

**"CANADA" SONG &
THE CANADIAN PAVILION:
Memory in Music on Architecture**

LINDA ZHANG

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Professor A. Adams
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A world's fair can be seen as a platform upon which each country is given the opportunity to represent itself through a national pavilion, as such the host country traditionally attempts to showcase itself as a leading country by creating the fair's most iconic pavilion. The Crystal Palace from the 1851 World's Fair in London, the Eiffel Tower from the 1889 Exposition Universelle in Paris and the Atomium from the 1958 World's Fair in Brussels are just a few icons which come to mind. Canada is no exception. In 1967, during its centennial year, Canada hosted the World's Fair in Montreal and was given the opportunity to showcase itself to the world through the Canadian Pavilion. Not only was the Canadian Pavilion the largest at Expo 67, claiming 11.5 acres on Ile Notre Dame, but it was also allegedly the most expensive to construct, costing 21 million dollars.¹ To give a sense of the enormous scale, three out of the 125 exhibits at the pavilion alone could accommodate 2700 people, specifically the Growth of Canada exhibit at 1000 people, the arts centre theatre at 500 people, and the exterior amphitheatre at 1200 people (Fig. 1.).² Yet even with its colossal scale, lavish performances and endless exhibitions, none of the Expo 67 participants interviewed for this study had any significant recollections of the Canada Pavilion, if any at all. The general opinion of Canadians on the Canadian Pavilion is exemplified by the Dixon Slide Collection where the pavilion is repeatedly shown as trivial through its placement in the background of the image (Fig. 2.).³

¹ *Expo 67 Montreal Canada. The Memorial Album of the First Category Universal and International Exhibition Held in Montreal from the Twenty-Seventh of April to the Twenty-Ninth of October, Nineteen Hundred and Sixty-Seven.* Toronto: T. Nelson, 1968. Print.

² *Expo 67 - Official Guide.* Toronto: Maclean-Hunter Publishing Company Limited, 1967, 89.

³ Blackader-Lautermann Library of Art and Architecture, McGill University. "Slide Search". 2006. Ed. Berger, Marilyn. March 17 2010. <<http://digital.library.mcgill.ca/expo-67/search/slideSearch.php>>.



Fig. 1.

Photograph showing the enormous scale of the Canadian Pavilion.

Source: *Expo 67 Montreal Canada. The Memorial Album of the First Category Universal and International Exhibition Held in Montreal from the Twenty-Seventh of April to the Twenty-Ninth of October, Nineteen Hundred and Sixty-Seven.* Toronto: T. Nelson, 1968. Print.



Fig. 2.

Photograph showing the general attitude towards the Canadian Pavilion. Not only is there a tree directly in front of the Canadian Pavilion, the corner of the pavilion is cut off. From the photograph it is evident that Meredith Dixon could have easily moved over a few steps to capture the entire pavilion without the tree, however, this was not the case.

Source: Blackader-Lautermann Library of Art and Architecture McGill University. "Slide Search". 2006. Ed. Berger, Marilyn. March 17 2010. <<http://digital.library.mcgill.ca/expo-67/search/slideSearch.php>>.

Although Canada was unable to create an iconic symbol for Expo 67 through the Canadian Pavilion, it did create one through another medium, song. Specifically, the official and unofficial Expo 67 theme songs. This paper will discuss only one of the three Expo Songs, “Canada” by Bobby Gimby due to its overwhelming popularity as well as the particularity of the other two songs, “Hey Friend, Say Friend/Un Jour, Un Jour” composed by Stephane Venne and sung by Donald Lautrec, and “La Ronde” by Marc Gelinas, to the province of Quebec. Regardless, the simple phrase “Expo Song” was enough to bring back instant memories of the songs and Expo itself as interviewees began to sing with laughter and excitement. For a generation of Canadians, the youth at Expo 67, Expo is remembered and represented by this song. Here, the selective powers of media and culture as well as the potential emotional impact in music and architecture allowed a mere combination of notes and words eclipse the memory of a gargantuan 21 million dollar pavilion.

Although the relationship between elements of a specific song and the resulting degree to which it can be remembered is not currently understood, several experiments and studies in a diverse range of fields have consistently identified three elements which play a key role in the memory of a song: the familiarity of the overall song, the exposure and repetition of the song, and the individuals’ emotional associations with the song. According to musical theorist and composer Paul Barsom, the recollection of a song is dependent on the listener's familiarity with the song's musical style as well as its cultural appropriateness.⁴ Psychologist Daniel Levitin explains this neurologically showing that in order for music to be memorable, it must be

⁴ Anuta, Joe. "Probing Question: What Makes a Song Cathcy." (2006). March 19 2010 <<http://www.physorg.com/news69003006.html>>.

comprehensible since our memory of music is bounded by our own musical grammar.⁵ This is similar to our linguistic grammar where a brilliant speech given in German to an English speaker would remain an isolated series of meaningless sounds, while for a German speaker, who has the capacity to understand the same series of sounds as an eloquent arrangement of meanings, the speech is extremely rewarding and memorable. In addition, the foundation of our musical knowledge, according to Levitin, is based on the music we have previously heard. Each time we hear a song our neural structure is learning and modifying itself, creating a foundation for our understanding of music.⁶ Thus, we are more likely to remember songs which use the same musical grammar we have previously heard, explaining why culturally appropriate and familiar music tends to be more easily remembered.

