Application for a Grant

Internal use

496591

Identification

This page will be made available to selection committee members and external assessors.

Funding opportunity
Insight Grants

Joint or special initiative

Application title
Resituating the local: early Edmonton and the urban musical practices of settlement

Applicant family name	Applicant given name	Initials
Gramit	David	

Org. code	Full name of applicant's organization and department
1480111	University of Alberta Music

Org. code	Full name of administrative organization and department
1480111	University of Alberta Music

Scholar type	Regular ⦿ New ◯	Research Group
If New, specify category	1 ◯ 2 ◯ 3 ◯ 4 ◯	435-1

Does your proposal require a multidisciplinary evaluation? Yes ◯   No ⦿

Does your proposal involve human beings as research subjects? If "Yes", consult the *Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans* and submit your proposal to your organization's Research Ethics Board. Yes ◯   No ⦿

Does your proposal involve activity that requires a permit, licence, or approval under any federal statute; or physical interaction with the environment? If 'Yes', complete Appendices A and B. Yes ◯   No ⦿

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Total funds requested from SSHRC (from page 9)	56,390	51,898	34,682	0	0	142,970

Application WEB
2011/10/05

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Family name, Given name
Gramit, David

Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research. Do not include assistants, students or consultants.

Role
　　Co-applicant ◯　　　　Collaborator ◯

Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

Role
　　Co-applicant ◯　　　　Collaborator ◯

Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

Role
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Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

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Research Activity

The information provided in this section refers to your research proposal.

Keywords

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

Edmonton; musical life; cultural history; colonial studies; urban history

Priority Areas — Priority area(s) most relevant to your proposal.

Disciplines — Indicate and rank up to 3 disciplines that best correspond to your activity.

Rank	Code	Discipline	If "Other", specify
1	50812	Music, Musicology	
2	51004	Cultural History	
3			

Areas of Research

Indicate and rank up to 3 areas of research related to your proposal.

Rank	Code	Area
1	100	Arts and culture
2		
3		

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your proposal.

From	To
Year 1880 BC ○ AD ◉ ___ BC ○ AD ○	Year 1929 BC ○ AD ◉ ___ BC ○ AD ○

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Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

| Family name, Given name |
| Gramit, David |

Research Activity (cont'd)

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Region
1	1130	Western Canada
2	1000	North America
3		

Countries

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Country	Prov./State
1	1100	CANADA	AB
2	1100	CANADA	
3	1200	UNITED STATES	
4			
5			

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Family name, Given name

Gramit, David

Response to Previous Critiques - maximum one page

Applicants may, if they wish, address criticisms and suggestions offered by adjudication committees and external assessors who have reviewed previous applications.

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Gramit, David

Summary of Proposed Research

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

Through a case study of music in early Edmonton from its founding as a town in the late nineteenth century through the 1920s, I am exploring relationships between the musical practices of a city that was both geographically and culturally peripheral and the larger musical, cultural and social processes of which those practices were a part. This is a history that is firmly grounded in a rich documentary record but also one that is fundamentally shaped by and contributes to current critical discourse on topics including settlement, colonization and empire; urban history and culture; music and technology; and the study of everyday practice in relation to place and identity. This approach will enable me both to provide effective training for student assistants and to achieve the larger objective of my study: to demonstrate in a variety of media (online, through presentations, and in articles and a book) the relevance, indeed the necessity, of local music history---a branch of musicology that has too often been practiced narrowly and uncritically---for understanding music's place and significance in the process of European expansion and settlement that transformed North America (and much of the world) in the nineteenth and twentieth centuries.

By the late 1920s, documents of Edmonton's musical life reveal a varied and occasionally contentious musical world. The present the image of a lively and sophisticated city---echoing with the sounds and tensions associated with larger metropolitan centres, an auditory representation of what Provincial Librarian John Blue described in 1924 as a "marvelous transformation": "less than fifty years ago the Blackfeet and the Crees roamed the plains and camped on the sites of the principal cities of the province;" after describing the dramatic changes since that time, he concluded that its future place would depend on "its vast resources and the energy of its people---drawn from the great races of the world." Music's place in that transformation, which colonial studies recognizes as a process of displacing, transforming, or silencing existing communities in favour of the new, colonial one, is revealed in earlier documents and photos: then-current musical practices, whether brass bands, classical music studios and festivals, or programs of current American popular music, suggest that recognizable elements of urban musical life could collectively serve as an aural symbol of the successful displacement of a previous culture with the tangible and audible traits of "western civilization."

This project will develop a detailed record of musicians and musical performances in Edmonton, which grew from a small town to a provincial capital and city of ca. 70,000 by the 1920s. But because Edmonton's music was part of a network of practices that linked Edmonton to central Canada, the United States, and indeed to the Euro-American musical world, it will also reveal the ways in which local history contributes to an understanding of music's place in the settlement of western North America and in the explosive growth of cities that characterized that settlement. Locally, it will increase community awareness of the varieties of musics in early Edmonton and their roles in replacing an indigenous soundscape with a Euro-American one; in the academic community, it will show that the history of music in western North America cannot be understood without considering the processes of colonization and settlement, for those processes were essential determinants of the meaning of music that can seem derivative or unremarkable, but which was deeply valued by those who participated in it.

Application WEB

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Resituating the Local: Early Edmonton and the Urban Musical Practices of Settlement

Objectives:

Through a case study of music in early Edmonton from its founding as a town in the late nineteenth century through the 1920s, I am exploring relationships between the musical practices of a city that was both geographically and culturally peripheral and the larger musical, cultural and social processes of which those practices were a part. This is a history that is firmly grounded in a rich documentary record but also one that is fundamentally shaped by and contributes to current critical discourse on topics including settlement, colonization and empire; urban history and culture; music and technology; and the study of everyday practice in relation to place and identity. This approach will enable me to achieve the larger objective of my study: to demonstrate in a variety of media (online, through presentations, and in articles and a book) the relevance, indeed the necessity, of local music history—a branch of musicology that has too often been practiced narrowly and uncritically—for understanding music's place and significance in the process of European expansion and settlement that transformed North America (and much of the world) in the nineteenth and twentieth centuries.

Context:

By the late 1920s, documents of Edmonton's musical life reveal a varied and occasionally contentious musical world. A longstanding Women's Musical Club sponsored classical concerts by local and visiting artists, and a symphony orchestra founded in 1920 (with the observation that "no city of any size or musical standing is quite complete without a symphony orchestra; it has been felt therefore that Edmonton should not remain behind other cities in this matter" [Musicus 1920]) continued throughout the decade (see Steinwand 2008). In newspaper pages dedicated to classical and sacred music, jazz was denounced as "syncopated rubbish" (cited in Steinwand 2008: 71 and 95), but vaudeville theatres, cinemas, and other popular music venues thrived as well. In 1928, Sullivan's Dance Hall in Edmonton advertised the opening of its fall and winter season, noting that "The Boys in the Orchestra promise you the real Metropolitan 'stuff' in Dance Music—'Nuf said!'" (Sullivan's 1928). But later that same fall, citizens of one Edmonton neighbourhood delivered a petition protesting the opening of a dance hall, because it "would be detrimental to the best interests of the community as a whole and would depreciate property values" (Edmonton City Commissioners 1928). The composite image these and other musical activities present is of a lively and sophisticated city—echoing with the sounds and tensions associated with larger metropolitan centres, an auditory representation of what Provincial Librarian John Blue described as a a "marvelous transformation": "less than fifty years ago the Blackfeet and the Crees roamed the plains and camped on the sites of the principal cities of the province;" after describing the dramatic changes since that time, he concluded that its future place would depend on "its vast resources and the energy of its people—drawn from the great races of the world" (Blue 1924: 1:v-vi)

Music's connection to the process of establishing a colony by "*unforming* or re-forming the communities that existed there already" (Loomba 1998: 2), a process that underlay the transformation Blue celebrated, becomes clearer in earlier documents, especially in images. (See Leppert 1993 for a programmatic exploration of the cultural significance of musical imagery; see especially 90-117 for a consideration of these issues in a colonial situation.) The aspirations of modernity are clear in a photograph of Edmonton's Fire Brigade Band in 1894, arranged in front of a new brick firehouse, gleaming brass visible on both instruments and the modern fire engine behind the group (Provincial Archives of Alberta [PAA] B8706), and in portraits of members of that band in uniform (PAA B9071)

or formal attire (PAA B9074) posing proudly in photographer C. W. Mathers's ornately painted studio. But another of Mathers's images reveals a sonic and cultural world that such representations silenced and replaced: on Edmonton's unpaved main street later in the 1890s, unidentified First Nations drummers and dancers pose in front of a large group, a telegraph line and a partly obscured bicycle providing quiet reminders of the industrial and technological world in which such an image could be staged and labeled (PAA B764: "Indians Dancing") as an exotic remnant of the past.

