired by mainly by Canadian tales or experiences, Scottish and English music. There can be also elements taken from French and Yiddish and Ukrainian. Some famous songs were *The Wild Goose*, *The Log Drivers' Waltz*, *The*

⁵⁶ Edwardson, *Canuck rock: A history of Canadian popular music*, 241.

⁵⁷ Koskoff and Nettle, *The Garland Encyclopedia of World music*, 1122.

*Land of the uskeg and the Shining Birch Tree, The Story of the I'm Alone or The Log Jam Song.*⁵⁸ The English folk song tradition is grown and kept mostly in Newfoundland, New Brunswick, Nova Scotia or Prince Edward Island.

The first professional folk song groups in Canada were The Travellers and The Guess Who. Their songs created the basics for later contemporary folk music and protest music. The main topic of the songs was the protest against the policies and the situation in the United States. In 1955, the Travellers produced an unofficial anthem *This Land Is Your Land* and some famous hits like *These Eyes, Laughing, Undun, No Time, Hand Me Down World* or *Clap for the Wolfman*. Some individual performers and promoters of Canadian Anglophone music were Neil Young (b. 1945), Stompin' Tom Connors (b. 1936 in Saint John) or Anne Murray (b. 1945). Young's song production was touching on current situations. He became famous by writing a song *Heart of Gold* from 1972. Connor deals with country and national themes in his songs like *Bud the Spud, Sudbury Saturday Night, The Hockey Song, Snowmobile Song* or *Poor Poor Farmer*. There can be found some elements of Latin music and also Inuit music in his works. Ann Murray was a Canadian musician who reached worldwide success performing within the borders of the country. She represents music styles as pop and country and one of her well-known hits was for instance *Snowbird* (1970).

⁵⁸ Keillor, *Music in Canada*, 205.

4 Survey of Canadian Popular Music

4.1 The First Popular Music Styles in Canada

Canadian popular music has been analysed in a couple of publications. One such publication giving a detailed description of Canadian popular music, rock and rock and roll and some of the greatest figures of Canadian popular rock is *Canuck Rock: A History of Canadian Popular Music* by Ryan Edwardson.⁵⁹ He introduces Canadian music genres of the second half of the twentieth century up to now and also provides some interesting views of the interaction of Canadian music and nationalistic efforts. Further, he investigates the significance of being a Canadian musician and the emergence of media in the country like radio stations, music business and government legislations.

The beginnings of the popular music in Canada go back to the nineteenth century. The first Canadian bands were formed according to the British bands and also drew on singing tradition. Similarly, as on the British Isles, the main music played by music groups were marches, everyday dances, folk songs, overtures or tunes taken from hymns. The practice was very often amateur and therefore could more easily address and approach wide masses of people who could perform it at the same time. In the nineteenth century in Europe, popular music evolved from popular concerts. This comprised mainly dance music which was performed firstly in cafes and taverns, later on around 1850 also newly in dance halls and music halls which first appeared in Britain. Canada followed similar pattern and made some alternations. The programme of the first music halls (around 1825) consisted of some singing entertaining music for working-class people and food serving. The music was usually performed by professionals and the audience could take part in singing choruses of songs. This new form of entertainment was taking place in music halls and later moved to theatres.⁶⁰

The first manifestations of popular music published in Canada consisted mostly from hymn tunes. Later, they were enriched by “popular” sheet music which finally developed into Canadian song writing. The sheet music spread in Canada around the year 1846 and was represented by dances like waltz and polka published in Europe,

⁵⁹ Ryan Edwardson, *Canuck Rock: A History of Canadian Popular Music* (Vancouver: University of Toronto Press Incorporated, 2009)

⁶⁰ Keillor, *Music in Canada*, 145.

America and Canada. Song writing became very popular mainly due to the fact that “it was based on a musical vocabulary understood by everyone and it would reach the broadest public.”⁶¹

With a growing demand of wide-spread “hits” addressing broad audiences, sheet music began to be published in Europe in the nineteenth century. In the spread of about one hundred years (1849 – 1950) more than 25 000 of these popular songs were published in Canada. This sheet music was very often labelled as “people’s music”. The first published pieces of music were songs of well-known composers, such as Haydn, Mozart, Beethoven, Schubert and Mendelssohn. Gradually, even other popular pieces of music (mostly amateur music) were published. Musical accompaniment was composed even for some widespread poems of that time, like *When You and I Were Young, Maggie* by George Washington Johnson. Sheet music was collected into volumes and also published in newspapers. The songs were inspired mainly by folk, street or coming songs or ballads or even instrumental dances and music of salons. They had a strophic form and their recipients were to be mostly a female or young people. As for the main subjects of the songs, they were happiness, nostalgia and the songs had features of sentimentalism or nationalism.⁶²

The earliest genres of Canadian popular music were folk songs. They were brought to Canada by French people. Firstly, they were sung just in French and later English expressions were added. The themes of the songs varied – they were working songs depicting everyday life of the first sailors coming to Canada or songs sung in free time in lumber camps. The songs were determined for entertainment and later also served as an informational device reporting the happenings and events of recent days. One of the significant symbols appearing in the songs in Western Canada was the construction of the new railway. Lumber songs and working songs gradually mixed up with local folk songs. As for the structure, the songs were usually organized into strophes of four lines and they were rhymed. A refrain was an inevitable counterpart of songs and they usually followed each stanza. It was very typical for the refrains to be sung in a group. These structures often prevailed even in the twentieth century. Folk songs were first

⁶¹ Keillor, *Music in Canada*, 159.

⁶² Keillor, *Music in Canada*, 160.

passed from generation to generation orally, later they started to be transcribed and published in magazines and newspapers.⁶³

One of the first significant distributors of Canadian folk music is considered to be an anthropologist and ethnologist Marius Barbeau (1883-1969) together with John Murray Gibbon (1875-195). They promoted Canadian folk heritage by carrying out a research based on collecting and recording original musical pieces in Canadian regions. Their research resulted in completing a collection called *Canadian Folk songs (Old and New)*. The later support of folk song in Canada was realized via concert tours and festivals.

A further development of the folk song was influenced also by music produced in different cultures and nations settling down in Canada. Apart from French Canadians (settling in Quebec), they were newcomers from Scotland, Ireland, musicians from Italy and Ukraine. Canadian-Italian folk songs had features of operatic areas, ballads, serenades, riddles or religious songs. These nations brought their own melodies with them which were later modified and popularized. Also, a construction of a new railway in Canada in 1880 brought a lot of immigrants from China and their music which featured Buddhist chanting tradition and pentatonic system. Last but not least, one more notable factor having an influence on Canadian song was musical production of the Blacks and their so called cries, spirituals and jubilees.⁶⁴

Thematic source of the twentieth-century Canadian popular song often reflected technological developments of that time, like a plane in *Come Josephine in My Flying Machine* (1910), the text written by J.A.D. McCurdy. At the time of world wars, patriotic Canadian songs enjoyed a great popularity. They were *Good Luck to the Boys of the Allies*, *I Want to Kiss Daddy Good Night* or very-well selling song *We'll Never Let the Old Flag Fall* by Michael F. Kelly. One very influential sentimental ballad song of that time which was recorded by hundreds of artists like Billie Holiday or Duke Ellington was *The World Is Waiting for the Sunrise*, published by Eugene Lockhart in 1919. As for some noteworthy song composers, William Eckstein produced several popular songs like *Goodbye Sunshine*, *Hello Moon* or *Won't You Meet Me at Murray's* or "S'Nice" song from 1923 where he used ragtime elements.

⁶³ Keillor, *Music in Canada*, 146.

⁶⁴ Keillor, *Music in Canada*, 157.

In 1950s, due to popular wave music affecting most music styles all over the world, the Canadian folk music developed immensely too. Folk song music was still collected and published. It preserved some characteristics of both English and French folk song and was popularized via frequent live performances, radios and tapes.⁶⁵ McGee adds that the earliest production which came to Canada from France and also later folk song repertoire which arose in Canada can be depicted in today's folk song production. He says that original folk and dance melodies are commonly heard at present-day festivals and music activities. A musician Alan Mills (1913-77) was a crucial figure of Montreal CBC radio programmes dealing with folk thematic range. Not only did he collect and published folk music but also produced new folk songs like *I Know and Old Lady Who Swallowed a Fly* (1951). Further, folk music was spread on folk festivals, like the Mariposa Folk Festival which was held annually. Generally, Canadian folk festivals differed from other folk festivals by multicultural variety and content. For example, it offered the music of First Nations, bluegrass and fiddling and the music of the Blacks, such as blues and gospel and other cultural traditions. In addition, traditional folk song was performed besides contemporary song writing.

The first venues for performing folk music were seen in Quebec City, Montreal, Ottawa, Toronto and some other places in the west. They introduced some of the most prominent Canadian folk musicians like Ian & Sylvia, Gordon Lightfoot, Neil Young, David Clayton-Thomas, Anne Murray, a band The Guess Who or Joni Mitchell, a female musician who will be discussed into a greater detail in this thesis. Another important folk musician in Canada was Thomas Kines (1922-94) who focused on an English song from Shakespeare times and used English elements in his folk song production.⁶⁶

Apart from folk song, hymn or sheet music, even minstrel shows flourished in Canada. They were brought there from the United States in the nineteenth century and performed for more than seventy years. The main function of the minstrel shows was entertainment. The most leading actors were white Americans and they portrayed the Blacks in a comical manner. Music was influenced by Anglo-American folk songs, popular songs or ballads and Italian opera. The shows comprised so called "nigger songs", dances, sketches and instrumental pieces and they were accompanied by

⁶⁵ Keillor, *Music in Canada*, 159.

⁶⁶ McGee, *The Music of Canada*, 170.

musical instruments typical for Black music like mandolin, banjo, ukulele, violin and even original bones.

Minstrel shows contributed to the later development of Wild West shows, predecessor of today's country music. These shows employed First Nations as cowboys together with their music traditions. This kind of performing became very influential popular stream for the twentieth century. Landscape was a typical feature of this kind of art. Similarly also country music draws on folk music and music of First Nations as cowboys in these Wild West show and western music.⁶⁷

Country Music

The Canadians are considered to play a part in confirmation of country music genre as such. Country music enjoyed great popularity in Canada and it was the most played music genre. The beginnings this music style are connected with cowboy music which was most prominent in 1930s. It was created by blending various elements like fiddle music, string bands, gospel singers, yodelers and balladeers. The term for "country" came into use in 1945 and it was preceded by a label "hillbilly". Elaine Keillor introduces two usual country characters which were a mountaineer and a cowboy who was an embodiment of freedom and independence. Musical instruments used for accompaniment were mandolin, upright bass, banjo, fiddle and guitar. The music was promoting moral values and stability.⁶⁸

The First Canadian pioneers of country music were Bob Nolan (1908-80) and Wilf Carter (1904-96). In 1950s and 1960s, they were followed by Lucille Starr, Eleanor Townsend, Walter Ostanek or the band The Good Brothers. The band combined folk, bluegrass and country rock. It used some country music instruments such as guitar, banjo, autoharp, dobro or vocals. Apart from The Good Brothers, another influential band was Prairie Oyster which succeeded with its song *Did You Fall in Love With Me?*, *One Precious Love* or *Lonely You, Lonely Me*. Some other musicians were Charlie Major, Paul Brands or Michelle Wright or Chantal Kreviazuk who is the author of a well-known song *Leaving on a Jet Plane* which appeared in a movie *Armagedon* in 1998 as a soundtrack.⁶⁹

⁶⁷ Keillor, *Music in Canada*, 165.

⁶⁸ Keillor, *Music in Canada*, 280.

⁶⁹ Keillor, *Music in Canada*, 284.

4.2 Early Music Forms of the Blacks in Canada

At the beginning of the twentieth century up to 1920s, Canadian music marked the development of “ragtime”. This style was typical mainly for the Blacks and used their musical practices like syncopated rhythm. This consisted of a main beat being played in bass by left-hand and off-beat in right hand. Some significant ragtime Canadian music pieces were *A Rag Time Spasm* (1899) by W.H. Hodgins, *The Cake Winner* (1899) or *Some of These Days* (1910) by a well-known female composer Sophie Tucker. Ragtime was replaced later by jazz music in 1920s. It marked a remarkable return in 1950 when *They All Played Ragtime* was published. It can be stated that ragtime got imprinted into Canadian musical idiom of later music.⁷⁰ The most notable ragtime song was considered to be ‘Maple Leaf Rag’ by Scott Joplin which became the symbol of Canada.⁷¹

Apart from ragtime, the Blacks brought blues with them to Canada. Blues music was a kind of musical style which aimed to express the emotions. Some of the first main representatives of the genre in Canada performed in Toronto, Vancouver or in Quebec. They were Salome Bey, Big Miller (1922-92), Bob Harrison, Theresa Malefant or Dutch Mason. In 1970, Canada’s first blues band Ugly Ducklings was founded. These were followed by a famous Downchild Blues Band formed in 1969 which captured a wider audience with a hit *Flip, Flop and Fly* in 1973 or *Night Shades*. The development of blues continued with the rise of blues associations, radio programmes in Canada and festivals, like the Harbourfront Soul ‘n’ Blues Festival in Toronto in 1986 or Bluesfest in Ottawa which started in 1994.⁷²

Revue belonged to the next important genre of early Canadian popular music of 1920s. Basically, revues were theatrical performances full of dance and popular songs. Some examples of popular songs appearing in revues were *Canada for Canadians* (by Albert Edward “Red” Newman), *Winter Will Come*, *K-K-K-Kiss Me Again* or *She Must Be A Wonderful Girl*.

One of first significant Canadian popular big-bands of the twentieth century was The Band or the Lombardo Brothers which was founded in 1915. The band was highly regarded by musicians like an American jazz legend Louis Armstrong. Usual musical instruments employed in the band were two trumpets, trombone, three saxophones,

⁷⁰ Keillor, *Music in Canada*, 166.

⁷¹ McGee, *The Music of Canada*, 85.

⁷² Keillor, *Music in Canada*, 170.

three clarinets, two pianos, guitar, tuba and drums. The band enjoyed the success even after the World War II and between 1953 and 1977 more than 450 million records of this band were sold. Although its music was said to be sometimes too “sweet” and commercial, the band was number one in the US charts.

