

## Graduate Student Profile

Jeffrey van den Scott, Northwestern University



**Figure 1: Jeffrey van den Scott.**

Jeffrey van den Scott is a doctoral candidate (ABD) in the Department of Music Studies at Northwestern University in Evanston, Illinois. His current research explores the interactions between the Canadian art music representing the North and the lived experiences of those who live there.

Raised in Brantford, Ontario, Jeffrey turned to the Maritimes roots of his parents and attended Mount Allison University, where he earned his Bachelor of Music degree with concentrations in music history, music education, and performance. He embraces each of these interests; he earned his Bachelor of Music Education at Memorial University of Newfoundland, completing his practicum at Burnt Mill Performing

Arts College at the Harlow Campus of MUN in Essex, UK. Following this, he completed a Master of Music in saxophone performance and pedagogy, also at MUN, while pursuing his interest in music history through independent study with Paul F. Rice. In 2004, Jeffrey and his wife moved to Arviat, Nunavut, where he taught first music, and later social studies, language arts, and library skills to middle- and high-school students of the community. His work in Arviat also included the direction of Arviat Imngitingit, a traditional Inuit music-based choral ensemble begun by Mary Piercey in 2001 that regularly performed at community events and participated in international events. During Jeffrey's tenure with Arviat

Imngitingit, and with support from the Government of Nunavut's Department of Culture, Language, Elders, and Youth, the group was invited to perform at the opening of a contemporary Nunavut art exhibition at the Institute for American Indian Art in Santa Fe, New Mexico; Festival 500 in St. John's, Newfoundland; the 2006 Arctic Winter Games in Kenai, Alaska; and the 2007 Canada Winter Games in Whitehorse. Following five years in Arviat, Jeffrey fulfilled his pledge to himself to begin a PhD program, enrolling in the musicology program in the Bienen School of Music at Northwestern University in the fall of 2010.

Jeffrey is now at the ABD stage of his PhD, and his committee includes Inna Naroditskaya (chair), Ryan Dohoney, Jesse Rosenberg, each from Northwestern, and Joseph A. Kotarba from Texas State University. His current research focuses on the musical representation of Canada's identity as a northern nation, and the specific role of Inuit culture in the interaction between the North and South. He regularly presents work at conferences of the Society for Ethnomusicology, the Canadian University Music Society, and Society for the Study of Symbolic Interaction, among other organizations. In 2013, Jeffrey received a Graduate Research Grant from The Graduate School at Northwestern University to conduct fieldwork in Nunavut. Recently, he was awarded a Social Sciences and Humanities Research Council Doctoral Fellowship.

### Research

In my work, I conceptualize North using the definition I observed during five years living in a predominantly Inuit community – that is, beyond the northern limit of tree growth. Colloquially, I have begun to describe this as the “true north” rather than the “tree north”. My dissertation examines the meaning of North – both in the way Canadian nationalism contributes to the country's identity as “the true north strong and free”, and the musical means through which Northerners – in particular Inuit – demonstrate their experience of life in the North. My work intersects themes of nationalism, exoticism, and indigeneity from an interdisciplinary perspective, adopting methodologies from musicology, ethnomusicology, and the symbolic interaction framework of sociological theory.

The North plays an important role in today's global relationships, as climate change is ever-present in political conversation. An increased awareness of the circumpolar world, and the changes happening there in regards to ecological diversity, are well-documented in academic and popular sources. In Canada, issues of protection and sovereignty over its

Arctic islands and the waterways between them form the forefront of such discussions. My research adds a human and cultural element to the awareness of the northern reaches of the world and considers whether the more poignant immediacy and importance of the North is felt through musical developments – particularly in art music composed in Canada since the centennial celebrations of 1967, such as Murray Adaskin's *Qalala and Nilaula of the North* (1969), Ruth Watson Henderson's *Clear Sky and Thunder* (1983), and the more recent attention to throat singing in works such as Michael Colgrass's *Arctic Dreams* (1997), Christos Hatzis First String Quartet (1994), T. Patrick Carrabré's *Inuit Games* (2003), and several works of Derek Charke, including the constantly revised *Throat Song Games* for strings. The inclusion of Inuit music throat singing through symbolic and direct means leads to a soundscape of the North in which Inuit play a vital role for Southern audiences who hear these works. In studying these works in relation to the actual Inuit source material, I examine the changing “Idea of North” as it is present in contemporary Canadian culture, bringing North closer to South.

### Publications

2014. “Introduction” and “Experiencing the Music: Toward a Visual Model for the Social Construction of Music.” *Studies in Symbolic Interaction* 42: ix-19.

2012. “From the Big Land: The Music of Makkovik featuring Gerald Mitchell.” CD Review. *MUSICultures* 39 (1): 268-270.

### Recent Presentations

2014. “Cold, Crisp, and Dry: Inuit and Southern Concepts of the Northern Soundscape.” Paper presented at the annual meeting for the Society for Ethnomusicology, Pittsburgh, PA.

2014. “American Indianism and the Creative Work of Frederick Russell Burton: ‘The Accompaniment Completes the Song.’” Paper presented at the annual meeting for the American Musicological Society, Milwaukee, WI.

2014. “‘The Cold Never Bothered Me Anyway’: A Case for the Arctic as a New Orient.” Paper presented at Identities: An Interdisciplinary Approach, Centre for Advanced Studies in Music (MIAM), Istanbul Technical University, Istanbul, Turkey.

2014. "The 'Idea of North' to the North-Specific: Canadian Art Music and the Inuit Experience." Paper presented at the annual meeting for the Canadian University Music Society, St. Catharine's, ON.

2014. "Re-Purposing Music: Connecting Community in Canada's North." Paper presented at the Couch-Stone Symposium of the Study for the Society of Symbolic Interaction, San Marcos, TX.

2013. "Affirming Identity through Musical Performance in Canada's North." Paper presented at the annual meeting for the Society for Ethnomusicology, Indianapolis, IN.

2013. "Retrieving Frederick Russell Burton: An American Indianist at the Turn of the Century." Paper presented at the annual meeting for the American Musicological Society Midwest Chapter Fall Meeting, Evanston, IL.

2013. "Throat Games or Throat Songs? The Changing Inuit Perspective of a Traditional Practice." Paper presented at the annual meeting for the Canadian University Music Society, Victoria, BC.

2013. "Arctic Dreams: Contemporary Musical Imaginings of the Canadian North." Paper presented at the annual meeting for the American Comparative Literature Association, Toronto, ON.

2013. " 'The Accompaniment Completes the Song': Ethnology, American Indianism, and the Novels of Frederick Russell Burton." Paper presented at the annual meeting for the Society for American Music, Little Rock, AR.



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