This sampling of images, documents and events frames and orients my project, which will develop a history of Edmonton's musical practice that offers an alternative to Blue's affirmative developmental model by recognizing that the city's urban musical life could serve as an aural symbol of the successful displacement of a previous culture with the tangible and audible traits of "western civilization." To the extent that earlier work in this area has been concerned primarily to trace the establishment of "key elements of a mature musical life" (Berg 1986: 153), it has largely followed that model (albeit in tempered form). Creating an alternative requires not only an expanded documentary record but also a perspective informed by broader critical awareness.

A number of primarily documentary studies of aspects of Edmonton's early musical life are already available (Berg1986; Berg and Bayley 1990; Gardner 1992; Howey 2003; Denis 2006; Steinwand 2008; McIntosh and Berg 2011), as are a variety of studies of other Canadian and western North American cities and regions (e.g., McIntosh 1981, McIntosh 1989, Woodford 1988; Crabb 1967; Miles 2006). And although such work has not figured prominently in national music histories, Kallman (1969) and, for jazz, Miller (1997) have acknowledged the significance of local practices for a Canadian music history. But even McIntosh, whose two volumes on Victoria have the appearance of a comprehensive documentary history, focuses on the activities and institutions of "legitimate" musical life and largely neglects not only the sometimes parallel, sometimes intersecting, and sometimes conflicting realm of popular and technologically mediated musics but also the social, economic, and legal structures within which musical activities took place and which exercised an often overlooked shaping role over those activities. These studies provides a starting point for my project, but their limitations also motivate it: although local music history is not a new phenomenon, there is no closely documented and critically informed study of the early musical life of any of the frontier cities that sprang up across western North America in the later nineteenth and the early twentieth century. (This is in contrast to larger metropolitan centres, including New York [Graziano 2006], Chicago [Vaillant 2003], Toronto [Elliot 1997, 2008], and Los Angeles [Smith 2007], whose diversity and complexity have been recognized in a variety of studies.)

Although musicology has often overlooked the potential of local histories of peripheral places, in history, the value of "microhistories" of sometimes obscure locations in illuminating larger issues is well established (see, for instance Reay 1996 and especially Sabean 1998). In ethnomusicology too, close studies of local musical life—both metropolitan and more remote—have achieved distinction (see Finnegan 1989 and Cottrell 2004). This work demonstrates the value of exploring not the exceptional, as the origin of musicology in the study of great works of art has oriented it to do, but rather the everyday (for an unusually early example recognizing this approach's potential in musicology, see Bohlman 1992). That is precisely what a close examination of Edmonton's musical life as it grew from a town of a few hundred residents to a city of ca. 70,000 by 1929 (City of Edmonton 2008) can provide if, with the methods outlined below, the breadth and variety of its public musical practices—but also their sometimes routine and often derivative aspects, revealing in their own right—are effectively documented and critically analyzed.

That analysis is of course a vital step, for as Sabean's work in particular demonstrates, documentary thoroughness is only the starting point for a critically informed local history. The absence of such a broader perspective is arguably what has relegated local music histories to the back burner they have so long occupied in North American music studies. Only by recognizing that developments in early Edmonton were locally meaningful to a large extent *because* they were part of institutions and practices that were regional, national, continental, or even worldwide in scope—and meaningful in those spheres as well—can we write a local history relevant to the larger concerns of musicology and cultural history.

To move beyond the local does not imply aspiring above all to influence a national history, despite the tendency of North American music studies to follow a nation-oriented European musicological tradition. So, for instance, Kallmann sought the origins of "a cohesive nation-wide [musical] culture" through which "the 'history of music in Canada' began to change into 'Canadian musical history'" (Kallmann 1969: 25), and as recently as 2003, Crawford, arguably the single most prominent living scholar of American music, wrote that "What does it mean to be an American musician?" is "certainly the central question of our music historiography" (Crawford 2003: 23). Taruskin's critique of national narratives in musicology is a useful corrective (Taruskin 2011), but even more can be gained from historian Duara's idea of a "bifurcated history" that recognizes that a teleological national narrative inevitably pushes aside other plausible histories representing other perspectives and interests (Duara 1995: 3-82).

In the case of Edmonton, a productive alternative to the national music history paradigm arises from recognizing (as many sources reveal that Edmontonians at the time clearly did [e.g. Mathers 1897; Anon. 1905; Edmonton Fire Department 1908]) that the city was growing on the edge of a self-governing colony within the British Empire; as a city within a settler colony, it was part of what Belich has termed the "settler revolution," an explosion of predominantly Anglophone settlement that included not only Britain's "white colonies" but also the United States (Belich 2009). Although its horizon is broader than British possessions, Belich's work grows from a recent revitalization of British Empire studies (for a programmatic statement, see Buckner 1993; for a magisterial overview, see Darwin 2009, and for Canada, see Buckner and Francis 2006 and Buckner 2008), which will also provide an interpretive context for developments in Edmonton. That (often socio-economically and politically oriented) historical work has sometimes viewed with suspicion approaches to colonization and empire rooted in cultural studies (for a diversity of approaches see e.g. King 1990, Said 1993, Thomas 1994, McClintock 1995 and Hall 2000; for a critique of some cultural studies as "crude stereotyping of conflicting 'imaginaries'" see Darwin 2009: 7, 14-15). Within western Canadian studies, however, recent historical work that seriously analyzes ideologies of settlement offers a valuable precedent for well-grounded history that does not forego the critical analysis of culture (see especially Cavanaugh and Mouat 1996 and Carter 1997 and 2008). Within musicology, studies of music's place in exploration, conquest, colonization, and empire have recently achieved a new prominence (Richards 2001; Magaldi 2004; Tomlinson 2007; Agnew 2008; Baker 2008; Bloechl 2008; Baker and Knighton 2011); in particular, Baker (2008) and Magaldi (2004) provide fruitful examples of regional and urban studies. The settlement of western North America has not yet figured in this literature, however (Leppert 2009, although it analyzes a work representing the West rather than western practices themselves, is still exceptional), so my work on Edmonton will open a new area in music studies.

Settlement was inseparable from urban growth. Belich begins his study of Anglophone settlement by chronicling the explosive growth of cities (Belich 2009: 1-3), and Abbott (2008) provides an overview of urban development in western North America, updating and expanding a well-established body of

Canadian urban history (e.g., Artibise 1981; Stelter and Artibise 1982, 1984; Stelter 1990; Careless 1989, 1990a and 1990b). This earlier Canadian research relates directly to studies of Edmonton's history (MacGregor 1975; Gilpin 1981; Betke 1984; Hesketh and Swyripa 1995; Macleod 2004), but also to studies of colonial cities (Ross and Telkamp 1985; King 1990), which share with much Canadian work the metropolis-hinterland model developed by Innis (see Patterson 1990). In musicology, historical studies of (mostly European) cities have a long history (prominent examples include Lockwood 1984 and Feldman 1995), and urban studies and the study of space and soundscape have begun to make an impact (Strohm 1985 is an early example, but see Borsay 2002 and Carter 2002). But historical studies of urban musical life have so far paid little attention to the larger systemic concept of an asymmetrical flow of resources and cultural practices between hinterland and metropolis; because of this, the study of the music of a settler city like Edmonton, developing its own hinterland and distinguishing its urban culture from it, while in turn subordinate to more distant, culturally and economically powerful centres, whether central Canadian, American, or British (for London remained the ultimate imperial metropolis—see Schneer 2001), will contribute to the urban studies that have been dominated by work on more prominent centres.