Canadian Jazz

A new genre of jazz celebrated a big success straight after its introduction to Canada by the Blacks. It got into Canada thanks to vaudeville shows and touring artists from the US in 1910s. In 1917, the term “jazz” was used for the first time. In 1922, Vancouver hosted a jazz musician Jelly Roll Morton who proclaimed himself as an inventor of jazz.⁷³ Typical musical instruments which the Blacks used were a piano, cornet, clarinet, percussion and later also a saxophone. A typical feature of jazz was the use of slapstick humour, fast tempo and loudness. The first jazz ensembles were Creole Band which was founded in 1914 and performed in Winnipeg. Next popular jazz bands were the Six Brown Brothers in Otava or Jazz Babies consisting of seven young players. Jazz was gradually brought and performed in Western Canada.

As for the centres of Canadian jazz, this style had a big occurrence in Vancouver and Montreal. One of the first major representatives of jazz in Canada was George Paris who is recognized as Canada’s first true jazz musician. Jazz was performed mainly in hotels, clubs and coffee houses. With an enlarging popularity of jazz in Canada, there was a centre of jazz created in the House of Hambourg in Toronto. Musicians from various foreign cities including Paris, New York, London or Los Angeles gathered at jam sessions around the country.

Later on in 1940s, Canada played a significant role in the development of so called “bop jazz”. Although this genre was not as popular elsewhere around the world, there were plenty of small groups performing this music style in Canada. Some of the instruments employed were usually a cymbal, bass drums and the piano. Bob jazz was practised by Canadian musicians, such as Oscar Peterson (b. 1925 in Montreal), Maynard Ferguson, Gil Evans (1912-1988, Toronto), Moe Koffman and Lenny Breau (1941-84). Peterson is sometimes considered to be the most significant jazz pianist at all.

⁷³ McGee, *The Music of Canada*, 85.

In the last years of the twentieth century, jazz underwent a great deal of developments. The extent of jazz goes from traditional to avant-garde jazz. In 1960s, some Latin elements got into Canadian jazz. It was promoted on the radio and universities. Some prominent Canadian jazz artists of that time was Hagood Hardy who succeeded with a hit *The Homecoming* (1974), Frank Mills with his *Music Box Dancer* or Phil Nimmons. As for the female jazz musicians, they were Holly Cole (b. 1963), Renée Rosnes or Terry Clarke. The most important Canadian centres of jazz were Vancouver and Montreal which started holding the Montreal Jazz Festival in 1980.⁷⁴

4.3 Emergence of Modern Popular Music in Canada in 1950s

According to McGee, there were good conditions for a development of popular music genres in Canada after the Second World War. “The years following the Second World War brought prosperity, population growth, and an ever-increasing sense of independence to Canada.”⁷⁵ He explains that they were given by a great economic situation and trading with materials, like wheat, minerals, lumber, natural gas and oil.

The shape of Canadian popular music was influenced and to some extent also determined by happenings, music groups and representatives from all around the world. The most significant figures of new popular music were born in the USA and also in the United Kingdom. In the United States, popular music was an important tool for civil rights movement. According to Edwardson, the influx of British popular music in 1960s and its new direction towards the sense of nationhood had an impact on the purpose of Canadian popular music as well. “Aspiring Canadian acts, loving the new sounds but finding themselves shut by an industry that was cashing in on the latest fad, adapted by appropriating not only musical but national identifiers.”⁷⁶ For instance, Elvis Presley overwhelmed the market, music direction and a demand for music of 1950s. Further, the Beatles from Liverpool dominated musical business of 1960s and inspired forming and music of similar bands in Canada, such as so called *yé-yé* groups. These bands were vocal and distinguished themselves from other bands by their clothes style, like white top hats, tails and white wigs and also by their use of humour. Some examples of these *yé-yé* groups in Canada were Chancelliers, Lutins, Christine et ses Copains and Bel Canto.

⁷⁴ McGee, *The Music of Canada*, 86.

⁷⁵ McGee, *The Music of Canada*, 104.

⁷⁶ Edwardson, *Canuck rock: A history of Canadian popular music*, 6.

However, in 1950s, the function of popular music in Canada changed immensely as it became a means of promoting the idea of uniqueness and identity. Edwardson states that “in the mid-1960s, when the baby boom generation was becoming young adults, music became a means for them to mediate their political and national identities.”⁷⁷ Therefore, according to the author, this was when a change from ‘music in Canada’ to ‘Canadian music’ started in Canada.

In some publications, the first definitions for Canadian sound start occurring. For instance, Nicholas Jennings marks Canadian music as a combination of prairie, Maritime, folk-based and bluesy traditions. In addition, Canadian lyrics often express the loneliness of wide-open spaces and they lay emphasis on great outdoors.⁷⁸

Not only were the Canadians determined to create a unique musical expression and produce national music, but they also aimed to become independent and differentiate from the music of the United States. In Edwardson’s view, “the period of the mid-1960s to the early 1970s was the time of a new nationalism characterized by anti-Americanism, socialist politics, a desire to ‘buy back’ the Canadian economy, and a mobilization of the arts and mass media for the sake of the nation.”⁷⁹

4.4.1 Genres of Canadian Popular Music since 1950s

Hand in hand with the expansion of new popular music genres in Europe and America in 1950s, these genres enjoyed a great popularity and practice in Canada, too. Unfortunately, there is not enough space in this thesis to describe the development of all directions of modern popular music which were produced in Canada in the second half of the twentieth century. These genres are reggae, hip hop, rap and other related styles. This is why I decided to focus only on rock and roll and singer songwriting which developed in Canada to its greatest extent. For a deeper study of all the types of Canadian modern popular music production in 1950s, I recommend the publications of Ryan Edwardson or Elaine Keillor.

Rock and roll belongs to a style of modern popular music which captured a wide audience in Canada. This genre flourished in the UK and first it was associated mainly

⁷⁷ Edwardson, *Canuck rock: A history of Canadian popular music*, 239.

⁷⁸ Nicholas Jennings, *Before the Gold Rush: Flashbacks to the Dawn of the Canadian Sound*, (Toronto: Penguin, 1997), 241.

⁷⁹ Edwardson, *Canuck rock: A history of Canadian popular music*, 240.

with music legends like Elvis Presley and the Beatles. The Beatles introduced a new element of rockabilly, rhythm and blues and also sentimental ballads. The impact of the band on nearly every other popular musician was immense and influenced the overall direction of Canadian popular music. Some characteristic features of this genre were a singer playing the guitar and a band consisting of guitar, drums and string bass and the use electronic instruments.⁸⁰ The main function of this genre was entertainment.

Before rock and roll was fully accepted as a genre which has a potential to spread the idea of nationality in Canada, its future practice was under threat of prohibition by religion and city councils as it did not fit moral codices of that time.⁸¹ On the other hand, folk music was viewed as the music style which had all the attributes for becoming a representative genre of Canadian popular music. Despite this view, Edwardson comments on the characteristics of Canadian rock and roll which played a part in forming the shape of Canadian music apart from folk music: “Rock and roll has proven a fertile site for national identity because it operates on highly empowered ‘in’ and ‘out’ groups: teenagers versus parents, alternative lifers versus the mainstream, freedom lovers versus button-down authorities, and so forth.”⁸²

One of the most noteworthy figures who is given credit for spreading the genre of rock in Canada is a female rock singer Carole Pope (b. 1946 in Manchester). At the beginning of her career, she was focusing on singing folk together with Kevan and in 1974 she founded Rough Trade record shop. She was recognized according to her clothes style which consisted of black leather. Further, she made an emphasis on female sexuality and lesbian love and used bold lyrics by which she inspired the production of other female musicians in 1980s. Further, one of the first significant Canadian rock groups was Parachute Club which was came to light in 1981. They used elements of reggae and got into awareness due to songs like ‘Take Me’ (1977) and ‘High School Confidential’ (1980). Apart from reggae, they worked with Carribean rhythms and so call “tobacco-belt sound” which was heard mainly in Toronto and Ontario. Another influential Canadian rock band of 1970s was Klaatu which was known for the use of electronic sound. In 1960s, Bruce Cockburn hit the rock scene with songs like ‘If I Had a Rocket Laucher’ (1985). The song was a reaction to social situation in the country.

⁸⁰ Keillor, *Music in Canada*, 226.

⁸¹ Edwardson, *Canuck rock: A history of Canadian popular music*, 5.

⁸² Edwardson, *Canuck rock: A history of Canadian popular music*, 20.

The language of his songs is not only English but also French, Spanish or Wendat. Another famous Canadian group was April Wine which was formed in 1969. They produced a well-known song 'You Could Have Been A Lady' (1972).

Some further Canadian contributions to a rock scene were made by Jeff Healey Band which started performing in 1985. Its main representative Jeff Healey developed a specific technique of playing the guitar and reached the public with an album *See the Light* from 1988. The band used also jazz techniques. Next to Jeff Healey Band, there was another prominent band which was The West Coast group (1984). The music of this band blended various styles and genres of music. They stroke the musical scene with *The Sound of Truth*. Some other Canadians bands enjoying popularity were The Rheostatics from Toronto (1980) which was considered as being a truly Canadian group. Their music was used for a movie which was based on the book by Paul Quarrington and the album *Whale Music* (1992) became its soundtrack.⁸³

Canadian popular music features a very strong tradition of singer-songwriters. This tradition became a very prominent musical expression in 1950s in the environment of coffee houses and it evolved from Canadian folk song. This genre has been analysed in plenty of music publications like *Some Day Soon: Essays on Canadian Songwriters* by Douglas Fetherling, *Music of Our Times: Eight Canadian Singer-Songwriters* by Marco Adria or *Hand Me Down World: The Canadian Pop-Rock Paradox* by Greg Potter. All these of these books attempted to access the significance of the genre and address the question of how songwriting touched on the idea of nationalism.

During 1960s and 1970s, in 'golden age' of songwriting, a great deal of singer songwriting included themes directly connected with nationalism, the sense of isolation and landscape. Edwardson made a comment on the significance of this genre: "folk songwriting became a means of expressing opinions on, and lodging protests against, the issues of the day."⁸⁴ Further, he adds that it reacted on the issues of social equality. In Elaine Keillor's view: "for many musicians, folk was a medium perfectly suited to express what they, as Canadians, were seeing in the world around them."⁸⁵ This is why I think that not only the content but also singer songwriting itself is another factor typical for Canadian music.

⁸³ Edwardson, *Canuck rock: A history of Canadian popular music*, 30.

⁸⁴ Edwardson, *Canuck rock: A history of Canadian popular music*, 6.

⁸⁵ Keillor, *Music in Canada*, 247.

As for Canadian singer songwriters, Edwardson is of the opinion that they are true Canadians as their music expression constituted a perfect example of nationalism. Their album songs were significant by greater length and themes like Maritime, regions of Canada and a lot of Prairie.⁸⁶ Some of the most notable singer songwriters in Canada were Paul Anka, Gordon Lightfoot, Ian and Sylvia Tyson, Leonard Cohen, Bob Dylan, Joni Mitchell, Robbie Robertson, Neil Young, Bryan Adams, Stan Rogers and others.

On one hand, there were singers and bands that remained and recorded albums exclusively in Canada. These were viewed as ‘homegrown heroes’. Gordon Lightfoot and The Guess Who are such examples. On the other hand, musicians who left Canada and produced music in the US were bitterly criticized. According to acts like Canadian content regulations, they did were not be considered Canadians any longer. Those artists often got into conflict with Canadian recording companies. A rock idol Bryan Adams is a perfect example.⁸⁷ This conflict will be analysed later in this study in a greater detail.

In 1950s, an artist Paul Anka (b. 1941 in Ottawa) enjoyed a great popularity in Canada. His song *Diana* (1957) was a great success. Anka belonged to the musicians who left the country for the USA and produced music in there. This is because he found music promotion in Canada too poor which is why he decided to move south. “I tried my songs on Canadian publishers with no results. The CBC did nothing but hold me back; but I could see no future here except very slowly. I figured I’d make it faster in the States.”⁸⁸ In 1990, Paul Anka got an American citizenship and his residence is at present in Las Vegas where has been running a restaurant since 1970. He lives with his wife and he is a father of five daughters.

During his career, Paul Anka was cooperating with various record companies like ABC Paramount (1957), RCA (1962) and Buddah (1960). One of his first singles was ‘I Confess’ which he produced in collaboration with Ernie Freeman in Hollywood. He is the author of best-selling songs like ‘Diana’, ‘You Are My Destiny’, ‘Lonely Boy’, ‘It’s time to Cry’, ‘Do I Love You’, ‘She’s a Lady of (You’re) Having My Baby’. Apart from his prolific singing career, Paul Anka acted in movies, such as *The Longest*

⁸⁶ Edwardson, *Canuck rock: A history of Canadian popular music*, 52.

⁸⁷ Edwardson, *Canuck rock: A history of Canadian popular music*, 51.

⁸⁸ Edwardson, *Canuck rock: A history of Canadian popular music*, 53.

Day where he got a role of a soldier. Further, he was writing songs for movies and his song 'My Way' is now considered a best-known song of Frank Sinatra.⁸⁹

Gordon Lightfoot (b. 1938 in Orillia, Canada) is an example of a singer songwriter who did not move to the US but remained performing and recording in Canada. He performed in Los Angeles and Toronto. His music outlines folk and country elements. One example of this was his song 'For Lovin' Me'. According to Keillor, the themes of his songs were typically Canadian – that is Canadian outdoors. For instance, in his 'Steel Rail Blues', he uses an eighteen-hour train trip to Moosonee. Lightfoot was very significant in musical expression which is displayed in his *Canadian Railroad Trilogy*: "in the tradition of train songs, it has distinct sections with contrasting tempos, metres, and moods, each of which reflects the spatial nature of a region of Canada."⁹⁰ However, Edwardson has a difference of opinion with Keillor when he states that Lightfoot was a musician who was not much interested in spreading nationalism as in expression his personal life issues.⁹¹

Some other favourite musicians of that time were Ian and Sylvia Tyson. Sylvia Tyson (born 1940 in Chatham-Kent, Canada) is a clear illustration of a female singer songwriter who is given credit for creating typically Canadian music. Edwardson adopts the position that "Sylvia and her pure, poignant songs are right there at that point of contact where pieces of hers identify a culture and speaks for its people."⁹² Sylvia Tyson and her husband were inspired not only by folk song but also a cowboy song and made their fame by the song 'Four Strong Winds' (1961). Sylvia Tyson accessed the Canadian Songwriters Hall of Fame in 2007.