Secondly, exposure to a song and repetition within a song also increases memory of the song. As Barsom put it "You could hear a song 25 times a day. If it has a short refrain that everyone can remember, it will stick, even if it's terrible."⁷ In Richard Yalch's studies of Music as a Mnemonic Device in Communicating Advertising Slogans, exposure was also identified as a factor contributing to memory increase.⁸ Furthermore, the repetition of a refrain within a song can enhance the overall memory of the song, since the repetition induces a strong memory of the refrain while the refrain itself sparks the recollection of the remainder of the song.⁹ Still, it is important to remember the interconnection between preference and exposure. While exposure can occur regardless of the song's popularity, it can also result from a collective preference for a

⁵ Levitin, Daniel J. This Is Your Brain on Music. New York: Penguin Group (USA) Inc., 2006, 228.

⁶ Levitin, Daniel J. This Is Your Brain on Music. New York: Penguin Group (USA) Inc., 2006, 106.

⁷ Anuta, Joe. "Probing Question: What Makes a Song Catchy." (2006). March 19 2010
<<http://www.physorg.com/news69003006.html>>.

⁸ Yalch, Richard F. "Memory in a Jingle Jungle: Music as a Mnemonic Device in Communicating Advertising Slogans." Journal of Applied Psychology 76.2 (1991): 268 – 75, 269

⁹ Cady, Elizabeth T., Richard Jackson Harris, and J. Bret Knappenberger. "Using Music to Cue Autobiographical Memories of Different Lifetime Periods." Psychology of Music 36.157 (2008): 157-77, 159.

particular song. Furthermore, preference is dependent on familiarity as we are more likely to enjoy songs within our own musical knowledge. Even by the age of two, children show a preference for music of their own culture.¹⁰ Preference itself can also be altered by the socio-political associations of the song, as its popularity is often affected by who they are presented by and what the song and artist stand for.¹¹ Thus the exposure of a song is controlled by two main factors, media and collective preference, however, both of these factors are dependent on a complex web influences including media censorship, culture, familiarity and socio-political implications.

Lastly, the development of an emotional association to music also cultivates memory. Cognitive and human factors psychologist Elizabeth Cady studied the effect of music on autobiographical memory and found that if an emotional association to music existed, either due to the song itself or personal events, autobiographical recollection was strengthened.¹² Levitin explains this phenomenon as the result of amygdale and neurotransmitters in our brains, which flag emotional memories as important. Hence, when a song can evoke an emotional association through its lyrics or indirectly through an event, the memory of the song is intensified.

The key factors affecting the "memorability" of a song can be deduced to our familiarity with the musical language which is affected by cultural influences, the exposure of the song which is affected by the influence of media and cultural preference, as well as the emotion associations the song can make. The culmination of these three factors can result in the creation of an extraordinarily memorable song, as epitomized by Bobby Gimby's "Canada". "I've never seen anything like it during my 20 years in the Canadian music publishing business," exclaimed

¹⁰ Levitin, Daniel J. *This Is Your Brain on Music*. New York: Penguin Group (USA) Inc., 2006, 224.

¹¹ Levitin, Daniel. E-mail interview. 21 March 2010.

¹² Cady, Elizabeth T., Richard Jackson Harris, and J. Bret Knappenberger. "Using Music to Cue Autobiographical Memories of Different Lifetime Periods." *Psychology of Music* 36.157 (2008): 157-77, 160.

Thompson president John Bird. The song was an all time record-breaker. Planned for release on rpm discs, Quality Records prepared 45 000 discs, and sold out within 30 days receiving over 75 000 orders. Even the 10 000 copies of sheet music sold out within 5 days of release.¹³ Gimby's "Canada" certainly struck a chord with English speaking Canadian youth. According to Al Scott, "nobody at the agency ever dreamed they'd take off the way they did."¹⁴

However, when analysing the song in terms of familiarity, exposure and emotion, it is of no surprise that the song became so popular and memorable. According to Gimby, his inspiration for the song came from his idealistic dream of uniting French and English children from across the country through song, all the while allowing them to sing in their own languages.¹⁵ Gimby, who had a traditional Canadian upbringing in Saskatchewan, reveals that he often searched for inspiration from Bartlett's Familiar Quotations and Thornton W. Burgess' children stories, both of which are grounded within Western English speaking culture and the second within the culture of children, creating a song in a language familiar to Canadian children.¹⁶ Such familiar phrases to Canadian children as "Three cheers Hip, Hip, Hooray!" and "Merrily we roll along" make their appearance in the song. Furthermore, Gimby not only includes lyrics from the nursery melody "Frere Jacques" he also integrates a variation of its original melody in to his song "Canada", thereby using a musical grammar both lyrically and tonally familiar to Canadian children.