To consider the flow of resources and culture in this way inevitably raises issues of identity and the construction of place (for important studies within this large field, see Stokes 1994 and Leyshon, Matless and Revill 1998; for a valuable Canadian-focused collection, see Diamond and Witmer 1994). Stokes (1994) makes the link between place and identity explicit, and Berland (2009) makes clear the extent to which Canadian identity in particular has long been dependent on an ambivalent relation to American culture. In the case of early Edmonton (as I have shown in an analysis starting with an early concert program [Gramit 2011b, analyzing Shasta Grill 1913], music voiced conflicted issues of American and British identity as well as hierarchies of serious and popular musics, whose relationship to social hierarchies is real but never straightforward, and which had by that time become essentially linked to urban identities (see Weber 2008 and Scott 2008). As my opening examples suggest, the ubiquity of these musics effectively obscured the sonic world of the indigenous culture that colonization displaced; the tensions and hierarchies of urban musical life constructed a sonic space whose apparent completeness naturalized the absence of that other world, which could then be projected into an idealized past (see Vaillant 2003 and Elliot 2008 for studies of tensions between musical cultures in older North American cities).

Music's availability for identity formation and construction of place is heavily dependent on technologies. This is widely accepted in popular music studies, which have recognized the essential roles of recording and radio in both creation and dissemination (for studies relevant to the period of this project, see Kenney 1999, Nott 2002, and Katz 2010). Attention to the role of these technologies is crucial in studying the practices of a late settler city like Edmonton, in which phonograph records were available from a very early date and radio too played an increasing role in the 1920s (see Wetherell 1990 and Walters 2002); this situation shifts the balance of local and imported music dramatically compared to the early history of older cities. But it will also be necessary to recognize other technological factors: printed music (sources like Shasta Grill 1913 and Walker n.d. reveal that printed music from across North America and from Europe reached Edmonton soon after its publication) and the pianos and brass band instruments on which private and public music respectively depended were not only themselves products of industrial technology, but were available largely because of that fundamental technology of western settlement, the railroad, which also brought touring artists of all kinds (on the industry and spread of the piano, see Parakilas 1999; on the brass band as technological product, see Herbert 1998, 2000; on the railroad, see Otter 1997 and Gabaccia 2004). To understand the role of these technologies is to understand the means by which Edmonton's musical life participated in larger networks and markets.

This project is a chronological and geographic departure from my earlier work, but the new direction is informed by my study of Austro-German musical culture in the late-18th and early-19th centuries. In particular, in writing Gramit (2002) I developed my awareness of the complex and often indirect ways in which musical hierarchies relate to social hierarchies, and how concepts of high and low are fundamentally interdependent. In more recent work (including Gramit 2004 and 2008), I have developed an awareness of the sometimes wilfully obscured interaction of music and the commerce on which it depends in Western society, and this will be crucial to understanding the roles of both commercial and avowedly non-commercial musics in a frankly entrepreneurial new city. In other studies (Gramit 2006 and 2010a) I have used both aggregate and individual life stories to explore the place of musical activity in the lives of non-musicians, a task that is also a crucial part of my current research. And all of this work has demonstrated the necessity of combining a broad documentary basis with careful and informed critical and cultural analysis, drawing on the interpretive resources of a variety of disciplines. The Edmonton project, then, continues my overall research trajectory of studying the cultural complex of popular and elite musics since the late eighteenth century; my work on Austro-German culture traced origins of that distinction, while my current work explores the use of a now well defined (but still developing) system of musics to establish a soundscape that could help naturalize the culture of a new city (for historical soundscape research, see Smith 2001 and Rath 2003).

Although I have not yet published my Edmonton research, I have been collecting materials since 2006. This has included documenting the city's official role in regulating and supporting music at the City of Edmonton Archives (EA), surveying early photographs, programs, and a wide variety of other documents at the EA and PAA, and gathering information from early English and German newspapers. Work has been slowed by administrative responsibilities and other research commitments, but I have recently read several papers on this work (Gramit 2010b and c and 2011a and b), and during the last academic year supervised the compiling of an index of more than 2800 entries related to music in Edmonton's city directories (which listed individuals' occupations) from the 1890s through the early 1930s. This index will form the starting point for an online database of early Edmonton's musicians, ensembles, and performances, currently under development and initially funded by an internal university research grant. In short, the early Edmonton project grows consistently from my earlier work and rests on an already substantial body of new research.

This project will contribute to knowledge in several ways. Most obviously, it will develop research skills in student assistants and result in an unprecedentedly comprehensive history of musical activity in early Edmonton. The documentary aspect of the project, including the website, will be of local as well as academic interest, and will contribute to knowledge of musical practices in western Canada. Beyond that, though, the articles and the book I will write will demonstrate the relevance of local histories to understanding the culture of settlement in North America and contribute to musical, cultural, and historical studies of empire and colonization, as well as to the literature on music, place, identity and technology. Its combination of detailed documentation of a single peripheral location with awareness of larger systems and networks will encourage critically informed local research that will enrich work in North American music.

Methodology:

The documentary portion of this project, based on collection of archival and print sources, together with a local appeal for privately held records, is ambitious but manageable. Its beginning in the 1880s corresponds to the growth of Edmonton as a town distinct from Fort Edmonton. The end date of 1929

recognizes the coincidence of three factors: the onset of the Great Depression; the beginning of the return of public lands to the Prairie provinces in the same year, ending the Dominion's explicit role in facilitating settlement (Mackintosh 1978: 22); and in music, the growth of radio and especially sound films, which fundamentally impacted the lives of local musicians. Another limiting parameter is determined by the topic: as a study of urban development in a period of colonization and settlement, research will attend primarily to the activities that constituted the public musical life of the city, which was less ethnically diverse than the province as a whole during settlement (on the ethnic composition of early Edmonton, see Betke 1984: 395-97). This is not to suggest that I will pass over the music of non-dominant cultural groups, or domestic practices; it is, however, to recognize that one effect of urban culture was to present an image of dominant cultures (here especially English and American) that sometimes overwrote present diversity. And although my focus is on public evidence of musical life, the records of music teachers, of phonograph, record, and piano advertisement and sales, and of radio programming all attest to domestic practices that cannot fully be separated from the public realm.

During the period of this grant, I will work with research assistants to collect source materials from Edmonton's English, French, and German newspapers (Alberta's large Ukrainian population notwithstanding, Edmonton newspapers in that language were only beginning by the end of the 1920s), the collections of the Provincial Archives of Alberta (PAA), the City of Edmonton Archives (EA), the Royal Alberta Museum, and (to a lesser extent) the Glenbow Museum in Calgary, along with the extensive online resources of Peel's Prairie Provinces. My specific goals are to collect records of public musical performances and their participants, to expand my existing survey of the legal and institutional infrastructure that impacted music, to develop a more complete record of historic photographs involving Edmonton's music at the EA, PAA and the Glenbow, and to survey musical announcements, ads, and articles in newspapers. Working with a university-funded research assistant with limited hours this year, I am developing materials and instructions that will enable assistants to gather these records systematically during the period of the grant.

Integrating this documentary research with a database of musicians and performances will provide a body of previously unavailable information concerning the mobility and longevity of musical careers in the west, the relationship of amateurism and professionalism, and the place of musicians in a booming city. The linked database of performances will both provide a detailed record of developing musical tastes and repertoire and contribute to the worldwide documentation and study of concert programming that is shaping a new history of music in performance (see Weber 2008; Graziano 2009; Tyrrell et al 2008; Bashford and Cowgill 2004; Vigilante 2005). Edmonton was not large enough to require the "slice history" approach to database development adopted by Bashford and Cowgill for London. Rather, like the Prague (Tyrrell et al 2008) and New York (Music in Gotham as described in Graziano 2009) projects (both significantly larger than mine), this one will create as comprehensive a record of performances as possible. SSHRC funding will enable me to not only to collect the data for this resource, but also to expand it to include mapping of performance venues and musicians' residences and studios on contemporary city maps, facilitating analysis of music's physical placement in the layout of the growing city.

As my discussion of context makes clear, situating the local practices I am documenting within larger musical, cultural, and social developments is an integral part of my project; this is local history that recognizes that local developments, even on the periphery, are shaped by but also contribute to, regional, continental, and global processes. While the online database will make a large body of detailed information on musicians and performances accessible to scholars and to the community, the written contributions outlined in my Knowledge Mobilization Plan (including several articles and a book) are the venues in which I will make this crucial further step.