Leonard Cohen (1934 in Montreal) is viewed as a singer songwriter who was recognized as both a poet and musician. He got inspired by Quebecois popular music genre chanson, country swing, western music, jazz and also by musicians like Bob Dylan. Some of his famous albums include *Songs of Leonard Cohen* from 1968, *The Village Voice* and others.⁹³ His first songs were poems which were given jazz accompaniment. Cohen was performing with a band Buckskin Cowboys or a folk group

⁸⁹ Rick Jackson. *Encyclopedia of Canadian rock, pop and folk* (Ontario: Quarry Press, 1994), 25.

⁹⁰ Keillor, *Music in Canada*, 232.

⁹¹ Edwardson, *Canuck rock: A history of Canadian popular music*, 235.

⁹² Edwardson, *Canuck rock: A history of Canadian popular music*, 237.

⁹³ Edwardson, *Canuck rock: A history of Canadian popular music*, 113.

from Toronto *The Stormy*. With *The Stormy*, Cohen sang a soundtrack 'Angel' (1966).⁹⁴

Stan Rogers (1949-83) was a Canadian musician who started the second wave of singer songwriters. Similarly as with the preceding development of this genre in Canada, he was strongly influenced by a folk music. First neglected and not being much considered as an important artist, he was interested in traditional styles of music. The fact that he travelled gave him a chance to find out about common characteristics of Canada and its people. He depicts Western Canada and Great Lakes in his two albums *Northwest Passage* and *From Fresh Water*. At present, Roberts is highly appreciated musician who managed to trace typical features of Canadian music in his work.

Canadian modern popular music is associated with a prolific music production of female composers and singers. Keillor calls them Canadian Divas. It was generally typical for these female musicians to blend elements from different genres like folk and country. The texts of the songs usually reflected their own experience. Apart from Joni Mitchell, they were Margaret O'Hara, Jane Siberry (b. 1955), Sarah McLachlan (b. 1968), Sarah Harmer (b. 1978), Celine Dion (b. 1968) or Alanis Morissette (b. 1974). Other female singers like Anne Murray, Michelle Wright or Shania Twain concern themselves with the topic of feminism and independence and woman's needs. Sarah Harmer's music production is recognized as music full of folk pop features. She produced a famous album *You were Here* (2000) and a Canadian well-known ballad 'Basement Apt' and a couple of movie soundtracks. In the 1990s, a singer Celine Dion started her successful career. The public associates her mostly with a song 'My Heart Will Go On' which became a massive hit due to the movie *Titanic*. Another prominent contemporary Canadian female singer is Alanis Morissette. Her first production was inspired by dance. Later on in their career she aimed to avoid stereotypes in her production and started focusing on lyrics with a deeper text. She received critical acclaim with an album *Jagged Little Pill* (1995) where she turned to a raw and vital rock. In her lyrics, she draws on her interest in personal experience. As a musician, Morissette strongly encourages women in expressing their feelings.

One of the most significant Canadian popular bands was The Guess Who. The band was founded in Winnipeg, Manitoba in 1957 and its founding members were Jim

⁹⁴ Jackson. *Encyclopedia of Canadian rock, pop and folk*, 124.

Kale, Allen Sufoe and their two friends. Later, two members left and were replaced by Gary Peterson and Randy Bachman. Further, even other musicians like Burton Cummings, guitarists Kurt Winter and Don McDougall or Domenic Troiano performed with the band. The first manager of the band became Bob Burns and later Jack Richardson in 1968. The band underwent a change of its name for a couple of times. First, the group was recognized as Al and the Silvertones, later they were playing as Chad Allan and the Reflections (1962) or Chad Allan and the Expressions. Finally, they acquired the name The Guess Who by Quality Records which the band was recording songs and albums with. In 1987, the band went into the Juno Hall of Fame.

The Guess Who is considered to be a rock and roll band which was interested mainly in issues of identity. In its beginnings, this group stood in isolation from other genres and tendencies which were popular in Canada that time. This means that the band was not giving much attention to the content dealing with drugs, free sexual relationships or some special techniques used in psychedelic music.⁹⁵ On the other hand, their main concern was in regionalism. Edwardson states: “The Guess Who started out as a regional band but became – and were perhaps the first rock and roll group in Canada to be treated as such – archotypically national.”⁹⁶ Some notable hits of the band were ‘We’ll Always Remember’ (1950s), ‘Shy Guy’, ‘Till We Kissed’ (1965), ‘Shakin’ All Over’ (1965), ‘Flying on the Ground Is Wrong’ (1967), ‘These Eyes’ (1968), ‘Hurting Each Other,’ ‘Laughing/Undun’ or ‘American Woman’. They reached such popularity that they performed for the White House in 1970 and made tours around the world, like in the USA, Australia of New Zealand.⁹⁷

4.5 Expansion of Canadian broadcasting and radio

I think that an introduction of radio broadcasting was one of the milestones in Canadian history of popular music. The development of the radio broadcasting is depicted in a couple of publications, like *The Music of Canada* by Timothy J. McGee, *A History of Canadian Culture* by Jonathan F. Vance or *How Canadians Communicate: Contexts of Canadian Popular Culture* by Bart Beaty. However, a deeper analysis of the media as such and problems which occurred in the course of the time was done in Keillor’s *Music in Canada* or even Edwardson’s *Canuck Rock*. Last but not least, the

⁹⁵ Edwardson, *Canuck rock: A history of Canadian popular music*, 137.

⁹⁶ Edwardson, *Canuck rock: A history of Canadian popular music*, 137.

⁹⁷ Jackson, *Encyclopedia of Canadian rock, pop and folk*, 124.

issue of broadcasting and recording is discussed even in *The Garland Encyclopedia of World Music*. Based on the studying of the materials, I see McGee's and Vance's studies as a good source of exact dates and facts which shape our thinking about radio broadcasting situation in Canada. Further, a publication *Canuck Rock* sets out some powerful arguments which is why I consider to book to be very contributing.

According to McGee, introducing the radio brought the most important changes in Canada.⁹⁸ Together with TV production, radio takes full credit for making Canadian modern popular music available to public. Further, these media enabled spreading Canadian music and introducing new talented Canadian musicians. For instance, this is how French Canadian folk song was taken into broader consciousness and into the newspapers in Europe.⁹⁹

Canadian radio was considered to be a characteristic feature of Canadians and it was a key factor in promoting their music and nationalistic ideas. Further, in Edwardson's view, radio broadcasting as such was generally considered even more Canadian than its music. "We seriously believe that today Canadian radio is, in fact, as Canadian as the Maple Leaf. Music, on the other hand, is truly international."¹⁰⁰

Canadian broadcasting was introduced into Canada in 1920s and 1930s like in the United States. The first radio commercial station was founded in Montreal in 1919. Nevertheless, the beginning of broadcasting is connected with the Canadian Marconi Company in 1926 when radio music could be heard all over the country. The production was of both Canadian and the US origin like in the US.¹⁰¹ One important feature of radio broadcasting is that this media determined what was to become popular in the twentieth century and what was not. Due to enlarging popularity, there were about forty recording radio stations in Canada. In 1927, the first nationwide radio broadcast started in the country. Some local stations in Canada played also patriotic songs of the country and songs in French which could address only Canadian listeners. The most significant centres of the time were Ottawa, Montreal and Toronto and later also Vancouver.¹⁰²

⁹⁸ McGee, *The Music of Canada*, 83.

⁹⁹ Keillor, *Music in Canada*, 171.

¹⁰⁰ A statement made by W.D. Whitaker, Station Representatives Association of Canada, 1970

¹⁰¹ Vance, *A History of Canadian Culture*, 351.

¹⁰² McGee, *The Music of Canada*, 83.

First, Canadian radio was broadcasting both “light” (popular) and “serious” (classical) music. This is why the listeners were presented with various kinds of styles like classical, folk and popular music. Initially, radio served more as an educational device than commercial transmedia because broadcasting was prohibited and so it had weaker interest. For instance, the first music broadcasted on the international scale was mostly classical and the genres played were opera, ballads and military band music. In the course of the time, however, the demand for popular music increased. This was when a commercial radio became popular. Besides the commercial radio, there was also a Community and Native radio in Canada. The first genres of popular music broadcasted were folk music, salon and art music. Although music on the radio was mostly professional – music of dance and swing bands for example - music styles of Afro-Americans such as ragtime or jazz were very often improvised.¹⁰³

After the end of radio broadcasting prohibition in Canada during the Depression in the years 1931-1932, Canadian broadcasting expanded immensely. This was started with the Canadian Radio Broadcasting Corporation (CRBC) in 1936. As Elaine Keillor says “Live-to-air programs carried course music across the country, and it soon became clear that radio was indeed a medium that could bring Canadians together and present Canada to the world.”¹⁰⁴ I think this was one of the moments when Canada started operating as an independent culture with its own music. Keillor states that “CBC broadcasts played a major role in ending isolation in Canada, establishing a sense of unity, and counteracting an ever-increasing US influence.”¹⁰⁵

However, it became very difficult for Canadian musicians to promote their music. One of the reasons of this was seen in the fact that a great deal of television and radio production of 1950s in Canada was providing the listeners mostly with the hits of musicians from the US and the Great Britain. Further, there were only few recording studios and festivals in Canada and the music management in Canada was very poor. Therefore, if a musician wanted to be top the music charts, the best thing to do was to move to the US and make their careers in there. This is what plenty of singer songwriters decided to do in hope to try their happiness in the US where the conditions for starting musicians were much friendlier.

¹⁰³ Koskoff and Nettle, *The Garland Encyclopedia of World music*, 1103.

¹⁰⁴ Keillor, *Music in Canada*, 170.

¹⁰⁵ Keillor, *Music in Canada*, 171.

In my view, that the main purpose why Canadian artists moved to the US was not only to become famous and earn a lot of money but also a wish to spread a unique Canadian expression. “The lack of airtime and recording opportunities for the most part inhibited the ability to sustain, or even establish, careers and contributed to an exodus to the United States at the time that the new nationalism was just getting underway.”¹⁰⁶ Based on this proposition, I think that musicians moving to the USA in 1960s were those who were interested in spreading the notion of nation which was topical in Canada at that time and very difficult to propagate due to lack of radio options. Such singer songwriters were Ian and Sylvia who moved to the New York City in 1961, Robbie Robertson, Bob Dylan, Paul Anka of Joni Mitchell who left for Detroit in 1965. Some other artists who followed them were the Crew Cuts, Neil Young, Leonard Cohen or Bryan Adams.

Moreover, I think that the Garland Encyclopedia sets out some powerful arguments about Canadian broadcasting and recording which provide more evidence why the Canadian musicians left for the USA. “Broadcasting has been the most regulated and subsidized mode of communication in Canada. Recording, on the other hand, enjoyed little government subsidy until the 1990s.”¹⁰⁷ On this account, Vance states that the extent of Canadian content broadcasting was very much dependant on money means. The less money broadcasting companies got from the government, the less they could produce Canadian content.¹⁰⁸ This is why I think that this disproportion in broadcasting, recording and money means is a real Canadian paradox. In my view, the whole issue with regulations was quite illogical when considering the fact that the conditions for both recording and broadcasting music with Canadian content were very poor and everything was conditioned by money support.

In 1993, Bruce Cockburn looked back to the situation which was typical for the Canadian musicians in 1950s and 1960s. He argues convincingly that it was necessary for a Canadian musician to leave Canada for the US, make there a career and only after that come back to Canada. “It really had been almost impossible, or had been up to that point for somebody to start off in Canada and acquire an audience in Canada.” On the other hand, he mentions the tendencies of nationalists in 1960s and 1970s who did not

¹⁰⁶ Edwardson, *Canuck rock: A history of Canadian popular music*, 89.

¹⁰⁷ Koskoff and Nettl, *The Garland Encyclopedia of World music*, 1552.

¹⁰⁸ Vance, *A History of Canadian Culture*, 420.

consider the escape behind the borders as a solution and these musicians decided to remain within Canada and try and see how much success they can make this way. Nevertheless, considering all these circumstances, I guess it was inevitable for Canadian singers to move south to the US.

In fact, there were two groups of nationalists who disagreed profoundly with each other about the extent of remaining Canadian for Canadians who moved behind the borders of the country to spread their music and become famous internationally. Whilst the first group of nationalists stop considering such a musician as being Canadian, the other stick to the opinion that these artist were Canadian, remained Canadian even after their moving abroad and will stay Canadian even in the future as their birthplace was Canada. This is why musicians like Shania Twain, Paul Anka, Neil Young of Alanis Morissette are still taken as Canadians. To give it an example, Edwardson supports the claim by stating that “Shania Twain who lives and records abroad, had achieved international popularity thanks to a multinational label, yet she is nonetheless ‘ours’ because she was born in Canada.”¹⁰⁹

However, Edwardson also holds an opposite view, according to which it is not much likely for these musicians to remain Canadian in music expression due to influence of different environment. He says that such an artist becomes American rather than typically Canadian. At the same time, the fact that they were becoming recognized as the citizens of the USA in the rest of the world was not liked by Canadian nationalists who felt their efforts for keeping identity to be in danger. Therefore, according to some critics, a purely Canadian production is the one where musicians live and act exclusively in Canada. This means that even the most prominent singers who moved to the US, like Paul Anka or Joni Mitchell would not fit in these restrictions.¹¹⁰ I think this is one of the facts which contributed to later broadcasting regulations which were aimed against Canadians performing outside the country and also later efforts to eliminate an American influence on Canadian art production which were culminating in 1960s and 1970s.

¹⁰⁹ Edwardson, *Canuck rock: A history of Canadian popular music*, 242.

¹¹⁰ Edwardson, *Canuck rock: A history of Canadian popular music*, 239.

