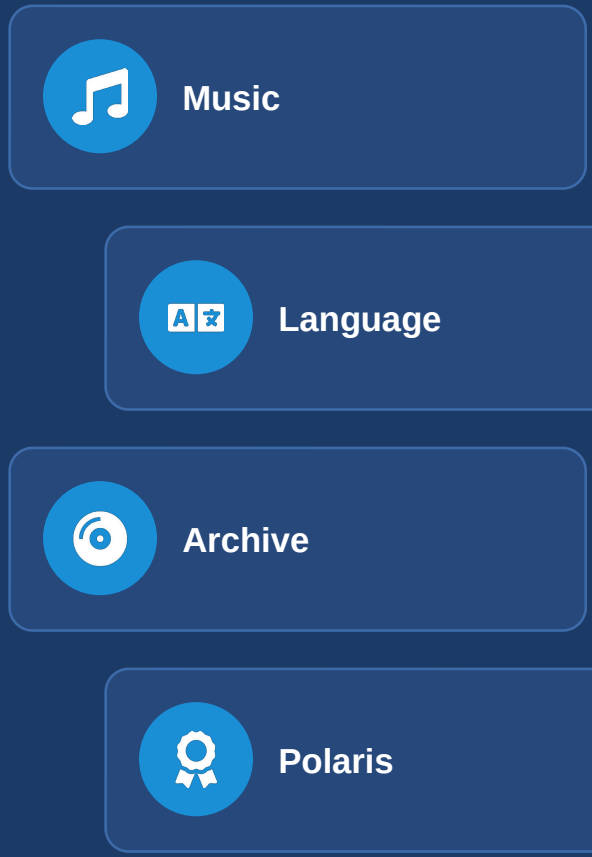
NBE3U Signal and Story, Lesson 6

# Sound and Language

Music, voice and the Polaris Prize



# Today's goals

## We are learning…

- How Indigenous musicians use media to carry language and identity forward.
- To analyse techniques in music and performance.

## I can…

- Describe the contributions of at least two Indigenous musicians.
- Analyse how language, sampling or archival sound creates meaning.
- Explain why audiences might respond differently to the same track.
- Evaluate a musician's influence on identity and heritage in Canada.

# Today's plan

| Time | What we're doing | You will… |
|---|---|---|
| 0–8 min | **Hook** | Listen |
| 8–20 min | **The artists** | Note |
| 20–45 min | **Listening log** | Listen and analyse |
| 45–60 min | **Different ears** | Discuss |
| 60–75 min | **Influence** | Write |

# Warm-up



**Can you understand a song in a language you don't speak? What do you understand?**

## Sentence starters

*“I can hear…”*

*“The music tells me…”*

*“I'd miss…”*

## How it works

- Pairs: 3 minutes.

## Big idea

**Contemporary First Nations, Métis and Inuit musicians use recording studios, archives and stages to carry languages and sounds forward on their own terms. Their work has changed what Canadian music sounds like and who it is for.**

# Three artists

## Jeremy Dutcher

Wolastoqiyik, Tobique First Nation. 2018 Polaris Prize; sings in Wolastoq with archival recordings.

## Tanya Tagaq

Inuk. 2014 Polaris Prize for Animism; reimagines throat singing.

## The Halluci Nation

Formerly A Tribe Called Red (renamed 2021); electronic music with powwow drums.

# Listening terms

| | |
|---|---|
| **sampling** | Reusing part of an existing recording.<br>*Powwow drums in electronic music.* |
| **archival recording** | A recording kept in a museum or archive.<br>*Wax cylinders from about a century ago.* |
| **layering** | Combining several sound tracks.<br>*Voice over piano over archive.* |
| **revitalization** | Bringing a language back into daily use.<br>*Singing in Wolastoq for new listeners.* |

# Track 1



**Jeremy Dutcher, from Wolastoqiyik Lintuwakonawa (2018)**

Teacher-chosen track or official live performance

Official artist or broadcaster source

**While you watch:** Listen for the archival voice and how Dutcher answers it. Fill column 1.

# Track 2



## Tanya Tagaq, from Animism (2014)

Teacher-chosen track or official live performance

Official artist or broadcaster source

**While you watch:** Listen for voice as an instrument. Fill column 2. We listen; we don't imitate.

# Track 3



## The Halluci Nation, or a Métis musician

Teacher-chosen track or official performance

Official artist or broadcaster source

**While you watch:** Listen for sampling and layering. Fill column 3.

# Different ears

**How might a fluent Wolastoq speaker, a Wolastoqey teenager learning the language and a listener in Toronto each hear Dutcher's music?**

## Sentence starters

*“A fluent speaker might…”*

*“Someone learning the language might…”*

*“A new listener might…”*

## How it works

- Groups: 5 minutes.
- Don't speak for anyone: infer and explain.

# Two kinds of power

## Inside the community

- Hearing your language on a national stage.
- Ancestors' voices returned.
- Pride, recognition.

## Beyond the community

- New audiences.
- Awards change “Canadian music.”
- Curiosity about languages.

**Influence on identity and heritage can work in both directions.**

# Write it

**On page 2:**

1. Describe two audiences' responses to one track.
2. Choose one artist.
3. Explain their influence on identity and heritage in Canada.
4. 150 to 200 words, with evidence.

# Exit ticket

1. One artist and one contribution.

2. One technique and its effect.

3. Why audiences might respond differently.

Next class: Podcasts and Voices.

Teacher reveal

# Sound and language: key points

**Jeremy Dutcher:** Wolastoqiyik, Tobique First Nation; 2018 Polaris Prize; sings in Wolastoq with archival wax-cylinder recordings of ancestors' songs.

**Tanya Tagaq:** Inuk; 2014 Polaris Prize for Animism; reimagines throat singing in experimental music.

**The Halluci Nation:** Formerly A Tribe Called Red (renamed 2021); electronic music sampling powwow drums and vocals.

**Techniques:** Language choice, sampling, archival sound, layering, performance and visuals.

**Different responses:** Speakers of the language, community members and new listeners each hear different things.

**Influence:** Language revitalization, national awards and new audiences change what “Canadian music” means.