RESITUATING THE LOCAL: EARLY EDMONTON AND THE URBAN MUSICAL PRACTICES OF SETTLEMENT - BIBLIOGRAPHY

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Edmonton Bulletin, 1881[-1951]

Edmonton Capital, 1910-1914

Edmonton Journal, 1903-

L'Ouest canadien, 1898-1900

L'Union, 1917-1929

C. Representative archival holdings with music-related materials

City of Edmonton Archives:

Papers of the City Commissioners, RG 11

Grants

Licenses

Reports to Council

Special Committee Reports of the City Clerk, RG 8.10

MS 167 Howard Stutchbury fonds (co-founder of AB Music Festival, materials 1904ff.)

MS 219 J. J. Walker materials

MS 324 Edmonton Newsboy's Band materials

MS 421 Arthur Reid Lawrence fonds (operator of Bijou and Rialto theatres, 1924ff)

MS 540 R. M. Currie collection (programs, 1905-1938)

MS 654 Edmonton Women's Musical Club fonds (1910-1963)

Provincial Archives of Alberta:

67.277 Alberta Registered Music Teachers Association, photos, clippings, correspondence, 1900ff

69.34 Alberta Musical Festival Association, 1915-1964

69.198/1a Grace Studholme collection; musical programs, 1905ff., including Alberta Inaugural Concert Program, Thistle Rink, Edmonton, August 31, 1905

72.310 Edmonton – Amusements (theatre, recital, and movie programs, 1907-29)

78.180 Reta Rowan collection; musical programs, 1918-1924

78.199 [Third] Alberta Music Festival Program, 1910

83.363 Promotional Brochures and pamphlets, 1906-38 (includes vaudeville programs)

D. Selected archival photographs

Provincial Archives of Alberta:

A 3535 University of Alberta Radio Orchestra, 1927

A 8147 First Stage Band in Edmonton, Empress Theatre, 1921

A 8148 Edmonton Symphony Orchestra in Empire Theatre, 1923-24

A 8149 Tipp's Orchestra, Sullivan's Dance Hall, La Fleche Building, Edmonton, 1923

A 8151 John Bowman's MacDonald Hotel Orchestra, 1924-25

A 11409 [Third] Alberta Music Festival at Thistle Theatre, 1910

A 11411 Alberta College Students Orchestra, McDougall Church, 1910

A 11412 Prof. Chrisholm with his violin pupils, 1910

B 764 "Indians Dancing" – C. W. Mathers, ca. 1898

B 1567 Funeral Procession [with band], Walters Mine Disaster, Strathcona, 1907

B 8706 Edmonton Fire Brigade Band, 1894 – C. W. Mathers

B 9071 Mr Hockler and Mr May [in Fire Brigade Band uniforms] – C. W. Mathers

B 9074 Mr Clark and Mr May [cornettists in formal dress] – C. W. Mathers, 1895

B 9075 Salvation Army trio with banjo, fiddle, guitar, 1896

B 9076 Mr. Flett with fiddle, September 20, 1901

B 9514 St. Albert [First Nations] Brass Band – C. W. Mathers, 1898

OB 3964 [String] band, Juniorat St. Jean, Edmonton, 1916

OB 8624 String instrument class (violins and banduras) on Ermineskin reserve - 1900(?)

City of Edmonton Archives:

EA 10-2287 Band Concert, East Edmonton Park, ca.1912

EA 29-59 Marching Band, Jasper Avenue, ca. 1928

EA 122-113 Choir Procession at All Saints Cathedral Cornerstone Laying, 1921

EA 244-4 Rotary Club Minstrel Show, ca. 1922

EA 346-10 All Saints Cathedral Choir with cup from AB Music Festival, 1908

EA 346-13 Yeoman of the Guard cast photo, Empire Theatre, 1920

EA 744-5 Edmonton Journal Newsboys' Band, 1920

EB 2379 Vaudeville Entertainers, ca. 1914

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Knowledge Mobilization Plan
Resituating the Local: Early Edmonton and the Urban Musical Practices of Settlement

Because it is based on historical research within a specific community, this project will facilitate the multidirectional flow and exchange of research knowledge at several levels:

1) **Edmonton Community:** publicizing a request for privately held sources of information will engage the community in the process of gaining knowledge of its past, and the results will be available in the online database of music and musicians, as well as through presentations to interested community groups (e.g., university alumni events, Alberta Registered Music Teachers Association, Music Conference Alberta, etc).

2) **Students:** Most directly, in addition to gaining knowledge on this subject, student assistants will develop practical skills in local and archival research, database development, and musical life in relation to settlement and urban development. In addition, a seminar on this topic in 2013-2014 (and repeated in future years) will develop knowledge and research skills among advanced undergraduate and graduate students in a classroom setting. The project will also facilitate collection of materials for an anthology of source readings in the history of music in Canada, under development with my colleague Professor Mary Ingraham.

3) **Academic Presentations:** because the project develops new approaches to local music studies in Canada, presentation and interaction with other scholars at the meetings of the Canadian University Music Society and especially the Interdisciplinary Perspectives on Music in Canada (IPMC) working group will allow me to contribute to interdisciplinary music studies at the national level. Because of the global scope of empire and settlement, presenting at international forums including the Society for American Music (SAM), the American Musicological Society (AMS), the biennial conferences on 19th-century music in the UK, and at the Musicological Society of Australia (MSA) will facilitate the international dissemination of this work and allow interaction with scholars dealing with similar issues elsewhere. The database will also make basic information available to researchers on related topics worldwide.

4) **Publication:** written dissemination is essential to making this research permanently available to both the local and the academic community. This grant will support these contributions:
   a) interpreting images of music in settlement (for a planned IPMC collection on intersensory approaches to music in Canada, ed. M. Ingraham and D. Robinson)
   b) music and commerce in a frontier city (for a collection on classical music and commerce in the long 19th century, ed. C. Bashford and R. Marvin)
   c) musicians in early Edmonton (article to be co-authored with J. Debenham, who has gathered data on musicians for the database).
   d) a book placing Edmonton's early music history in the context of settlement and western urban development, to be placed with a major academic press (as have my previous two books).

Schedule:
2012-2013: presentations: IPMC and AMS; drafting a) and b). Website goes online and is developed further in subsequent years.
2013-2014: presentations: CUMS/IPMC, SAM, 19th-c Music (UK); drafting c) and first chapters of book (sabbatical, winter 2014).
2014-2015: presentations: CUMS/IPMC and MSA; complete drafting of book, proposal and sample chapters to publishers; acquisition of materials and publication rights for book.

Family name, Given name
Gramit, David

Intended Outcomes of Proposed Activities
Elaborate on the potential benefits and/or outcomes of your proposed research and/or related activities.

Scholarly Benefits
Indicate and rank up to 3 scholarly benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Knowledge creation/intellectual outcomes	
2	Student training/skill development	
3	Enhanced curriculum	

Social Benefits
Indicate and rank up to 3 social benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Cultural outcomes	
2		
3		

Audiences
Indicate and rank up to 5 potential target audiences relevant to your proposal.

Rank	Audience	If "Other", specify
1	Academic sector/peers, including scholarly associations	
2	Students	
3	General public	
4		
5		

Application WEB

PROTECTED B WHEN COMPLETED

Family name, Given name

Gramit, David

Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed research and/or other partnership activities.

Several groups will benefit from the results of this project. Most obviously, the academic community will benefit from both the documentary material it will make available, both in publications and in the online database, and from the contribution it will make to critical discourse. In this latter respect, it will directly impact North American music studies, making clear the importance of local history studies for a fuller understanding the network of musical practices at the turn of the century, and in particular for the study of music and western settlement. This aspect of the work will also reach beyond music scholars to be relevant to colonial studies and cultural history as well.

Students will also benefit from this work. The most direct beneficiaries will be those who work as research assistants. They will gain both knowledge of this topic and, more importantly, archival research skills, facility with web presentation of the results of research, and experience in working with a research team. In addition, students in my planned courses on local history will benefit directly from this research. My previous experience has revealed that few topics are so effective at developing research skills as this one, since local sources are accessible and the issues local musical practices raise have been given little academic consideration; this allows students to make original contributions to an extent that is rare in the field.

The Edmonton community will benefit from a more fully developed and accessible account of its cultural heritage. My experience speaking locally on this topic has revealed considerable interest and eagerness to add accounts heard from older family members and acquaintances. But there is more to this aspect of the project than developing local pride: because it raises sometimes uncomfortable issues of the legacy of settlement and colonization, this research will help raise community awareness of occasional rural/urban tensions, the potential of appealing music to mask troubling social and cultural developments, and the implications for First Nations culture of the introduction of European settlers and cultural practices. Indeed, because this research reveals a variety of musical interactions between settlers and First Nations peoples in the Edmonton area, Aboriginal Peoples may also take an interest in this work, although I recognize that that is not its primary focus.