4.6 Canadian Content Regulation

Hand in hand with the efforts to support the idea of uniqueness of Canadian sound and spread Canadian music as much as possible, various regulation acts about broadcasting were established. The main idea of these acts was based on the notion that “the programming should be ‘predominantly and distinctively Canadian’ and should ‘contribute to shared national consciousness and identity.’”¹¹¹ The most important act is regarded to be the Canadian content regulation from 1970. This regulation was set to give a chance to artists from all over Canada to share their music. Consequently, the regional music which was kept in isolation from the mainstream music till 1970 could reach the audience via radio broadcasting and television programs. The result of this was view as following: “The need to fill airtime prompted radio stations to share singles that previously would only have been heard regionally, are leading to a levelling of playlists across the country and furthering the idea of a Canadian music.”¹¹²

As a matter of fact, Canadian content regulations did not always meet with a positive response from all the radio broadcasting companies. They did not favour nationalistic efforts and preferred to play mainstream music from the US.¹¹³ This fact was, nonetheless, a subject of harsh criticism for nationalists who comment on the situation in a following way: “Nationalism is non-profit so advertising revenue is the chief concern of most programmers... Too often they hide behind the excuse, particularly border stations, that they must present the same content as American stations in order to hold listeners.”¹¹⁴ Consequently, I conclude that what lies behind this broadcasting issue is mainly the concern for getting sufficient monetary profit.

The first effort to regulate the content broadcasted was establishing the Legislated radio which was later followed by other criteria made by CRTC for broadcasting in 1970. These criteria stated a necessary percentage of music with Canadian content to be broadcasted which was between 55 – 60 per cent. The categories for what is Canadian and what is not were concerning M (music), A (artist), P (production) and L (lyrics).

¹¹¹ Vance, *A History of Canadian Culture*, 412.

¹¹² Edwardson, *Canuck rock: A history of Canadian popular music*, 6.

¹¹³ Edwardson, *Canuck rock: A history of Canadian popular music*, 143.

¹¹⁴ ‘Legislated Radio: A License to Make Money?’ RPM, 20 April 1968, 3.

M (music) – the music is composed entirely by a Canadian

A (artist) – the music is, or the lyrics are, performed principally by a Canadian

P (production) – the musical selection consists of a live performance that is recorded wholly in Canada, or, performed wholly in Canada and broadcast live in Canada

L (lyrics) – the lyrics are written entirely by a Canadian.¹¹⁵

In my opinion, the criteria were very strict. This is perhaps why the regulations for TV production were not so strict as for radio broadcasting. In the course of the time, it was just enough to stick to two or three categories mentioned. Also, when Canadian content regulation which was made by RPM was later replaced by MAPL system, the criteria for broadcasting music were weakened. According to this system, stations were supposed to play music which “met one of the four criteria during the first year and two of the four as of the second year; the 30 per cent would have to be aired 6:00 a.m. and 12:00 midnight.”¹¹⁶

Another way of spreading the Canadian music was via means of video production and film.¹¹⁷ This kind of distribution started in 1952 and became most prominent during 1980s and 1990s. This is how bands like the Rheostatics and the Tragically Hip and musicians such as Bryan Adams or Shania Twain became known internationally. In the course of the time, a centre of television production with Canadian music in French in Quebec came into existence. Further, there were special programmes which would promote the national music like MuchMusic which was launched in 1984. MuchMusic was an alternative to MTV or Music Television. This was a combination of talks about lifestyle which followed The US pattern plus Canadian content orientation. However, according to Edwardson, this form of promoting nationalism and music via videos and radio was weakened in 2000s when much of television production preferred picturing other areas of interest like lifestyle. In 2003, Much Music developed into MTV Canada.

The tense situation regarding radio broadcasting and TV production and conditions and opportunities for Canadian musicians became better only in 1990s with the arrival of new media like the Internet. Edwardson highlights the contribution of the Internet and its great impact on spreading Canadian musicians: “The Internet was doing for new

¹¹⁵ CRTC, ‘Proposed Amendments to the Radio (TV) Broadcasting Regulations’, 12 February 1970.

¹¹⁶ Edwardson, *Canuck rock: A history of Canadian popular music*, 155.

¹¹⁷ Keillor, *Music in Canada*, 170.

music what many radio stations were not.”¹¹⁸ This is because the restrictions for music content were not as strict for the Internet as for the radio. Therefore, Canadian music is available at various music sites, podcasts or other kinds of videos. For instance, music with exclusively Canadian content can be found at Yahoo! Canada’s Up Your Music’ contest from 2007.¹¹⁹

4.6.1 Bryan Adams and Canadian Content Regulation

Radio broadcasting regulations stirred up a great deal of discomfort and caused a dispute among Canadian musicians who lived abroad and whose music which was broadcasted in Canada got affected by the rules. One of the main affairs is connected with the album *Waking Up the Neighbours* by Bryan Adams and its disqualification from being aired on Canadian radios.

Bryan Adams is recognized a singer songwriter, guitarist and a rock singer who was born in Kingston, Ontario, in Canada on November 5, 1959. He is sometimes denoted as “A Canadian living in New York.”¹²⁰ Plenty of publications mark him a leading superstar of Canada.¹²¹ Adams and his music production are very often connected with a musician Jim Wallace.

The first album which Adams released was named after the musician himself, that is *Bryan Adams* (1980). This was followed by one of the most significant albums of the singer which was *Reckless* (1984) and hits like ‘Summer of ’69,’ ‘Run to You,’ ‘Somebody,’ ‘Heaven,’ ‘One Night Love Affair’ or ‘It’s Only Love.’ *Reckless* won him the Diamond Award mainly due to the fact that as the first singer in Canada, Adams sold a million copies of the album. Behind the borders of Canada, the album became popular as well with four million sales in the US. His single ‘Heaven’ became number one in the music charts of the US in 1985. *Waking Up the Neighbours* (1991) was another album which got Adams a great popularity. This album included the single ‘(Everything I Do) I Do It For You’ (1991) which was written for a movie *Robin Hood: Prince of Thieves*.¹²² With *Waking Up the Neighbors*, Adams reached the peak of his career. In 1993, Adams produced an album *So Far So Good* and captured a wider

¹¹⁸ Edwardson, *Canuck rock: A history of Canadian popular music*, 234.

¹¹⁹ Edwardson, *Canuck rock: A history of Canadian popular music*, 241.

¹²⁰ František Wich, *Rock & Pop. Encyklopedia I. A-L* (Praha: Volvox Globator, 1999), 15.

¹²¹ Jackson, *Encyclopedia of Canadian rock, pop and folk*, 17.

¹²² Jackson, *Encyclopedia of Canadian rock, pop and folk*, 17.

audience with slow songs like 'Please Forgive Me' and 'All For Love.'¹²³ Last but not least, the musician is also an author of an Ethiopian anthem *Tears Are Not Enough* on which he worked with Vallance and David Foster.

At the times of Canadian regulation content, Adams was struggling with notification of not being considered as a Canadian musician. One of the problems with his album *Waking Up the Neighbours* and songs was that he produced it in collaboration with a non-Canadian producer Robert Lange and this is why Adams did not fulfil the criteria of regulations for being broadcasted on radios in Canada. However, despite the fact the album did not meet the requirements of broadcasting, Adams's music was still played on radios three times a day.

Nevertheless, neither Adams nor any of his admirers agreed with the situation and made a protest. The singer's attitude to the situation was following.

For the Canadian government to consider me un-Canadian is ridiculous. If you go to America or England, or almost any other country in the world, they don't have those kinds of stipulations on their artists. They're rewarded on the basis of their music, not government regulation. You would never hear Elton John declared un-British. You just wouldn't. It's a disgrace. The Canadian government should get out of the music business entirely.¹²⁴

For a musician to be played, they had to follow at least two criteria out of four which Adams did not pass. According to the Canadian government, he matched just one of them which was a criteria of a Canadian performer. For instance, this affected his album *Waking Up the Neighbours* in 1991. As Edwardson states that "the album was primarily created by non-Canadians using resources outside of Canada, and thus radio stations could not claim it towards the small amount of airtime ensured for domestic recordings."¹²⁵ Adams countered the criticism and expressed his strong disapproval with broadcasting politics.

I think it's a disgrace and I think it's a shame that we have to deal with this kind of stupidity all the time ... Fuck you! That's all I've got to say to those guys. Fuck you man! ... I think it's garbage. Canadian music will prevail regardless of government regulation. Thy hypocrisy of

¹²³ Wich, *Rock & Pop. Encyklopedia I. A-L*, 15.

¹²⁴ Larry LeBlanc, 'Bryan Adams to Governemnt: "Get Out of the Music Biz,"' *Billboard*, 25 January 1992, 44.

¹²⁵ Edwardson, *Canuck rock: A history of Canadian popular music*, 221.

what happened to me is indicative of how stupid CanCon really is ... We don't need the Canadian government to tell people what to play.¹²⁶

Bryan Adams thus got into disagreement with the committees, namely the Canadian Independent Record Production Association which responded to Adams's protest in a similar way as he did and did not encourage him. "piss off ... obviously [the Canadian content regulation] has helped you."¹²⁷ The argument went further when Adams's music was labelled as mediocre and therefore not representing a unique Canadian sound which was present in music of other truly Canadian representatives.

Nonetheless, despite all of the restrictions, Adams's music was still broadcasted and reached the top of hit parades. And due to ongoing protests against the exclusion of Adams, the regulations about broadcasting became weaker from 100 per cent to 50 percent which enabled Adams to be played on the radios and TVs.

Last but not least, the album *Waking Up the Neighbours* was one of the most significant impulses for starting a conflict in the music industry as to what to broadcast, what is Canadian and what is not. This album made Adams the best recording musician and brought him great success by selling seven million copies within one year since its release.

¹²⁶ Statements assembled from Geoff Pevere and Grieg Dymond, *Mondo Canuck: A Canadian Popo Culture Odyssey* (Scarborough, ON: Prentice-Hall, 1996), 2; Brian D. Johnson and Pamela Young, 'Rock on a Roll,' *Maclean's*, 27 January 1992, 49; and Larry LeBlanc, 'Cochrane Cleans Up at Juno Awards', *Billboard*, 11 April 1992, 41.

¹²⁷ Larry LeBlanc, 'Cancon Debate Heats Up Toronto Meet,' *Billboard*, 11 April 1999, 66.

5 Joni Mitchell

5.1 Profile of the Artist

Joni Mitchell is one of the most significant Canadian female singer songwriters and musicians of the second half of the twentieth century. She is considered to be a Canada's queen of folk/pop.¹²⁸ Further, Mitchell is also known as a poet and painter. Joni Mitchell was born in Fort Macleod, Alberta in 1943 and her original name was Roberta Joan Anderson. She is recognized as a prolific songwriter with a peculiar musical speech for which she received various prizes¹²⁹. In 1990, she was awarded for her musical tributes and appreciated as a songwriter. Some of the awards she was given include The Century Award, Sweden's Polar Music Prize, the Canadian Governor General's Performing Arts Award and a Lifetime Achievement Award from the National Academy of Songwriters (1996). In 1997, she was inducted into the Rock and Roll Hall of Fame and Songwriters' Hall of Fame. She was one of the pioneering female musicians who won the respect worldwide as she was and one of the first to be awarded.¹³⁰

There are plenty of materials which attempted to assess the significance of her music style. Mitchell became an interest of many music theoreticians and provided interviews where she explained principles of her music speech. One of the publications providing a short profile of the singer is *Encyclopedia of Canadian Rock, Pop and Folk Music* by John Rick. Apart from encyclopaedias and other publications with the profile of the musician, even other specific studies about her life, music expression and her recordings were came to light. For instance, some of them are *The Creative Oddysey of Joni Mitchell* by Catherine Monk, *Joni Mitchell. In Her Own Words* and *Joni Mitchell. Both Sides Now* by Malka Marom or *The Music of Joni Mitchell* by Lloyd Whitesell. The last of these books lays emphasis on sound and style of her recordings, as well as harmony, melody and effect of the songs. Further, there have been many biographies about the life and career of Joni Mitchell. One of them is posted on Joni Mitchell's official websites www.jonimitchell.com made by Wally Breese in 1998.¹³¹ It covers the period from her birth in 1943 to 1997 when she received awards for her works.

¹²⁸ <http://www.imdb.com/title/tt0307035/> (accessed April 5, 2015).

¹²⁹ Jackson. *Encyclopedia of Canadian rock, pop and folk*, 199.

¹³⁰ Lloyd Whitesell, *The Music of Joni Mitchell* (New York: Oxford University Press, 2008), 30.

¹³¹ <http://jonimitchell.com/library/biography.cfm> (accessed April 5, 2015).

It was in 1998, Joni Mitchell noted: “I’m a painter first, and a musician second...”¹³² Joni Mitchell started painting in early years of her life. She drew a couple of self-portraits and also portraits of some popular artists like Bob Dylan and others.

The unique style and characteristics of Joni Mitchell’s music go hand in hand with her painting profession. Her music career started in 1960. Since then, she has recorded fifteen albums. Her first song was written in a folk singing tradition and it was ‘Day After Day’ (1964). Via her albums and songs, she responded to issues of the day and various movements. She displayed her opinions and feelings in the lyrics of the songs. Further, she managed to put a woman-like perspective to her songs which is an original feature of her singer songwriting.¹³³

The first contact of Mitchell with music was when she started attending piano lessons in a music school.¹³⁴ Later, she created her own technique how to master playing the guitar and ukulele. I think visiting a music school was an important stage of Mitchell’s music life as it highly influenced her later music preferences and production. At Polar Music Prize Conference, she remembered times when she played the piano and explained what impact it had on her.

Folk music [was] where I appeared on the scene, but my roots are in classical music. The first piece of music I fell in love with was the most beautiful melody I’ve ever heard, [Rachmaninov’s] ‘Variations on a Theme by Paganini,’ [the theme song] in a movie called *The Story of Three Loves*. . . . I think my early music has more of that classicism to it than my later music, but I also loved jazz; I was also a rock and roll dancer, so I had a lot of various musics to assimilate.¹³⁵

Apart from Rachmaninov, Mitchell was inspired by music of Claude Debussy and his works of impressionism. I think impressionism charmed her as it is closely connected to painting.

