

## INTRODUCTION

The impetus for this special issue of *The Canadian Journal of Native Studies* came from a symposium on Native music held at Brandon University in 1988. *Drum Songs and Painted Dreams* brought together scholars and performers. Historians, musicologists and anthropologists gathered with Dene singers, Saulteaux square dancers and internationally recognized Native entertainers to speak and perform together for a day. Included among the latter were Winston Wuttenee and Kevin Locke, two performers whose skill is amply demonstrated on the cassette tape which accompanies this issue.

Kevin Locke, a Lakota from South Dakota, has noteworthy performance experience: tours in Africa, Australia, numerous European countries, and across North America. His education includes a graduate degree in arts from the University of South Dakota, and knowledge of Lakota traditions from many eminent Native elders. His mastery of Native flute and philosophy is indeed impressive.

Winston Wuttenee, a Cree, was born on the Red Pheasant reserve in Saskatchewan, and has performed across Canada as a lecturer, storyteller and musician, in schools and friendship centres, as well as at festivals, and on national radio and television. The tape selection demonstrates Winston's warmth and skill in both Native and non-Native musics.

The symposium also included noteworthy scholarly presentations, some of which are included here. The paper by Edmonton composer Alfred Fisher forms a most appropriate introduction to this, "that art can and that it must enter into a life and, further, that it can and must change that life." Arden Ogg, from the University of Manitoba, clearly shows us how young Cree have arranged the words and vocables in four informal love songs. One can only hope that as a linguist/musician she will continue this line of inquiry. And Toronto ethnomusicologist Anne Lederman presents a delightful "musical" paper outlining her thesis that Native influence is evident in the Québécois, Scots-Irish and American fiddle tunes played by the Saulteaux (Ojibwa) people she recorded in Manitoba.

Four other papers complete the journal. Besides identifying the elements of Northwest Coast *hámáca* music style, ethnomusicologist, Anton Kolstee suggests that the *hámáca* ceremony may in fact be a spiritual revival similar to the ghost dance. This is a new addition to ponder, and probably to add to my list of music/revitalistic movements. Wendy Wickwire, an anthropologist, provides a detailed ethnohistorical study of the work of James Teit among peoples of the interior plateau of British Columbia, and reminds us again of the numerous early 20th century field collections containing music which cry out for study and interpretation. Another British Columbia anthropologist, Robin Ridington, takes an entirely different approach to gaining insight into a particular culture in this case, the Dunne-za or

Beaver people. Based on the recent pioneering work of a sound engineer, the late Howard Broomfield (this paper is a memorial to him) and on the ideas of Canadian composer Murray Schaefer, Ridington ingeniously documents culture change through sound. Hence this warning: you must listen to the enclosed cassette while reading Ridington's text. And finally, Nicole Beaudry (Université du Québec à Montréal) shares some of the results of her fieldwork over the past decade by giving us specific information about why and how singing and gaming are performed among three different people, the Inuit, the Dene and the Yupik.

The breadth and depth of scholarly research on Aboriginal music over the last several decades made the compilation of this journal an imperative. Hopefully it will satisfy the clear need both for published volumes and for recordings of Aboriginal music in North America by teachers and students.

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