Personal information will be stored in the Personal Information Bank for the appropriate program.

Application WEB

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PROTECTED B WHEN COMPLETED

A. Description of the research team: NA

B. Description of previous and ongoing research results

As I discuss in the Detailed Program Description, this project has not yet resulted in publications, but it grows coherently from my earlier research in German musical culture. My pattern of productivity with that work is consistent with the pattern I have followed throughout my career, including my earlier work on Schubert: I have preferred to write substantial, distinctive pieces rather than a large number of articles making similar small points. This approach has met with considerable success, including two awards from the American Musicological Society, books with leading academic presses (the University of California Press and Eastman Studies in Music), chapters with others (including Cambridge University Press, Routledge, and Ashgate), and articles in leading international journals (among them *Music and Letters*, *Musical Quarterly*, and *19th Century Music*, with three articles in the last named). I intend to follow the same pattern with the present project, and my record suggests the likelihood of its success.

To supplement the description of work in the detailed description, I can provide this summary of results presented in Gramit (2010b and c and 2011a and b):

- Although local music histories have largely overlooked it, the development of Edmonton and many other western North American cities fits the pattern of boom, bust, and recolonization described by Belich (2009), a pattern with significant implications for understanding musical practices in those locations.
- While Edmonton developed to supply the settlement of its hinterland and facilitate the flow of resources to more distant metropolitan centres, it received the cultural practices of those centres and emulated them, thereby both displacing Aboriginal practices and distinguishing itself as a developing urban centre from the traditional (and due to settlement patterns, often ethnically non-British/American) practices of rural areas.
- Although documents encouraging settlement rarely discuss cultural activities, the city's actions suggest that its leaders recognized a role for music in developing the city's image—hence its support for purchasing instruments for a Citizen's Band as early as the 1890s; its provision of grants to music festivals beginning in 1908 (but not to Edmonton's short-lived Mendelssohn Choir, which applied unsuccessfully); its entering an arrangement for Saturday summer band concerts to increase weekend streetcar usage and revenue; and its regulation and licensing of dance halls and other recreational music venues.
- Both the strong influx of American settlers to Alberta and growing American economic and cultural influence is reflected especially in popular music choices from very early in the 1900s, while classical music practices clung more strongly to British models.
- Due to a less differentiated audience than that found in established cities by this time, Edmontonian musical programming followed a mixed pattern considerably well after leading centres had adopted programming that segregated "high," classical music from a variety of popular styles.
- Although Scott (2008: 4) argues that popular and classical musicians inhabited different urban musical worlds with little overlap, in Edmonton, this could not be the case: with the exception of a very few musicians with church positions who devoted themselves entirely to sacred and classical music, most musicians (including, from 1920, those in the Edmonton Symphony) performed a variety of musical styles.
- Nonetheless, the image of distinct and sometimes conflicting high and low idioms was important enough to the image of sophisticated urban life that newspaper coverage of music

maintained a sharp distinction between classical and popular, advertising the latter vigorously while not infrequently dismissing it as unworthy in coverage of classical events.

- Preliminary results from collecting data on musicians suggests another distinction: those who identified themselves as "musicians," largely employed in theatre or dance orchestras, were almost all male, mostly young, and from a variety of backgrounds; many were part of large households with multiple incomes. Those identified as "music teachers," by contrast, were of mixed gender but predominantly female; women teachers were frequently daughters or wives of men whose work was office-based or professional, while male teachers were generally single or, less frequently, heads of households. This gendering of high, "civilizing" pursuits is further reflected in the prominence of the Women's Musical Club, particularly in sponsoring the appearance of visiting classical artists.

Developing and fully supporting these results, enriching and testing them through further data collection, and placing them in the academic and historical contexts discussed in my program description will be the substance of this project.

C. Description of proposed student training strategies

Training student researchers is a central part of this application.

Assistants will be oriented to the topic at a group meeting at the beginning of their appointments, and by brief selected readings. This strategy has worked effectively both last year and in the current year. During each of the first two years, monthly meetings of the research team during the academic year will allow sharing of information and dealing with issues as they arise. (In the third year only one assistant is planned, so meetings will be less formal.)

Depending on students' backgrounds, I will orient them as necessary to archival research and database work. During the current year, I am developing prioritized lists of sources from which to gather data on musicians and performers, and forms that will facilitate the entry of data in a consistent manner, and preliminary entry into the database is planned for winter 2012. By the beginning of the grant, procedures and materials will be ready for the larger scale work it will support.

While students gain experience in archival work and data collection, they will also be introduced to the critical evaluation of those materials through our monthly meetings. Previous experience (see Research Contributions, section 5) suggests that this experience will lead to active independent research in this area, which I will oversee as a graduate supervisor, a role in which I have extensive experience.

These experiences directly complement graduate academic training, offering an ongoing concrete research situation and experience in team research in a way that classes and seminars can rarely provide. In particular, this work combines a large data-gathering component with significant interpretive challenges, and will model the integration of empirical study and critical evaluation.

Family name, Given name
Gramit, David

Funds Requested from SSHRC

For each budget year, estimate as accurately as possible the research costs that you are asking SSHRC to fund through a grant. For each Personnel costs category, enter the number of individuals to be hired and specify the total amount required. For each of the other categories, enter the total amount required.

	Year 1		Year 2		Year 3		Year 4		Year 5	
Personnel costs	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
Student salaries and benefits/Stipends										
Undergraduate										
Masters	2	15,903	2	16,539	0	0	0	0	0	0
Doctorate	1	24,980	1	25,979	1	27,019	0	0	0	0
Non-student salaries and benefits/Stipends										
Postdoctoral										
Other										
Travel and subsistence costs	Year 1		Year 2		Year 3		Year 4		Year 5	
Applicant/Team member(s)										
Canadian travel	3,380		3,380		1,870		0		0	
Foreign travel	2,182		5,148		4,293		0		0	
Students										
Canadian travel										
Foreign travel										
Other expenses										
Professional/Technical services	4,599		0		0		0		0	
Supplies	250		150		150		0		0	
Non-disposable equipment										
Computer hardware	3,890		0		0		0		0	
Other										
Other expenses (specify)										
Photos and publication rights	756		252		1,260		0		0	
Photocopies & scans	450		450		90		0		0	
Total	56,390		51,898		34,682		0		0	

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Personnel Costs:
The single largest expense in this application is for student salaries and benefits. I am requesting funding for one doctoral student for a full (12 hours/week) assistantship for each of three four-month terms for each year, and for two master's students for six-hour assistantships each for the fall and winter terms for the first two years of the grant. These assistants will perform the essential data collection for the project, gathering records of musicians and performances, newspaper ads and articles, and archival photographs. They will also enter data into the online database of musicians and performances. The full-year assistantship will allow more intensive work during the spring and summer, when I have most time for research, and my experience has shown me that the greater research experience a doctoral student will bring to the project will both result in more accurate data and provide a model for the master's students who will supplement this principal assistant's work during the academic year. (Although the proposal specifies two assistants at this level, the number may vary depending on availability and language skills—at least one assistant must be fluent in French, and Ukrainian may be an asset as well.)

Rates are based on the University of Alberta's 2011-2012 rates for assistantships and benefits, adding a 4% increase per year; the university's collective agreement rates for trust funded graduate students have been increasing at that rate annually in recent years.

Travel and Subsistence Costs:
All travel costs are based on current airfares and use the University of Alberta's standard per diem rate ($45/day in Canada, $45 US/day in the US, and $66/day outside North America). Within Canada, accommodation rates have been estimated at $150/night. Those outside Canada are estimated at $175/night, except the AMS in New Orleans, estimated at $195/night, in keeping with recent AMS conference hotel rates.

Research: Since most sources are located in Edmonton, research travel costs are limited. The budget includes two trips of five working days each to Calgary, where the Glenbow Museum has substantial holdings concerning the entire province, including Edmonton, as is clear from Gardner (1992). The cost of these trips is estimated at $1510 in each of the first two years of the grant.