Joni Mitchell was definitely a Canadian patriot. Firstly, the singer performed in Calgary where she was singing in a local café. After Calgary, she acted in Toronto and

¹³² <http://jonimitchell.com/paintings/> (accessed April 5, 2015).

¹³³ Whitesell, *The Music of Joni Mitchell*, 3.

¹³⁴ Whitesell, *The Music of Joni Mitchell*, 5.

¹³⁵ Polar Music Prize press conference

at that time in 1965 she got married to Chuck Mitchell.¹³⁶ In the same year, she left Toronto for the USA to seek for more chances to promote her music. First, she landed in Los Angeles. Later she headed for New York City where she made cooperation with Buffy Sainte-Marie and her manager Eliot Roberts. Next staying spot for her was California where she released her first album *Song to the Seagull*. She made the album in 1968 with the help of manager David Crosby. As she was becoming more and more prominent in Canada, she went on several music tours all over the country. The first album was followed by *Clouds* in 1968.¹³⁷ By 1969, she received critical acclaim in the press, like *Melody Maker*, according to which Joni Mitchell was one of the greatest singer songwriters in America. Nevertheless, at this time of her biggest popularity, she decided to cut down on her performances and little by little retire.

There are plenty of musicians who influenced the music of Joni Mitchell. They were mostly the ones who she had later relationship with. For instance, they were Leonard Cohen, Bob Dylan or Friedrich Nietzsche.¹³⁸ She explained that Bob Dylan was the one who contributed to the characteristic style of her singer songwriting immensely.

I wrote poetry, and I had always wanted to make music. But I *never* put the two things together. Just a simple thing like being a singer-songwriter—that was a new idea. It used to take three people to do that job. And when I heard “Positively Fourth Street,” I realized that this was a whole new ballgame; now you could make your songs literature. The potential for the song had never occurred to me—I loved “Tutti-Frutti,” you know. But it occurred to Dylan.¹³⁹

On the other hand, the music of Joni Mitchell inspired a great deal of musicians and singers worldwide, too. For instance, her music had an impact on artists like Madonna, Elvis Costello, Diana Krall, Prince, Mandy Moore, Frank Sinatra, the Counting Crows and a number of female singer songwriters. Her music can be heard even in the romantic movie from 2003, *Love Actually*.¹⁴⁰

Joni Mitchell entered wider public in 1970s with her song ‘Big Yellow Taxi’ and performing with a group The Band in 1976. This is when her interest in folk music developed into songwriting.¹⁴¹ Regarding her production, she noted: “Up until that point

¹³⁶ Jackson, *Encyclopedia of Canadian rock, pop and folk*, 199.

¹³⁷ Edwardson, *Canuck rock: A history of Canadian popular music*, 108.

¹³⁸ Katherine Monk, *The Creative Odyssey of Joni Mitchell* (Greystone Books), 2012.

¹³⁹ Whitesell, *The Music of Joni Mitchell*, 77.

¹⁴⁰ Whitesell, *The Music of Joni Mitchell*, 150.

¹⁴¹ Keillor, *Music in Canada*, 242.

I still looked and sounded like a folk-singer because I hadn't a band that could play my music. I came in seeming like folk-singer but really what I was doing was more like Schubert. I was developing the art song."¹⁴²

It was in 1990s when Joni Mitchell was highly appreciated by the critics and when she was awarded for her contribution to the music production. This happened also when she released her album *Night Ride Home* (1991) which proved to be a perfect fusion of all the styles she used by that time. It was in 1990, when Mitchell was labelled as a "classic." As for the album, it was stated by the critics in the press that "Mitchell had synthesized "various musical styles from every phase of her career" so successfully that the album "sounds like the distilled essence of everything she's done before."¹⁴³

In my view, it is not so straightforward to state exclusively one music genre which Joni Mitchell represents. During her career, she produced albums and songs which have different genre characteristics. Her production is considered to be very innovative and experimental. For instance, she mixes genres like art-song, folk-song, jazz and rock elements in her album *The Hissing of Summer Leaves* from 1975¹⁴⁴.

Most of the time, nonetheless, Joni Mitchell is recognized as a singer songwriter. Whitesell comments on the aspects of her singer songwriting: "Joni Mitchell's particular brand of songwriting is characterized by its conceptual depth, structural sophistication, stylistic dynamism, and aesthetic ambition."¹⁴⁵ In 1999, Joni Mitchell labelled herself as a pop songwriter and musical explorer at the same time. At the time when she was marked as a singer songwriter, Mitchell noted: "I was only a folk singer for about two years... By that time, it wasn't really folk music anymore. It was some new American phenomenon. Later, they called it singer/songwriters. Or art songs, which I liked best. Some people get nervous about that word. To me, ... the word *art* has never lost its vitality."¹⁴⁶ On one of the interviews with Robert Enright, she explained her work with classical composition, use of folk music features, folk singer-songwriters, dance music or even black rock n' roll. She considers her music to be a

¹⁴² Robert Enright, "Words and Pictures: The Arts of Joni Mitchell," *Border Crossings* 20, no.1, 18-31

¹⁴³ Holden Stephen, "Joni Mitchell Finds the Peace of Middle Age," *New York Times*, 17 March 1991, 152-56; Linda Sanders, "The Grown-Up Game," *Entertainment Weekly*, 1 March 1991.

¹⁴⁴ Jackson. *Encyclopedia of Canadian rock, pop and folk*, 17.

¹⁴⁵ Whitesell, *The Music of Joni Mitchell*, 5.

¹⁴⁶ Interview with Cameron Crowe (1979), in *The Rolling Stone Interviews: Talking with the Legends of Rock & Roll, 1967-1980* (New York: St. Martin's Press, 1981), 381.

mixture of all these styles. Joni Mitchell's albums won a lot of praise for having aesthetic and artistic features. I think this is why her music is sometimes denoted as classic.¹⁴⁷

In my view, Joni Mitchell is a clear illustration of a musician whose production differs from many other contemporary popular musicians and singer songwriters. Her ambitions are more artistic than personal, she prefers to produce music which is creative rather than commercial and she aims to express works which values are more aesthetic than fitting to the demands of the market. This is why I think that listening to the music of Joni Mitchell is not as easy and might not address every common listener. According to some critics, similarly, some of Mitchell's albums might run a risk of not reaching such popularity compared to other typical commercial recordings of popular artists because of the presence of artistic elements in her production. "The audience for art songs is far smaller than for folk ballads, and Joni Mitchell is on the verge of having to make a decision between the two."¹⁴⁸

On the other side, there are even songs and albums which fit into the pop genre and which are more accessible to the wider audience than other experimental works of Joni Mitchell. She produced a great deal of pop songs mainly in the years 1982 – 1988. Nonetheless, this kind of production brought Mitchell the least success of all her music production. I think this is because these songs were not as unique and original as mediocre. They were mere equivalents to other usual songs of pop singers of that time. These songs lack an artistic detail. Whilst some songs are full of joy and happiness, others are more a social protest and critique of hypocrisy. A few examples of pop songs are 'Moon and the Windows,' 'Be Cool' or 'Baby I Don't Care.' They are a part of the album *Wild Things Run Fast*.

As a female singer and composer, Mitchell is given a credit for dealing with music material with respect to the sound more than following the set of rules. In her opinion, this personal trait is characteristic for being a woman.

If a woman has a problem and she tells it to a woman, the woman sympathizes. If a woman has a problem and she tells it to a man, he wants to resolve it. Suspended chords are unresolved chords. If you go from an unresolved chord to an unresolved chord to an unresolved chord, I

¹⁴⁷ Whitesell, *The Music of Joni Mitchell*, 4.

¹⁴⁸ Whitesell, *The Music of Joni Mitchell*, 4.

think it bugs men. But my life has been unresolved, so these chords suited my disposition emotionally; the depicted my life.¹⁴⁹

Edwardson suggests that Mitchell's songwriting as very nationalistic. The content of her songs is very often dealing with protest and improper behaviour of the politics towards people in America. Such songs are what she is most appreciated for. Some examples of these songs are 'California,' 'Woodstock' or 'The Fiddle and the Drum.' In addition, Joni Mitchell also uses motives which are related to the environment. A song 'Big Yellow Taxi' is a perfect example of this.¹⁵⁰

Some other typical themes unifying Mitchell's album are full of search for personal freedom, relationships, lifestyle and career and longing for love and change in a society.¹⁵¹ This is why I think that Joni Mitchell addressed also a younger generation which felt the need to escape from the world and which had similar interests, like peace, freedom and love, free sexual relationships and equality. These ideas were demonstrated in songs 'the Mamas and the Papas', 'California Dreamin' or 'Woodstock'.

According to Whitesell, Joni Mitchell's music style production falls into four different time periods which cover the time from 1966 to 1998. The first songs and albums of the musician are connected with folk and use of poetic structures and aesthetics of the work. During this period (1966-1972), she released five albums. In the view of Wally Breese, during the years 1971-1973, Joni Mitchell featured characteristics of a confessional poet.¹⁵² The second period (1974-1979) is linked with elements taken from jazz. The first jazz-like album was *Court and Spark* (1974) and the period concluded with the album *Mingus*. After jazz period, Mitchell turned to a mainstream pop which she enriched with various stylizations. However, during this period, Mitchell's production was given a notably smaller attention compared to the preceding striking period. Three albums from 1982-1988 represent this music expression. The first pop album was *Wild Things Run Fast* (1982), then *Travelogue* and *Dog Eat Dog*. In the last significant period (1991-1998), Mitchell wrote other three albums which were full of nostalgia and which worked with all elements of her earlier periods. *Night Ride Home* (1991) represents this style. Wally Breese labelled this period

¹⁴⁹ Enright, "Words and Pictures: The Arts of Joni Mitchell," 27.

¹⁵⁰ Edwardson, *Canuck rock: A history of Canadian popular music*, 115.

¹⁵¹ Whitesell, *The Music of Joni Mitchell*, 103.

¹⁵² <http://jonimitchell.com/library/view.cfm?id=2043> (accessed April 5, 2015).

of 1990-1995 as “Return to the Roots.”¹⁵³ A later music production of the singer features a compilation and re-innovation of the preceding four music periods when Joni Mitchell stopped her further singer songwriting actively. This is how albums and anthologies of music *Hits* (1996), *Misses*, *Both Sides Now* (2000), *Dreamland* (2005) or *Travelogue* came to light.¹⁵⁴

5.2 Joni Mitchell in 1970s

The 1970s nearly overlap with the second music creative period of Joni Mitchell which was from 1973-1980. Albums and songs which she produced during this time brought Mitchell to front positions of music charts and hit parades in the USA. During this time, she released four studio recordings and concert recordings. In addition, she collaborated with a jazz musician Charles Mingus.

Before Joni Mitchell released her most popular albums in 1970s, she took a year off and went on a tour around the USA and Europe. According to her words, she needed to have a break to gather some new material and inspiration for her further music. She did not do many concerts and performed just on the festivals. In Europe, she visited countries such as Spain, France and Greece.¹⁵⁵

Whilst in the early 1970s, Mitchell was recognized as a confessional poet, in late 1970s she aimed towards jazz. In 1971, she recorded the album *Blue* which had features of the preceding period and where she mastered her songwriting style. Among the hits of the album, there is a song ‘California’ which reflects experience she obtained during her travelling around Europe. In addition, the song is an embodiment of her wish to go back to California from Europe. On the other hand, a song ‘River’ depicts her disenchantment with California. *Blue* was followed by *For the Roses* in 1972. After these two albums, Joni Mitchell started releasing jazz albums. The first jazz album was *Court and Spark* (1974) which was followed by *Myles of Aisles* (1974), *The Hissing of Summer Lawns* (1976) with a well-known song ‘Big Yellow Taxi’ and three other very famous albums *Hejira* (1976), *Don Juan’s Reckless Daughter* (1977) or *Mingus* (1979).¹⁵⁶

¹⁵³ <http://jonimitchell.com/library/view.cfm?id=2043> (accessed April 5, 2015).

¹⁵⁴ Whitesell, *The Music of Joni Mitchell*, 3.

¹⁵⁵ Whitesell, *The Music of Joni Mitchell*, 10.

¹⁵⁶ <http://www.discogs.com/artist/90233-Joni-Mitchell> (accessed April 5, 2015).

In comparison with preceding albums, *Court and Spark* is viewed as revolutionary. The most significant features of this album are a turn towards jazz, formal innovations and the use of different instrumentation. According to Whitesell, this is the first time when so called “internal backup band” is heard in Mitchell’s albums. Although instruments played in every single song vary, the main instruments are drums, electric guitar and electric piano, bass, the winds or clavinet, chimes and trumpet. As for the use of guitar accompaniment, Whitesell makes a note on its development: “Early instrumental figuration (especially guitar) typically lays down a decorative line. In the second period, however, Mitchell takes full advantage of backing performers and studio production to create “aural landscapes in which the singer loses, rediscovers, and surrenders herself.””¹⁵⁷ In the album, many special effects are present in the interpretation of the song.

Some representing songs of *Court and Spark* were ‘Help Me,’ ‘Let the Wind Carry Me,’ or ‘Judgement on the Moon and Stars.’ The last mentioned song makes reference to *Moonlight Sonata* composed by Ludwig van Beethoven. Other songs which are typical for the use of different instruments are ‘Car on the Hill,’ ‘Trouble Child,’ ‘Twisted,’ ‘Centerpiece,’ ‘Blue Motel Room’ or ‘Down To You.’¹⁵⁸

One of the most significant inspirations for Joni Mitchell’s jazz period is considered to be a jazz musician Charles Mingus who Mitchell collaborated with. Mingus was impressed by her music production which is why he offered working on a mutual project to her. “Mingus thought Mitchell was a gutsy artist with a sense of adventure... Joni had never worked musically for someone else before, but she accepted the challenge.”¹⁵⁹ The result of collaboration was for example a song ‘Goodbye, Pork Pie Hat.’ After the death of Mingus in 1979, Mitchell released a jazz album which they were preparing together - she wrote the lyrics of the songs and Mingus was the author of the melodies. Later, Mitchell recorded a jazz album *Mingus* by which she gave a tribute to the musician.

¹⁵⁷ Timothy White, *Rock Lives: Profiles and Interviews* (New York: Henry Holt, 1990), 330.

¹⁵⁸ Whitesell, *The Music of Joni Mitchell*, 55.

¹⁵⁹ <http://jonimitchell.com/library/view.cfm?id=2034> (accessed April 5, 2015).

5.3 Song Analyses

In this section, I will analyse three songs which fall into different periods of Joni Mitchell's song writing. The songs which I chose for analysis are 'I Had a King,' 'Amelia,' and 'Woodstock.' Full text of lyrics can be found in appendices. In the analysis, stress will be put on lyrics and content of the song rather than its harmony and other music components using musicological terminology. Consequently, the aim of this analysis is to get a common listener acquainted with the songs themselves. Going into a great detail is by no means the purpose of this study.

Songs of Joni Mitchell look like a poem. This means that they follow a pattern of strophic stanzas. These forms were usual for popular music in North America in 1960s. Typically, whilst music for each verse is the same, the text of every single line varies. Another feature of the songs is a frequent use of a refrain. First, the refrain appears just at the end of the verse, later it can be also found at the beginning or in the middle of the verse. The refrain line often becomes the title of the song.¹⁶⁰ In addition, many Mitchell's songs are rhymed. Because of the formal features of her songs, Mitchell is often labelled as an art musician and her music is denoted as aesthetic.

5.3.1 'I Had a King'

The first song which I chose for an analysis is 'I Had a King' (1968). It can be found in an album *Song to a Seagull*. The album comprises ten songs which fall into two groups according to their titles which correspond textually to one particular verse present in the songs. Whilst the setting of the first five songs is a city, for the last five songs it is the seaside. The songs of the album are interconnected and follow logically.

'I Had a King' is the first song of the album and it has characteristics of folk singing. The instrumentation is not very complicated and it includes just a solo singer accompanied by guitar. The song is organized into strophes and reminds a troubadour song. Whitesell comments on the nature of the song: "The song's medieval dress of castles and carriages is merely a threadbare overlay for its real setting—a shabby pocket of some modern city."¹⁶¹ Therefore, I see the song outlines both old and new world and their combination. The main theme of the song is longing for personal freedom and independence and an escape of the main female protagonist from an unfulfilling

¹⁶⁰ Whitesell, *The Music of Joni Mitchell*, 148.

¹⁶¹ Whitesell, *The Music of Joni Mitchell*, 88.

marriage. In the song she explains that she can understand neither the way how her husband treats women nor a style which he applies in art disciplines, like painting, singing or acting. In the song, she sings about love which has disappeared.

Further, I think the song touches on the question of feminism. Via the song, Mitchell expresses a disappointment with an unhappy role of a woman in a relationship. The speaker in the songs features a woman who relates her protest against a submissive position of a wife to her husband which followed a romantic ideal. In fact, there are two subjects struggling in the song – the speaker as a queen and the husband as a king. It concludes with the woman stating that she cannot go and live with her husband any more (“I can’t go back there any more.”)

As for its visual and formal aspects, the song consists of six stanzas, three of which are refrains. The refrain is a quatrain written in iambic tetrameter with the rhyme scheme aabb. Further, line (3) and (4) includes anaphora which is a repetition of words at the beginning of the line.

I can't go back there anymore	a
You know my keys won't fit the door	a
You know my thoughts don't fit the man	b
They never can they never can	b

The song is rhymed to a great deal. Working with various rhyme structures is a very significant feature of Joni Mitchell’s songs of the first period. When looking at the rhymes, they are quite clearly recognizable. The lines combine two kinds of rhymes – an end rhyme and internal rhyme. This play with rhymes contributes to creating the poetic. Poetic structure is powered by the presence of uneven length of some lines of the song.

I had a king in a tenement castle	a
Lately he’s taken to painting the pastel walls brown	a b
He’s taken the curtains down	b
He’s swept with the broom of contempt	c d
And the rooms have an empty ring	c d e

I was driving across the burning desert
 When I spotted six jet planes
 Leaving six white vapor trails across the bleak terrain
 It was the hexagram of the heavens
 It was the strings of my **guitar**
 Amelia, it was just a **false alarm** imperfect (false) rhyme

According to Whitesell, „The opening image of vapor trails sets the poem’s mood of loneliness in open space. It introduces the central themes of travel and transience.“¹⁶⁵ The song is full of nostalgia and impressionism.¹⁶⁶ Further, another characteristics of the song is a voice which represents different archetypes, all of which Mitchell uses for her songs: “The traveller (“I was driving across the burning desert”), the torch carrier (“I wish that he was here tonight”), the mystic (“Like Icarus ascending/On beautiful foolish arms”), the artist (“It was the strings of my guitar”), and the critic turned inward (“Maybe I’ve never really loved.”)¹⁶⁷

In some aspect, the song reminds me of poetry of William Wordsworth and other British pre-romantic poets. The difference between these poets and Joni Mitchell’s song poems is that her songs are written in an implicit fashion, leaving open-endings behind and using a metaphorical language. The interpretation of the song is left to the listener. It is possible to say that the poem reflects the inner world of both the speaker and the poet. The song comprises seven 6-line stanza and there is a little refrain present at the end of each stanza which is addressing Amelia.

5.3.3 ‘Woodstock’

One of the songs which won Joni Mitchell most praise is ‘Woodstock.’ It was recorded and performed first on the Woodstock Festival which took place in upper New York State in August 1969. The song is very specific because Joni Mitchell was working with it even later on in her life, changing it and innovating. Different music styles and sounds were reflected in the song.

¹⁶⁵ Whitesell, *The Music of Joni Mitchell*, 25.

¹⁶⁶ Whitesell, *The Music of Joni Mitchell*, 25.

¹⁶⁷ Whitesell, *The Music of Joni Mitchell*, 77.

The song consists of six stanzas, three of which are made up from a quatrain refrain. The last refrain is enriched by two lines which are embedded.

We are stardust

Billion-year-old carbon

We are golden

Caught in the devil's bargain

And we've got to get ourselves

Back to the garden

The rest of the stanzas comprise eight or seven lines of uneven length and imperfect end and internal rhyme.

By the time we got to Woodstock	a
We were half a million strong	a
And everywhere there was song and celebration	a b
And I dreamed I saw the bombers	c
Riding shotgun in the sky	d
And they were turning into butterflies	d
Above our nation	b

As for the content of the song, it drew on the news that Mitchell overheard on TV. It depicts a dialog of two people. In Mitchell's own words, the song 'Woodstock' was "a testament to the community she viewed as, in her words, a 'nation' of youths that needed to 'get back to the garden.'"¹⁶⁸ Further, it is believed that the song originally represented a utopian dream of longing for peace. According to the singer herself, the solo singing was supposed to be a lament. Later on in time, however, the solo was given to the guitar.

The hit 'Woodstock' appeared on different albums of various date. First, it was a part of *Ladies of the Canyon* (1970). Later, it was included on *Miles of Aisles*, released in 1974, or *Shadows and Lights* (1980).¹⁶⁹ In its beginnings, the song had some striking unusual music aspects, like the use of vibrato and pentatonic scale. Whilst at one stage of its development, there were some punk elements, at a different stage the song featured

¹⁶⁸Edwardson, *Canuck rock: A history of Canadian popular music*, 108.

¹⁶⁹Whitesell, *The Music of Joni Mitchell*, 37.

rock elements. These included also some modifications and alternations in instrumentation, such as an induction of an electric guitar.

One more major modification of the song involved a change from popular mode to classical mode. I think that giving the song a more artistic value and aesthetics is what makes the song so unique. Whitesell adds that “The refashioning of “Woodstock” from an emotionally raw to a highly aestheticized form is multiply significant at this point in her career. She reminds listeners of her authorship of this iconic song, already known as a rock classic.”¹⁷⁰ This change was enriched in 1980s and 1990s by some stylistic modifications which, however, did not take anything from the classical mode of the song.

¹⁷⁰ Whitesell, *The Music of Joni Mitchell*, 38.

6 Conclusion

The core objective of this thesis was to analyse the characteristics, the origins and the growth of popular music in Canada. A notable emphasis was put on investigating the circumstances which affected the production, promotion and the development of popular music styles in the country. Further, the extent of sounding Canadian and specific features which differentiate musical Canada from music heard in the rest of the world were investigated.

In the beginning chapter, different views of the phenomenon of popular music were presented. I drew an analogy between definitions which can be found in publications about Canadian music and in specialized musicological literature. The purpose of providing an account of various definitions was to clarify what sphere of music and which music genres in Canada would later become the centre of interest in the thesis. After a close analysis, it was found out that the term “popular music” is associated mainly with “modern popular music genres” which flourished in Europe and in America in the twentieth century. Based on the findings about popular music, definitions of music styles that enjoyed the greatest popularity in Canada during last century were given. This concerned folk music and singer song writing, rock and pop music and its fusion genres with respect to the production of the most noteworthy Canadian musicians and bands.

In the next chapter, I took a deeper insight into the relation between Canadian identity and Canadian music. Various aspects connected to Canadian uniqueness, like multiculturalism, landscape diversity and geographical features of the country, were taken into account. Further, I tried to enlighten the connection between music expressions of Canada and the USA. A careful study of materials dealing with the influence of music on forming national identity offered some interesting findings which lend support to the view that Canada has a potential to make its own music. Last but not least, music expressions of the first cultures in Canada like First People and music characteristics of Quebecois inhabitants were described.

The next section of the thesis outlined the emergence of modern popular music in Canada. Due to the fact that modern popular music is such a wide branch of music comprising a host of music styles, I covered the development of the most prominent genres only, such as rock, pop and singer song writing. Before the analysis, the

emergence of music styles which preceded modern popular music styles in the twentieth century in Canada was depicted. Concerning the singer song writing tradition, folk song proved to be a genre which had a notable impact on its development. Further, I covered a brief analysis of some other influential music styles which left their mark on a later music production in Canada, which were music styles of Afro-Americans, namely jazz, blues and ragtime. Regarding the emergence of modern popular music styles which grew in Canada in the second half of last century, the position, success and failures of major music representatives were examined. In addition, two groups of musicians – one of them performing within the borders of Canada and the other one recording from the USA – were presented. I carried out an analysis of conditions and obstacles which musicians moving abroad had to overcome to promote their music on Canadian radios. Moreover, Canadian content regulation act and its impact of the music industry and business in Canada were discussed. Regarding the results and effects of these regulations, I demonstrated the circumstances going hand in hand with releasing albums of the most significant rock singer and singer songwriter, Bryan Adams.

The thesis closed with the analysis of music characteristics and work of Joni Mitchell, a prolific Canadian female singer songwriter of the twentieth century. After the profile of an artist was provided, the most significant aspects of her music expression were examined. Further, a great deal of evidence supporting the uniqueness and contributions made by the singer for Canadian music sound was provided. Lastly, the chapter concluded with analyses of selected pieces of her production.

Resumé

Hlavním cílem diplomové práce bylo popsat vývoj a charakteristiky vybraných aspektů kanadské populární hudby. Důraz byl kladen do velké míry na zmapování okolností, které ovlivnily vznik a následný rozvoj hudebních stylů v zemi. Současně bylo zkoumáno, jaké atributy náleží právě kanadské hudbě a čím je rozpoznatelná od ostatní světové produkce.

V počáteční kapitole byly představeny různé náhledy k pochopení konceptu populární hudby. Po zmapování náhledů vycházejících ze specializovaných muzikologických publikací či literatury o vývoji populární hudby jsem vyplynulo, že pro pochopení záběru populární hudby je nejprve nezbytné rozlišovat mezi různými děleními a existujícími terminologiemi na dané téma. Tato problematika je poměrně důkladně zmapovaná v publikaci Ivana Poledňáka *Úvod do problematiky hudby jazzového okruhu* nebo Antonína Matznera a kolektivu *Encyklopedie jazzu a moderní populární hudby*. Zatímco v českých zemích rozlišujeme mezi „artificiální“ a „non-artificiální“ hudbou, v jiných hudebních tradicích, jako je anglosaská, se uplatňuje opozice „art („classical“) music“ a „popular music.“ Jiné dělení rozlišuje mezi tzv. „highbrow“ a „lowbrow“ music, přičemž populární hudba by se řadila do „lowbrow“ music. Ať už „non-artificiální“ hudba, „popular music“ nebo „lowbrow music,“ touto sférou hudby je myšlena především produkce zahrnující v porovnání s „artificiální hudbou“ díla kratšího rozsahu, písně či songy, kde je zmenšen důraz na jedinečnost díla a naopak větší důraz na jeho interpretaci. Jedná se o hudbu velice oblíbenou a dostupnou běžnému posluchači a často slouží jako oddechová hudba, kterou si pustí posluchač jako pozadí k jakékoli aktivitě, kterou během dne provozuje. V souvislosti s populární hudbou je třeba brát v potaz taktéž to, že se takto označovala již některá díla ryze klasická, jako je například „Měsíční sonáta“ Ludwiga van Beethovena, a to díky své oblibě mezi posluchači.

Co se týče samotného dělení v rámci „non-artificiální hudby“ či „popular music,“ Poledňák ji rozděluje na tři odvětví, a to hudební folklor, tradiční populární hudbu a poté moderní populární hudbu. Poslední z uvedených zahrnuje především hudební žánry, které vznikaly především v USA na konci 19. a na počátku 20. století spojením evropské folkové tradice a afroamerických hudebních projevů, jako byly spirituály, pracovní písně, gospely, jazz či blues. Z těchto se postupně rozvinuly nám

dnes nejznámější žánry moderní populární hudby, jako je rock and roll, rocková hudba či pop, na které se tato práce zaměřila ze všech ostatních žánrů nejvíce. V rámci osvětlení termínů „populární hudby“ a „moderní populární hudby“ byly dále představeny hlavní charakteristiky žánrů, jež se těšily v Kanadě největší oblibě a kterým byla v průběhu práce věnována větší pozornost, a to folková hudba a písničkářství, rocková hudba, rock and roll a jejich fúze. V potaz byla přitom vzata míra jejich projevů u nejvýznačnějších kanadských hudebních představitelů.