Communication: As the Knowledge Mobilization Plan details, communicating results in different North American, British, and former colonial forums is essential to disseminating my research results effectively. Since locations are not yet determined for any meetings except the AMS in 2012, airfares are estimated based on current rates to representative cities (e.g., Manchester for the UK and Melbourne for Australia). Although I recognize that special conferences or scheduling issues may require adjustments, my budget includes funds for presentations at the following conferences:

> **Canada:** the annual meetings of the Canadian University Music Society (CUMS) and the working group Interdisciplinary Perspectives on Music in Canada, which meets immediately before or after CUMS. Participation in both of these events annually is a crucial means of interacting with Canadian scholars and disseminating my work in this country. Estimated cost: $1870 in each of the three years of the grant.

> **USA:** The two critical American venues are the annual meetings of the American Musicological Society (AMS) and the Society for American Music (SAM), the purview of which is music throughout the Americas. AMS will meet in New Orleans in 2012; estimated cost: $2182. Estimated cost for SAM (March 2014): $1900.

Great Britain and Australia: presentation at the biennial UK conference on 19th century music (which ranges up to WWI), Summer 2014: $3248; and at the annual meeting of the Musicological Society of Australia, Fall 2014: $4293. The latter is particularly important, since since the musical practices of settlement in Australia and New Zealand offer both parallels to and striking differences from those in western Canada.

Other expenses:

Professional/Technical Services: This will support the addition of mapping of musicians' residences and performance venues to the online database (the database itself is being developed this year with an internal U of A grant). This requires specialized skills available at the research computing division of the university's Arts Resource Centre. The cost ($4599) is based on their estimate for adding this function. Its presence will provide knowledge about the physical location of music and musicians in a growing city on the edge of American settlement, knowledge that will make a distinctly new contribution to urban musicology.

Supplies: Although supplies are not a major expense in this project, the budget includes $250 in the first year and $150 in each of the following years for incidentals including paper and printing of data collection forms, relevant e-journal articles, and manuscripts of papers for presentation and publication; computer disks for photographs and scanned documents, and USB memory sticks for transferring data between computers.

Non-disposable equipment:

Computer hardware: the first year's budget includes two 11" 64 GB MacBook Air computers ($949) for research assistant use—one for the doctoral student and one shared by the master's assistants. Given the extensive archival data gathering and database entry they will undertake, this equipment is essential. For my archival work and research and presentation travel I have included a 13" 256 GB MacBook Air ($1549). A laptop is crucial for this work; my current one, five years old, is reaching the end of its viable life. The university has provided a desktop computer for my office but not a laptop. Peripherals include CD drives (3 @ $79 each) and adapters for projecting displays (2@$34 each).

Other:

Photos and publication rights: Reproductions of archival photos are an essential part of the publications I will prepare. At the Provincial Archives of Alberta, a TIFF file photo of publishable quality with one-time publication rights costs $42. The budget includes funds for 18 photos in the first year (twelve for a chapter on images of music in settlement and six for a chapter on music and commerce in early Edmonton), six in the second (for an article on musicians and their careers) and thirty in the third (for the book).

Photocopies and scans: Ordering reproductions of archival documents is necessary to save time in archives and have documents available for repeated reference. The budget includes funds for 500 photocopies and 100 PDF scans in each of the first two years, at the City of Edmonton Archive rates of 0.50 per page of photocopy and 2.00 per scan. By the third year, most documents will be gathered; these amounts are reduced to 100 photocopies and 20 scans of final materials that drafting may reveal to be necessary.

Social Sciences and Humanities Research Council of Canada	Conseil de recherches en sciences humaines du Canada	Family name, Given name
		Gramit, David

Funds from Other Sources

You must include all other sources of funding for the proposed research. Indicate whether these funds have been confirmed or not. Where applicable, include (a) the partners' material contributions (e.g. cash and in-kind), and (b) funds you have requested from other sources for proposed research related to this application.

Full organization name Contribution type	Confirmed	Year 1 Year 5	Year 2	Year 3	Year 4
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
Total funds from other sources		0	0	0	0
		0			

Personal infomation will be stored in the Personal Information Bank for the appropriate program.

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Family name, Given name
Gramit, David

Suggested Assessors - List up to 3 Canadian or foreign specialists whom SSHRC may ask to assess your proposal.
List keywords that best describe the assessor's areas of research expertise. Please refer to the Suggested Assessors section of the detailed instructions for more information on conflicts of interest.

Family name	Given name	Initials	Title
Elliott	Robin		Professor

Org. code	Full organization name	Keywords
	University of Toronto	Canadian music; music in Toronto; 20th century music

Department/Division name	Address
Faculty of Music	Edward Johnson Building 80 Queen's Park

	Country code	Area code	Number	Extension	City/Municipality	Prov./State	Postal/Zip code
					Toronto	ON	M5S2C5
Telephone number		416	946-8622		Country CANADA		
Fax number		416	946-3353				

E-mail robin.elliott@utoronto.ca

Family name	Given name	Initials	Title
Diamond	Beverley		Professor

Org. code	Full organization name	Keywords
	Memorial University of Newfoundland	traditional music; aboriginal musics; historiography of music; music and media

Department/Division name	Address
School of Music	1st Floor, Arts and Culture Centre

	Country code	Area code	Number	Extension	City/Municipality	Prov./State	Postal/Zip code
					St. John's	NL	A1C5S7
Telephone number		709	864-3701		Country CANADA		
Fax number		709	864-2018				

E-mail bdiamond@mun.ca

Family name	Given name	Initials	Title
Pasler	Jann		Professor

Org. code	Full organization name	Keywords
	University of California, San Diego	music and culture; 19th century France; colonial music; 20th century music

Department/Division name	Address
Department of Music	CPMC RM 192 9500 Gilman Dr. MC 0099

	Country code	Area code	Number	Extension	City/Municipality	Prov./State	Postal/Zip code
					La Jolla	CA	920930099
Telephone number		858	534-6722		Country UNITED STATES		
Fax number		858	534-8502				

E-mail jpasler@ucsd.edu

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Internal use	CID (if known)
652233	

Identification

Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.

Name

Family name	Given name	Initials	Title
Gramit	David		Dr.

Citizenship - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.

Citizenship status: ⦿ Canadian ◯ Permanent resident since (yyyy/mm/dd) _____ ◯ Other (country) _____

Have you applied for permanent residency? ◯ Yes ◯ No

Statistical and Administrative Information

Birth year	Gender	Permanent postal code in Canada (i.e. K2P1G4)	Correspondence language	Previous contact with SSHRC? (i.e. applicant, assessor, etc.)
1959	◯ F ⦿ M	T6C1L6	⦿ English ◯ French	⦿ Yes ◯ No

Full name used during previous contact, if different from above

Contact Information

The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.

Primary telephone number				Secondary telephone number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
	780	492-4009			780	463-0034	

Primary fax number				Secondary fax number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
	780	492-9246					

Primary E-mail	dgramit@ualberta.ca
Secondary E-mail	

Checked

Web CV

2011/10/05

Personal information will be stored in the Personal Information Bank for the appropriate program.

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Family name, Given name

Gramit, David

Current Address

Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address.

Correspondence Address

Complete this section if you wish your correspondence to be sent to an address other than your current address.

Address

Address

City/Municipality	Prov. / State	Postal/Zip code	City/Municipality	Prov. / State	Postal/Zip code

Country   CANADA

Country

Temporary Address

If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.