V následující kapitole jsem se hlouběji zaměřila na vztah mezi kanadskou identitou a hudbou. Tato interakce se pojí zejména s tématem specifčnosti Kanady jako země, multikulturalismu, rozmanitostí přírody a specifickými geografickými rysy. Otázka svébytnosti kanadské hudby a existence rysů, které ji rozlišují od ostatní světové hudby, se stala předmětem bádání nespočet publikací. Zatímco podle některých z nich není v kanadské hudbě nic zvláštního, co by ji vydělovalo, jiné hledají důkazy pro to, aby dokázali potenciál kanadské populární kultury a její nezávislosti. Na základě těchto různých pohledů a mnoha zajímavých argumentů, proč je kanadská hudba právě kanadskou, jsem došla k závěru, že neexistuje pouze jedna pravdivá teorie vylučující všechny ostatní. Přesto je možno nalézt aspekty, které se promítly do kanadské hudby, a to například koexistence různých kultur a vlivů v rámci země. Do kanadské kultury se takto otiskly prvky převzaté od původních kanadských obyvatel, Afroameričanů, francouzských či britských přistěhovalců, kteří tvoří největší podíl kanadské populace, či obyvatelé z Ukrajiny, Číny, Japonska či Koreji, kteří se sem přistěhovali za prací zejména po druhé světové válce. Multikulturnost je dále umocněna geografickými zvláštnostmi Kanady, které předurčily osídlování země, následně velkou vzdálenost mezi jednotlivými městy a tím také jistou izolovanost kultur a tradic, které takto úplně nezanikly a mohly se dále rozvíjet. Navíc je krajina a její rozmanitost často opěvována v kanadských folkových písních a stala se inspirací pro tvorbu kanadských písničkářů.

Kanadská hudba je často dávána do spojitosti s hudbou v USA. Mezi těmito dvěma zeměmi nalzáme společné rysy, které je oddělují od Evropských zemí a jejich kulturních projevů, a ty jsou dány zejména jejich rozlohou, existencí rozličných kultur a izolovaností. Dále Spojené státy i Kanada pomocí hudby nespočetněkrát demonstrovaly jejich postoj k otázkám rovnocennosti, nezávislosti či zpracovávaly historickou látku, která je oběma zemím podobná. Na druhou stranu v rámci snah o vydělení se a nalezení identity Kanadčané začali usilovat o vymanění se výraznému vlivu americké produkce

na jejich hudbu. V souvislosti s expanzí afroamerického jazzu a blues v USA a nových žánrů populární hudby, jako je rock and roll v Evropě, byla totiž kanadská hudba často označována jako zcela závislá na těchto hudebních dění. S tím souvisela i hudební produkce v kanadských rádiích a televizi, kterou určovaly právě trendy z USA. A právě sem sahá první výraznější zájem o kanadskou kulturu a hudbu a její propagaci. V 60. letech 20. století vznikají první publikace mapující historii kanadské hudby, za jejichž průkopníka je považován Helmut Kallman, který v roce 1960 napsal knihu *Historie kanadské hudby 1534-1914*. V roce 1967 se poté v Montrealu konaly první výroční oslavy, jejichž účelem bylo představit jak kanadskou současnou produkci vážné i populární hudby, tak projevy kanadských původních národů, propagovat národní témata a myšlenku identity a tím se vymanit přílišným vlivům světové produkce. V tomto ohledu je připisována zásluha obyvatelům provincie Québec, kteří byli před zbytkem Kanady v tomto aspektu o krok kupředu, když od svého osídlení v osmnáctém století usilovali o zachování rázu francouzské kultury a osamostatnění se. Jejich snahy kulminovaly v 60. letech 20. století, kdy se v Québecu odehrála tzv. „Tichá revoluce.“ Domnívám se, že právě Québec sehrál velkou roli při hledání rysů kanadské kultury, které by ji odlišily od kultury Spojených států. Jelikož 80 % jeho obyvatel tvoří francouzští přistěhovalci, jejichž hlavním jazykem je mateřská francouzština, mohly se zde pěstovat a dále rozvíjet žánry francouzské hudby, jako je francouzský šanson a folková píseň. Ty se poté promítly na další vývoj kanadské folkové písně a tvorbu kanadských folkových písničkářů.

Svébytná podoba kanadské populární hudby vykryštovala nejenom díky vlivům francouzského šansonu, folkové písně či skotské balady, ale také díky hudebním projevům prvotních obyvatel, jako jsou Inuité či Métisové, kteří dodnes tvoří 5 % kanadského osídlení. Typickým znakem jejich hudby je spojení s přírodou a zvuky zvířat, které se v ní objevovaly. Ruku v ruce s národními snahami se prohloubil také zájem o hudební produkci těchto národů, která se pak ve druhé polovině dvacátého století začala častěji objevovat na hudebních festivalech. Takto se začala střetávat s moderní populární hudbou a absorbovat prvky taneční hudby, jazzu nebo minimalistické hudby a původní obyvatelé začali formovat první rockové skupiny. Na druhou stranu se i jejich hudba promítla do moderní populární hudby, a to zejména v instrumentaci, kdy populární hudebníci používají nástroje jako původní housle, kytara či mandolína.

Obsahem nadcházející kapitoly se stal vlastní rozbor vývoje moderní populární hudby v Kanadě. Než jsem přistoupila k analýze nejvýznačnějších žánrů, kterými byl kanadský rock a pop a písničkářství, popsala jsem také vývoj hudebních stylů, které jim předcházely. Po prostudování dostupné literatury jsem zjistila, že počátky kanadské populární hudby sahají do 19. století. V té době se v Kanadě hodně provozoval amatérský zpěv, který doprovázel pochody nebo každodenní tance. V oblibě byla rovněž lidová píseň, chvalozpěvy nebo také neznámější písně, jejichž autory byly evropští skladatelé vážné hudby – Mozart, Beethoven, Schubert nebo Mendelssohn. Dále se hodně provozovala také francouzská či anglická lidová píseň a začaly se konat tzv. „minstrel shows,“ které sem pronikly z USA. 30. léta 20. století jsou rovněž spojena s country hudbou, která vycházela zejména z kovbojské písně. Stejně jako ostatní světová produkce, také kanadská hudba byla do velké míry ovlivněna afroamerickými hudebními žánry, jako byl ragtime, jazz či blues. Známa ragtime skladba ‘Maple Leaf Rag’ od Scotta Joplina se těšila takové obliby, že se javorový list později stal kanadským národním symbolem. Co se týče jazzu, Kanadě je připisována zásluha na jeho vývoji, konkrétně prostřednictvím bob-jazzu. Mezi nejznámější big band kanadské skupiny se řadili The Lombardo Brothers, jejichž nahrávky obsazovaly hlavní pozice hitparád ve Spojených státech.

50. a 60. léta 20. století se pojí s rozvojem moderní populární hudby, jejich žánrů a kapel v Kanadě. Začaly se zde objevovat tzv. „yé-yé“ skupiny, které vznikaly po vzoru britské rock and rollové skupiny The Beatles nebo zpěvácké legendy Elvise Presleyho. Kanadské rock and rollové a rockové skupiny ve svých skladbách často reagovaly na současnou politickou situaci a zabývaly se otázkou svobody. Mezi nejznámější kanadské rockové interprety patří například zpěvačka Carole Pope, zpěvák Bruce Cockburn nebo skupiny Parachute Club, Klaatu, The West Coast Group či The Rheostatics.

Největší přínos pro kanadskou populární hudbu a také šíření myšlenky národní identity je připisován ovšem tamním písničkářům. Mezi nejznámější kanadské písničkáře se řadí Paul Anka, Neil Young, Stan Rogers, Ian a Sylvia Tysonovi, Bob Dylan nebo Leonard Cohen. Z písničkářek dosáhla největšího úspěchu Joni Mitchell, která měla vliv na další ženské kanadské zpěvačky, jako je Margaret O’Hara, Jane Siberr, Sarah Harmer, Celine Dion nebo Alanis Morissette. Na základě dostupných materiálů bylo zjištěno, že produkce a distribuce děl v rádiích byly z podstatné části

ovlivněny předpisy a regulemi stanovujícími podmínky pro vysílanou hudbu. Jelikož byly podmínky pro distribuci hudby v Kanadě velice nevlídné, spousta významných kanadských hudebníků odešla do USA, kde se jim naskývalo výhodnější prostředí pro další postup. Mezi ně patří hudební ikony, jako například Paul Anka, Bryan Adams nebo již zmíněná Joni Mitchell. Na jedné straně tedy stáli tzv. „domácí hrdinové,“ kteří splňovali tvrdé podmínky pro vysílání, tzn., že byli narozeni v Kanadě, nahrávali a vystupovali v Kanadě, pracovali výlučně s kanadskými nahrávacími společnostmi a text i hudba písní byly pouze kanadské. Tato kritéria splňoval nicméně jen zlomek zpěváků, a to Gordon Lightfoot či skupina The Guess Who, což vedlo k postupnému zmírnění regulí.

Snad největší rozruch vyvolal spor mezi Bryanem Adamsem a komisí, která vyhodnotila jeho album *Waking Up the Neighbours* z roku 1991 jako nevyhovující pro vysílání na kanadských rádiích. Adams se vyjádřil velmi negativně k politice distribuce a vysílání v Kanadě, což způsobilo velký rozruch v médiích. Autor hitů, jako je 'Summer of '69,' 'Heaven,' 'One Night Love Affair' or 'It's Only Love.' nebo '(Everything I Do) I Do It For You,' byl ovšem natolik oblíbený u kanadského posluchačstva, že se jeho písně stále objevovaly v kanadských rádiích. Tento spor byl jedním z hlavních impulzů, který volal po zmírnění osnov pro vysílání a který měl dopad na další hudební průmysl v zemi. Co se týče distribuce kanadské hudební produkce do světa, k významné změně došlo až v 90. letech minulého století s nástupem médií, jako je internet.

Cílem závěrečné kapitoly bylo zmapovat specifické hudební rysy kanadské písničkářky Joni Mitchell (nar. 1943). Tvorba této významné zpěvačky a malířky je natolik rozmanitá, že je často označována jako královna folku a popu nebo také klasička. Mitchell je jednou z prvních umělkyně, která si získala celosvětový obdiv a jež se stala držitelkou mnoha hudebních ocenění. V roce 1996 byla oceněna za celoživotní přínos a v následujícím roce uvedena do písničkářské síně slávy. Za dobu své tvůrčí kariéry vydala patnáct desek, které vykazují rysy rozličných hudebních směrů, jako je folk, jazz nebo pop. V roce 1965 zpěvačka vycestovala do USA, kde byly příhodnější podmínky pro hudební produkci a distribuci. Mezi její nejznámější písně patří například 'I Had a King' (1968), 'Woodstock' (1969) nebo 'Blue Yellow Taxi' (1970). Od 90. let 20. století vydává zpěvačka opětovně alba s největšími hity, kde dochází k fúzi předchozích stylů.

Co se týče hudební řeči zpěvačky, nemalý vliv na ni měla hudební škola, kde se učila hře na klavír a kde se setkala s klasickou vážnou hudbou. Právě vážná hudba se svou uměleckostí odrazila na písničkách spadajících do jejího prvního tvůrčího období. V druhém tvůrčím období (1973-1980) se interpretkyně naopak ubrala jazzovým směrem a z této doby pochází alba s písničkami, díky nimž se vyhoupla na přední příčky amerických hitparád. Formálně připomínají písničky Joni Mitchell básně, ve kterých převládá nepravidelný rým, a jejich součástí je refrén. Z hlediska přínosu k šíření myšlenky národní identity je Joni Mitchell považována za patriotku země. Při svých cestách po Evropě často vznikaly písničky, ve kterých opěvuje Kanadu. Zatímco jsou některé její písničky lyrické a mají romantický charakter, jako například 'Amelia' (1976), jiné písničky velmi často vyjadřují protest volající po změně ve společnosti, zabývají se otázkou osobní svobody, vztahy, kariérismem, feminismem nebo životním prostředím. Tímto si získala také mladou generaci, která se účastnila hnutí usilujících o mír nebo rovnocennost. Takovou písní je například píseň 'Woodstock,' která se objevila hned na několika albech zpěvačky a která se z hudebního aspektu vyvíjela stejně tak, jako hudební řeč interpretkyně.

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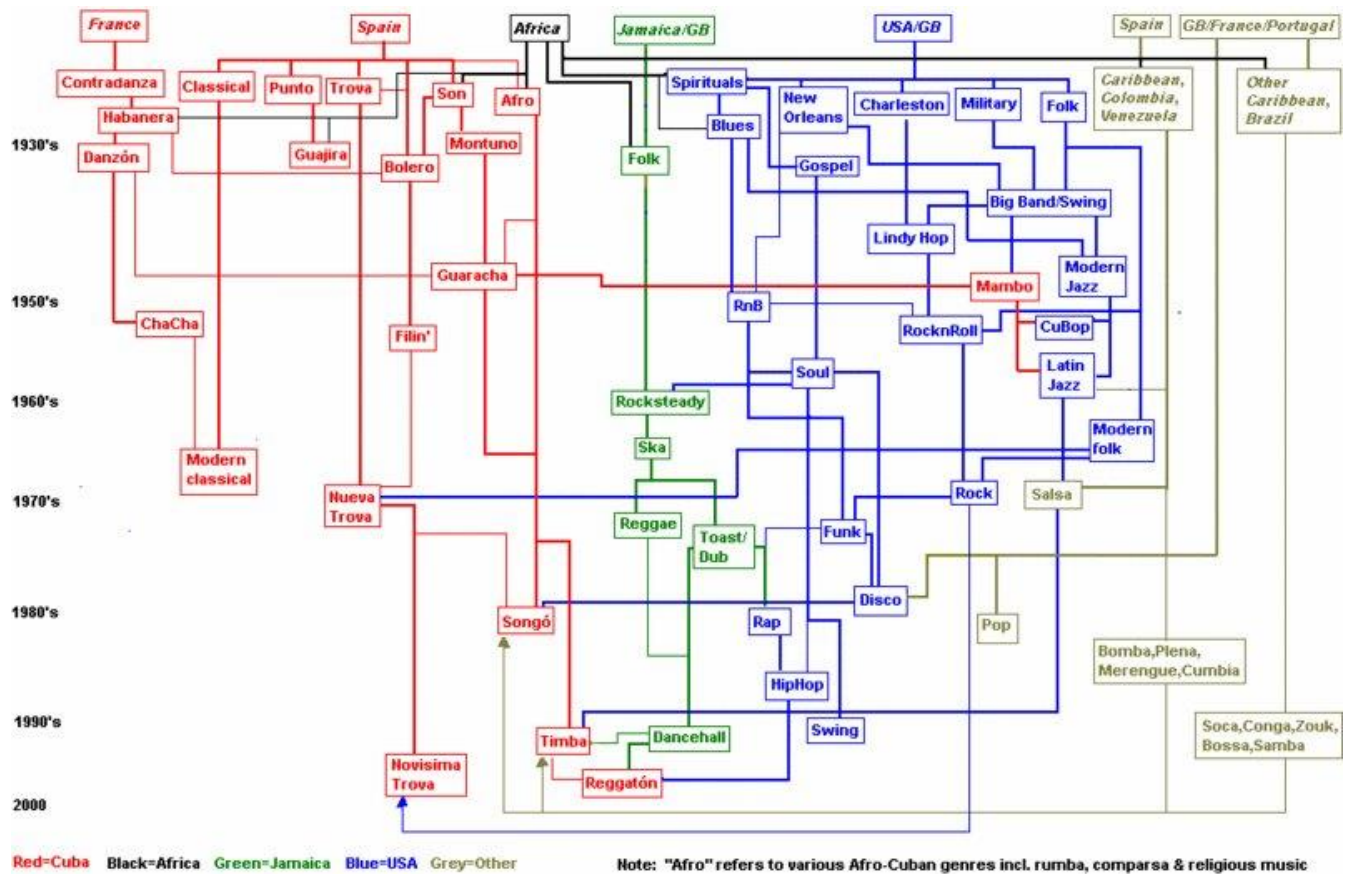
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Appendices

Appendix 1

Pictures which are included in this section were obtained from two of the publications which I worked with. Their full titles can be found in the bibliography.