Permanent Address in CANADA

Address

Address
8722 - 88 Avenue

City/Municipality	Prov./ State		City/Municipality	Prov./ State	Postal/Zip code
			Edmonton	AB	T6C1L6

Country

Country   CANADA

Start date (yyyy/mm/dd)	End date (yyyy/mm/dd)	Temporary telephone/fax number
		Country code Area code Number Extension

Temporary E-mail

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Address

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Family name, Given name

Gramit, David

Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

Rank	Code	Area
1	100	Arts and culture
2	213	Gender Issues
3		

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

From				To			
Year	BC	AD		**Year**	BC	AD	
1880	◯	◉		1929	◯	◉	
1770	◯	◉		1850	◯	◉	

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Region
1	1130	Western Canada
2	3200	Western Europe
3	1000	North America

Countries

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Countries	Prov./State
1	1100	CANADA	AB
2	1200	UNITED STATES	
3	3202	AUSTRIA	
4	3206	GERMANY	
5			

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Curriculum Vitae

Family name, Given name
Gramit, David

Language Proficiency

	Read	Write	Speak	Comprehend aurally	Other languages
English	X	X	X	X	German: read, write, speak, comprehend
French	X	☐	☐	☐	

Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

Current position	Start date (yyyy/mm)
Full Professor	2003

Org. code	Full organization name
1480111	University of Alberta

Department/Division name

Music

Position type	● Tenured	○ Non-tenure	Employment status	● Full-time	○ Part-time
	○ Tenure-track	○ Non-academic		○ Non-salaried	○ Leave of absence

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Associate Professor	1996/12	2003/12

Org. code	Full organization name
1480111	University of Alberta

Department/Division name

Music

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Assistant Professor	1991/12	1996/12

Org. code	Full organization name
1480111	University of Alberta

Department/division name

Music

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Visiting Assistant Professor	1990/12	1991/12

Org. code	Full organization name
1240211	McGill University

Department/Division name

Music Research

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Family name, Given name
Gramit, David

Work Experience (cont'd)

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Visiting Assistant Professor	1989/12	1990/12

Org. code	Full organization name
9941104	Carleton College

Department/Division name
Music

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Visiting Assistant Professor	1988/12	1989/12

Org. code	Full organization name
9941103	St. Olaf College

Department/Division name
Music

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

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Family name, Given name
Gramit, David

Academic Background

List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date.

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Doctorate	PhD	1983/01		1987/12

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
50812	Music, Musicology	◯ Yes ⬤ No

Org. code	Organization
9956101	Duke University

Country UNITED STATES

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's	MA	1981/09		1982/12

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
50812	Music, Musicology	◯ Yes ⬤ No

Org. code	Organization
9956101	Duke University

Country UNITED STATES

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Gen.	BA , magna cum laude	1977/09		1981/06

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
50812	Music, Musicology	◯ Yes ⬤ No

Org. code	Organization
9941104	Carleton College

Country UNITED STATES

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
		◯ Yes ◯ No

Org. code	Organization

Country

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
		◯ Yes ◯ No

Org. code	Organization

Country

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Family name, Given name
Gramit, David

Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

Category	Name	Source or Country	Duration (Months)	Value / Year awarded
Professional Designation	Univ. of Alberta McCalla Professorship	CANADA		$0 1997
Academic Prize	Alfred Einstein Award, Am. Mus. Soc.	UNITED STATES		1994
Fellowship	AMS-50 Diss. Fellowship, Am. Mus. Soc.	UNITED STATES		$0 1985
Fellowship	Fulbright Fellowship	UNITED STATES		$0 1984

Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

Keywords

List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

social history of music; music and culture; musical life in western Canada; 18th c music; 19th c music; Lied; Austro-German music

Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

Rank	Code	Discipline	If Other, specify
1	50812	Music, Musicology	
2	51004	Cultural History	
3	51028	Social History	
4			
5			

Family name, Given name
Gramit, David

Funded Research

List up to 8 grants or contracts you have received from SSHRC or other sources. List them in reverse chronological order, based on the year awarded. If you are not the applicant (principal investigator), specify that persons' name.

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	University of Alberta President's Fund for thePerforming Arts	2011	$6,580

Role	Completion status ☐ Complete
Co-applicant	

Project title	Online Resources in Canadian Music History - Joint Application with Mary Ingraham

Applicant's family name	Applicant's given name	Initials
Ingraham	Mary	

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	University of Alberta President's Fund for thePerforming Arts	2007	$2,193

Role	Completion status ☒ Complete
Applicant	

Project title	Musical Life in Early Edmonton

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	University of Alberta - Support for the Advancement of Scholarship	2004	$2,232

Role	Completion status ☒ Complete
Applicant	

Project title	Music in 19th-c German Autobiographies

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	University of Alberta - Support for the Advancement of Scholarship	2001	$5,000

Role	Completion status ☒ Complete
Applicant	

Project title	Geman Musical Life in the Late-18th and Early-Nineteenth Centuries

Applicant's family name	Applicant's given name	Initials

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Family name, Given name

Gramit, David

Funded Research (cont'd)

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
3010325	Social Sciences and Humanities Research Council of Canada	1998	$41,971

Role		Completion status
Applicant		☒ Complete

Project title Musical Practice and Social Relations in German-Speaking Europe, 1770-1848

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	University of Alberta - Support for the Advancement of Scholarship	1996	$5,000

Role		Completion status
Applicant		☒ Complete

Project title Interpretive Frameworks for 18th and 19th c Music: the Volkston and the Social Boundaries of German Music

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)

Role		Completion status
		☐ Complete

Project title

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)

Role		Completion status
		☐ Complete

Project title

Applicant's family name	Applicant's given name	Initials

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1. RESEARCH CONTRIBUTIONS OVER THE LAST SIX YEARS (2005-2011)

Refereed Contributions:
 Book:
[R] Editor, *Beyond "The Art of Finger Dexterity": Reassessing Carl Czerny*, Eastman Studies in Music
  (Rochester, NY: University of Rochester Press, 2008), xiii, 280 pp.

 Book chapters:
[R] "Introduction," in *Beyond "The Art of Finger Dexterity": Reassessing Carl Czerny*, Eastman
  Studies in Music (Rochester, NY: University of Rochester Press, 2008), 1-10.
[R] "The Fall and Rise of 'Considerable Talent': Carl Czerny and the Dynamics of Musical Reputation,"
  in *Beyond "The Art of Finger Dexterity": Reassessing Carl Czerny*, Eastman Studies in Music
  (Rochester, NY: University of Rochester Press, 2008), 229-44.
*[R] "Unremarkable Lives: Autobiographical Narratives, Music, and the Shaping of the Self," in
  Musical Biography: Towards New Paradigms, ed. by Jolanta T. Pekacz (Aldershot: Ashgate,
  2006), 159-78.

 Article in Scholarly Journal:
*[R] "Everyday Extraordinary: Music in the Letters of a German Amateur, 1803-1808," *Nineteenth
  Century Music* 34, no. 2 (Fall 2010): 109–40.

 Other Refereed Contributions:
[R] "'The Real Metropolitan "Stuff"': Cultural Hierarchies, Musical Practices, and the Establishment of
  a Western Colonial City," paper read at the Annual meeting of the Canadian University Music
  Society, Mt. Allison University, Sackville, NB, June 4, 2011. (refereed abstract)
[R] "'The Real Metropolitan "Stuff"': Cultural Hierarchies, Popular Musics, and the Establishment of a
  Colonial City," paper read at the Annual meeting of the International Association for the Study
  of Popular Music, US Chapter, Cincinnati (joint meeting with the Society for American Music),
  March 11, 2011. (refereed abstract)
[R] "Narratives of History, Narratives of Music, and the Possibilities of Canadian Music Histories,"
  paper presented at Interdisciplinary Perspectives on Music in Canada, Regina, June 2, 2010.
  (refereed abstract)
[R] "The Local History of an Insignificant Place? Situating the Early History of Musical Life in
  Edmonton, Alberta," paper read at the annual meeting of the Society for American Music,
  Ottawa, March 19, 2010. (refereed abstract)
[R] "Genre in Practice: Perspectives from the German Middle Class in the 19th Century," paper read at
  the annual meeting of the German Studies Association, St. Paul, MN, October 4, 2008. (refereed
  abstract)

Non-Refereed Contributions:
 Afterword:
"Afterword," in *The Unknown Schubert*, ed. Barbara M. Reul and Lorraine Byrne Bodley (Aldershot
  and Burlington, VT: Ashgate, 2008), 251-54.

 Reviews:
Review of Antje Pieper, *Music and the Making of Middle-Class Culture: A Comparative Study of
  Nineteenth-Century Leipzig and Birmingham* (Pallgrave Macmillan, 2008), *European History
  Quarterly* 40, no. 2 (2010): 363-64.

Review of Vanessa Agnew, *Enlightenment Orpheus: The Power of Music in Other Worlds*, The New Cultural History of Music (Oxford University Press, 2008), *German Quarterly* 83, no. 1 (Winter 2010): 137-38.

Review of volumes 20-26 of the chronological edition of the Hyperion Schubert Edition, *Nineteenth-Century Music Review* 5, no. 2 (2008): 138-43.

Review of Scott Messing, *Schubert in the European Imagination. Volume 2: Fin-de-siècle Vienna* (Rochester: University Press, 2007), *Journal of Musicological Research* 27 (2008): 103-7**.**

Review essay: Michael P. Steinberg, *Listening to Reason: Culture, Subjectivity, and Nineteenth-Century Music* (Princeton University Press, 2004) and Jolanta T. Pekacz, *Music in the Culture of Polish Galicia, 1772–1914,* Rochester Studies in Central Europe (University of Rochester Press, 2002), *Echo*7, no. 1 (2006) (http://www.echo.ucla.edu/volume7-issue1/reviews/gramit.html).

Review of James Garratt, *Palestrina and the German Romantic Imagination* (Cambridge University Press, 2003), *Journal of the American Musicological Society* 58, No. 3 (2005): 761-64.

Invited lectures:

"Sounding the Depths of Canadian Electroacoustic Music: A Response to Sherry Lee," invited response paper, Interdisciplinary Perspectives on Music in Canada, Mt. Allison University, Sackville, NB, June 6, 2011.

"Settling 'the Last West': Reading the Documents of Musical Life in a Colonial City," paper read at symposium in honor of the retirement of Professor Stephen Kelly, Carleton College, Northfield, Minnesota, May 14, 2011.

"Everyday Extraordinary: Living with New Music in Early Nineteenth-Century Germany," paper read at the UBC School of Music Graduate Colloquium Series, April 3, 2009.

"Taste, Repertoire, and Social Distinction: The Letters of Adolph Müller," invited lecture at "Musik – Bürger – Stadt: 200 Jahre Frankfurter Museums-Gesellschaft," Hochschule für Musik und Darstellende Kunst, Frankfurt-am-Main, April 12, 2008.

"Romanticism and Musical Culture: Towards an Alternative View," invited lecture, Peabody Conservatory of Johns Hopkins University, March 7, 2007.

"Cannon Formation, Musical Fields, and the Dynamics of Musical Reputation: The Case of 'a Composer of Considerable Talent,'" invited lecture, Stanford University, February 14, 2005.

"Unremarkable Lives: Autobiographical Narratives and the Cultural History of Music," invited lecture, University of California, Berkeley, February 11, 2005.

Forthcoming Contributions:
In Press:

*"Negotiating the Pathways of Bourgeois Musical Life: A Case Study from the Years 1803 to 1811," forthcoming in *Musik - Bürger - Stadt. Konzertleben und musikalisches Hören im historischen Wandel. Vorträge der interdisziplinären Tagung zum 200jährigen Bestehen der Frankfurter Museums-Gesellschaft* [Music – Citizen – City: Concert Life and Musical Hearing in Historical Transformation. Papers of the Interdisciplary Conference on the 200th Anniversary of the Frankfurt Museums-Gesellschaft], ed. Christian Thorau, Andreas Odenkirchen and Peter Ackermann. Regensburg: ConBrio, forthcoming. 15 typs. pp., 5575 words.

Accepted: NA
Submitted: NA

2. OTHER RESEARCH CONTRIBUTIONS:

Selected General audience presentations:

"Whose is the Gypsy Voice?" pre-concert talk, Edmonton Chamber Music Society Summer Solstice
        Festival, June 24, 2011.

"Music in Early Edmonton," presentation to Alberta Registered Music Teachers Association, Edmonton
        chapter, February 11, 2011.

"Inspired by Nature," pre-concert talk for Edmonton Chamber Music Society Summer Solstice Festival
        Concert, June 22, 2008.

"Local History? Music in Edmonton between the Wars," Faculty of Arts Lunch by the Books Series,
        Stanley Milner Library, Edmonton, February 21, 2008.

Ongoing editorial positions:

Series Editor, Music in Society and Culture, Boydell and Brewer

Member, Editorial Board, *Intersections* (Journal of the Canadian University Music Society), 2008-
        present

Other:

Member, Program Committee, Annual Meeting of the Canadian University Music Society, 2010.

3. MOST SIGNIFICANT CAREER RESEARCH CONTRIBUTIONS:

*[R] "Everyday Extraordinary: Music in the Letters of a German Amateur, 1803-1808," *Nineteenth
        Century Music* 34, no. 2 (Fall 2010): 109–40.
        Explores in detail one individual's uses of music as a means of social interaction, identity
        construction, and aesthetic cultivation and reflection. Traces the process of coming to terms with
        new music in a daily context of aesthetic values, class and gender ideologies, and institutions and
        relationships that structured his life.

[R] Editor, *Beyond* The Art of Finger Dexterity: *Reassessing Carl Czerny*, Eastman Studies in Music
        (Rochester, NY: University of Rochester Press, 2008), xiii, 280 pp.
        Only scholarly volume in English on a major figure in 19th-c music history, crucial as developer
        of piano technique, student of Beethoven and teacher of Liszt. First full study to consider the
        breadth of Czerny's activities.

[R] "The Circulation of the Lied: The Double Life of an Artwork and a Commodity," in *The Cambridge
        Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 301-
        314.
        Overview and critical consideration of the modes of circulation of a major musical genre;
        introduces media studies perspective in historical musicology.

*[R] *Cultivating Music: The Aspirations, Interests, and Limits of German Musical Culture, 1770-1848*
        (Berkeley: University of California Press, 2002), xi, 272 pp.
        Exploration of the development of high-art culture, exploring the cultural and social implications
        of claims to both elite status and universal validity for "classical" music in relation to other
        musics and cultures.

[R] "Schubert and the Biedermeier: The Aesthetics of Johann Mayrhofer's *Heliopolis*," *Music and
        Letters* 74 (1993): 355-82.
        Introduces previously unconsidered documents concerning the literary and aesthetic background
        of Schubert's circle. Awarded the Alfred Einstein Award of the American Musicological
        Society, for outstanding work by a scholar in the early stages of a career.

4. CAREER INTERRUPTIONS AND SPECIAL CIRCUMSTANCES

Special circumstances:
Although I was able to maintain some research and publication activity during my term as Chair of the Department of Music (July 2008-June 2011), the demands of that position, particularly during the spring and summer, have significantly slowed my research productivity during that period. This was exacerbated by a serious medical situation in my immediate family in 2009 and 2010 (now, happily, ameliorated). Now that I am no longer in administration, I will be able to devote myself far more fully to research and, in particular, take the focused time for writing in spring and summer (and during a sabbatical planned for winter 2014) that will allow me to complete the publications planned for this project.

5. CONTRIBUTIONS TO TRAINING

PhD supervision:
>   Deanna Davis, "The Gender Politics of the Letter: Epistolary Music Pedagogy in Early Nineteenth-Century Germany." PhD 2011.
>   Jennifer Caines, "In Consort: Women Musicians at the Court of Queen Victoria." PhD 2007.
>   Kailan Rubinoff, "The Early Music Movement in the Netherlands: History, Pedagogy and Ethnography." PhD 2006.

DMus (supervision of written thesis component):
>   Riana Vermaak, "The Goethe Settings of Nicolai Medtner," DMus 2007.

MA thesis supervision:
>   Nicholas Steinwand, "Music on the Periphery: Concert Programs and the Edmonton Symphony Orchestra, 1920-1933," MA 2008.
>   Shelina Brown, "Aura-ting the Nation: The Past as Paradox in Japanese Enka Song." MA, Comparative Literature, 2007 (co-supervised with Jonathan Hart).
>   Kimberly White, "Explorations of Desire, Excess, and Containment in Schubert's Songs." MA 2005.

MA (course-based; supervision of capping project presentation):
>   Iain Gillis, critical study of elegy in Eisler's *Hollywood Liederbuch*. MA 2010.

Student involvement in research:
Throughout my academic career, I have integrated students as fully as possible into my ongoing research. Kimberly White's MA thesis, listed above, for instance, grew from a seminar on Schubert's songs that I taught while I was preparing my 2003 *19th-Century Music* article on orientalism in Schubert's songs, a topic I introduced during that seminar, in which she participated as an undergraduate. Student assistants also gained experience in bibliographic research and database development for the research that led to my 2002 book, and three graduate students, two from the University of Alberta and one from the Eastman School of Music, contributed chapters to my 2008 edited collection on Czerny. The local nature of my Edmonton research makes it particularly well suited to substantive integration of students. My initial course in the area in 2006 resulted not in the topic that developed into the master's thesis listed above (Steinwand), but also in a student's article on early choral music in Edmonton (Denis 2006 in my bibliography). I have supervised two research-based tutorials on Edmonton research by another graduate student, and I am collaborating with the assistant who gathered data on musicians from Edmonton city directories for a possible co-authored article.