Figure 1¹⁷¹



Music genealogy

¹⁷¹ <https://popculture11.wordpress.com/readings/readings-week-3/week-3-music-genres-genealogy/> (accessed April 21, 2015)

Figure 2¹⁷²

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Tabulka 2

Uměl. obor	Základní hudební typus	Hudební rod	Hudební okruh	Stylově-žánrový druh	Stylově-žánrový typ
Hudba	Nonartificiální hudba	Populární hudba	Artificiální hudba „překlasifikovaná“ na hudbu nonartificiální	„populární“ stylizace lidových a společenských písní	přehledy této dělení a typové specifikace viz na str. 297
	Nonartificiální hudba	Aktualizovaný hudební folklór	Společenský zpěv	Tzv. vyšší populár	
Tradiční populární hudba				„klasické melodie“ dosáhnuvší spontánní popularity (Humoreska, Poem apod.)	
Moderní populární hudba				koncertantní repertoár estrádních, dechových, rozhlasových aj. souborů, operní apod. melodie	
Hudba jazzového okruhu				konkrétně funkční repertoár dechových apod. souborů (pochody, tance aj.)	
Mimoevropský folklór (jakožto součást a stimulans moderní populární hudby a jazzu)				lidovkové instrumentální skladby (i zpívané)	
Aktualizovaný folklór domácí (resp. folklór vycházející z evropského hudebního myšlení) a jeho deriváty				pop music	
Spontánní mimofolklorní a postfolklorní zpěvnost				rock (beat)	
Zpěvnost ovlivněná jinými rody nonartificiální hudby nebo hudbou artificiální				jazz	
Artificiální hudba				touto tabulkou nesledována	
			jednotlivé folklorní regionality (Slovácko, Chodsko apod.)		
			pololidová píseň a městský folklór		
			lidovková píseň		
			trampská píseň a její deriváty		
			folk		
			masová píseň		
			duchovní píseň		
			sborový zpěv (na úrovni průměrných možností amatérů)		
			„populární“ stylizace lidových písní		

NONARTIFICIÁLNÍ HUDBA

¹⁷² Matzner et al., *Encyklopedie jazzu a moderní populární hudby*, 296.

Figure 3¹⁷³

I Am a Canadian

Duke Redbird

I'm a lobster fisherman in Newfoundland

I'm a clambake in P.E.I.

I'm a picnic, I'm a banquet

I'm mother's homemade pie

I'm a few drafts in a Legion hall in Fredericton

I'm a kite-flyer in Moncton

I'm a nap on the porch after a hard day's work is done

I'm a snowball fight in Truro, Nova Scotia

I'm small kids playing jacks and skipping rope

I'm a mother who lost a son in the last Great War

And I'm a bride with a brand new ring

And a chest of hope

I'm an Easterner

I'm a Westerner

I'm from the North

And I'm from the South

I've swam in two big oceans

And I've loved them both.

I'm a clown in Quebec during carnival

I'm a mass in the cathedral of St. Paul

I'm a hockey game in the forum

I'm Rocket Richard and Jean Beliveau

I'm a coach for little league Expos

¹⁷³ http://hrsbstaff.ednet.ns.ca/mdejong/i_am_a_canadian%20poem.htm (accessed March 20, 2015).

I'm a babysitter for sleep defying rascals
I'm a canoe trip down the Ottawa

I'm a holiday on the Trent
I'm a mortgage, I'm a loan
I'm last week's unpaid rent
I'm Yorkville after dark
I'm a walk in the park

I'm a Winnipeg gold-eye
I'm a hand-made trout fly
I'm a wheat-field and a sunset
Under a prairie-sky

I'm Sir John A. MacDonald
I'm Alexander Graham Bell
I'm a pow-wow dancer
And I'm Louis Riel

I'm the Calgary Stampede
I'm a feathered Sarcee
I'm Edmonton at night
I'm a bar-room fight

I'm a rigger, I'm a cat
I'm a ten-gallon hat
And an unnamed mountain in the interior of B.C.
I'm a maple tree and a totem pole
I'm sunshine showers
And fresh-cut flowers

I'm a ferry boat ride to the Island
I'm the Yukon
I'm the Northwest Territories

I'm the Arctic Ocean and the Beaufort Sea
I'm the Prairies, I'm the Great Lakes
I'm the Rockies, I'm the Laurentians

I am French
I am English
And I'm Métis
But more than this
Above all this
I am Canadian and proud to be free.

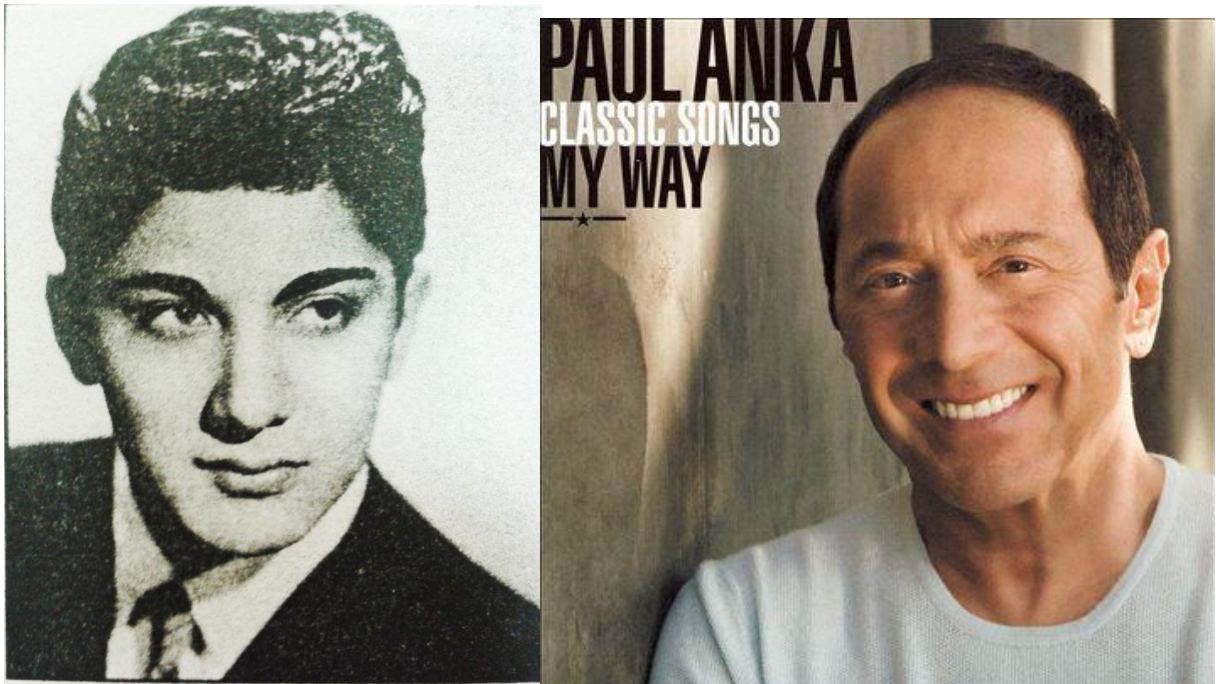
Appendix 2

Figure 1¹⁷⁵



¹⁷⁵ Jackson, *Encyclopedia of Canadian Rock, Pop & Folk Music*, 64.

Figure 2¹⁷⁶



¹⁷⁶ Jackson, *Encyclopedia of Canadian Rock, Pop & Folk Music*, 61.

Figure 3¹⁷⁷



Bryan
Adams

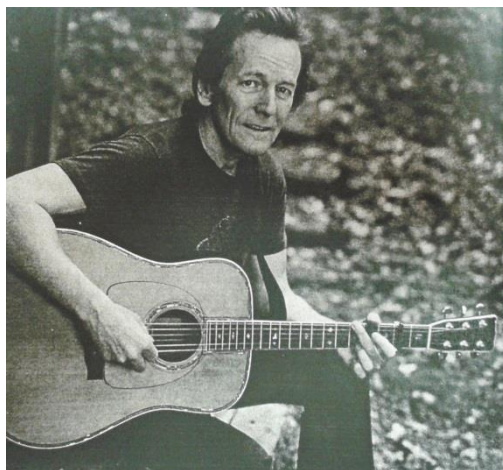


¹⁷⁷ Jackson, *Encyclopedia of Canadian Rock, Pop & Folk Music*, 62.

Figure 4¹⁷⁸



Gordon Lightfoot



The Guess Who

¹⁷⁸ Jackson, *Encyclopedia of Canadian Rock, Pop & Folk Music*, 64.

Appendix 3

Joni Mitchell's songs for analyses

"I Had A King" (1968, *Song to a Seagull*)¹⁷⁹

I had a king in a tenement castle
Lately he's taken to painting the pastel walls brown
He's taken the curtains down
He's swept with the broom of contempt
And the rooms have an empty ring
He's cleaned with the tears
Of an actor who fears for the laughter's sting

I can't go back there anymore
You know my keys won't fit the door
You know my thoughts don't fit the man
They never can they never can

I had a king dressed in drip-dry and paisley
Lately he's taken to saying I'm crazy and blind
He lives in another time
Ladies in gingham still blush
While he sings them of wars and wine
But I in my leather and lace
I can never become that kind

I can't go back there anymore
You know my keys won't fit the door
You know my thoughts don't fit the man
They never can they never can

I had a king in a salt-rusted carriage

¹⁷⁹ <http://www.azlyrics.com/lyrics/jonimitchell/ihadaking.html>

Who carried me off to his country for marriage too soon
Beware of the power of moons
There's no one to blame
No there's no one to name as a traitor here
The king's on the road
And the queen's in the grove till the end of the year

I can't go back there anymore
You know my keys won't fit the door
You know my thoughts don't fit the man
They never can they never can

"Amelia" (1976, *Hejira*)¹⁸⁰

I was driving across the burning desert
When I spotted six jet planes
Leaving six white vapor trails across the bleak terrain
It was the hexagram of the heavens
It was the strings of my guitar
Amelia it was just a false alarm

The drone of flying engines
Is a song so wild & blue
It scrambles time & seasons if it gets through to you
Then your life becomes a travelogue
Of picture post card charms
Oh Amelia it was just a false alarm

People'll tell you where they've gone
They'll tell you where to go
But till you get there yourself you'll never really know
Where some have found their paradise

¹⁸⁰ <http://www.azlyrics.com/lyrics/jonimitchell/amelia.html>

Other's just come to harm
Oh Amelia it was just a false alarm

I wish that he was here tonight
It's so hard to obey
His sad request of me to kindly stay away
So this is how I hide the hurt
As the road leads cursed and charmed
I tell Amelia it was just a false alarm

A ghost of aviation
She was swallowed by the sky
Or by the sea like me she had a dream to fly
Like Icarus ascending
On beautiful foolish arms
Amelia it was just a false alarm

Maybe I've never really loved
I guess that is the truth
I've spent my whole life in clouds at icy altitude
And looking down on everything
I crashed into his arms
Amelia it was just a false alarm

I pulled into the Cactus Tree Motel
To shower off the dust
And I slept on the strange pillows of my wanderlust
I dreamed of 747s
Over geometric farms
Dreams Amelia
Dreams & false alarms

"Woodstock" (1970, *Ladies of the Canyon*)¹⁸¹

I came upon a child of God
He was walking along the road
And I asked him, where are you going
And this he told me...
I'm going on down to Yasgur's farm
I'm going to join in a rock 'n' roll band
I'm going to camp out on the land
I'm gonna try and get my soul free

We are stardust
We are golden
And we've got to get ourselves
Back to the garden

Then can I walk beside you
I have come here to lose the smog
And I feel to be a cog in something turning
Well maybe it is just the time of year
Or maybe it's the time of man
I don't know who I am
But ya know life is for learning

We are stardust
We are golden
And we've got to get ourselves
Back to the garden

By the time we got to Woodstock
We were half a million strong
And everywhere there was song and celebration
And I dreamed I saw the bombers

¹⁸¹ <http://www.azlyrics.com/lyrics/jonimitchell/woodstock.html>

Riding shotgun in the sky
And they were turning into butterflies
Above our nation

We are stardust
Billion-year-old carbon
We are golden
Caught in the devil's bargain
And we've got to get ourselves
Back to the garden