In terms of exposure, the song was extremely prominent in the media. "You could hear it everywhere you went," recalled Juliette Ewing, who was eleven at the time and even recalls

¹³ Rasky, Frank. "All Together Now - Everybody Sing - Ca-Na-Da." The Canadian June 10 1967.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

hearing the song play in elevators and at the convenience store.¹⁷ According to the ad agency, a 60 second film clip of the song played on every Canadian television station for 26 weeks.¹⁸ This initial exposure and familiarity resulted in the overwhelming popularity of the song. Richard Hucal, who was 20 in Montreal at the time, describes the sweeping popularity of the song: “In any setting, on Crescent Street, on Mountain Street, anywhere, if you were just sitting with a group of people and one person started singing it [“Canada”] the whole establishment would break into song. This spontaneously breaking into song with 100 people you have never met before continued all summer long - it was a very happy time.”¹⁹ Not only did the popularity of the song result in increased airtime, but it also led to the integration of the song into school curriculums. Reporter Frank Rasky, even described Gimby's “Canada” an anthem in Canadian schools in 1967.²⁰ This statement is further supported by the memory of every interviewee who attended Canadian English speaking elementary schools who still recall singing the song both in classroom settings and in leisure. Furthermore, the song also included a repeating, catchy and familiar refrain:

“CA-NA-DA
 (One little two little three Canadians)
 We love thee
 (Now we are twenty million)
 CA-NA-DA
 (Four little five little six little Provinces)
 Proud and free
 (Now we are ten and the Territories sea to sea)”²¹

The repetition within the song, the popularity of the song itself and its government supported airtime in the media all significantly increased its exposure, ensuring its memory.

¹⁷ Juliette Ewing. Personal Interview. 14 March 2010.

¹⁸ Rasky, Frank. "All Together Now - Everybody Sing - Ca-Na-Da." The Canadian June 10 1967.

¹⁹ Hucal, Richard. Telephone interview. 14 March 2010.

²⁰ Rasky, Frank. "All Together Now - Everybody Sing - Ca-Na-Da." The Canadian June 10 1967.

²¹ Gimby, Bobby. “Canada Song.” Quality Records Limited, 1967.

Lastly, the purpose of the song, to celebrate Canada's centennial anniversary, is heavily loaded with emotional associations. Being the centennial song, it was naturally linked to national pride and was only further reinforced by Gimby's selection of lyrics which explicitly state a love and pride for Canada. Kim Gibson, recalls the emotional atmosphere of Gimby's "Canada" at the time: "it was a kind of joyous out pouring of a country celebrating all together." When reflecting on the song, all interviewees could not help but break into smile showing the strong emotional associations made to the song thereby "flagging" the song in their memory.

But if the memory of a song is a result of the interplay of media, culture and emotion, then the memory of a song also shares its origins with the memory of architecture. Architecture is also affected by familiarity, exposure and emotion; architecture has as language which the viewer must understand for buildings to have meaning and make an impact on the viewer, the media often determines the collective opinion about specific buildings, and there is a tremendous potential for a building incite emotion in its viewer. Through an investigation of these factors in the memories of the Canadian youth at Expo 67, the story of how the Expo song overshadowed the Canadian Pavilion begins to unravel.

While Expo 67's Canadian Pavilion was unable to embed itself in the memories of Canadians, the American Pavilion, Buckminster Fuller's geodesic dome, was successful in this aspect. It was the only pavilion that all of the interviewees remembered and John Gibson, 12 at the time of Expo, even claimed that "the geodesic dome was definitely the image everyone had of Expo before going there".²² Today, it is the architectural icon associated with Expo 67 and the only pavilion which comes close to paralleling the memory of Gimby's song in terms of familiarity, exposure and emotional impact. By comparing the Gimby like implementation of

²² Gibson, John. Telephone interview. 7 March 2010.

these factors in the American Pavilion and their second-rate use in the Canadian Pavilion we can begin to understand why the Canadian Pavilion has fallen into oblivion and thereby what caused the Canadian Pavilion to be overshadowed by the "Canada" song.

Although the lattice structure of the geodesic dome may have been foreign to many viewers, the overall form, a sphere, was certainly a familiar architectural grammar for children. For instance, interviewee Richard Hucal referred to it as a "gigantic golf ball", revealing the development of a formal grammar for the spherical structures from aspects of everyday Canadian life.²³ Even the Official Guide for Expo 67 used formal analogies to aspects of everyday life to describe the pavilion, calling the geodesic dome a "bubble".²⁴ In contrast, the guide referred to overall form of the Canadian Pavilion as an "inverted pyramid".²⁵ Although some interviewees recalled studying the pyramid shape in school in terms of geometry, it is not a form that would have been familiar in a child's architectural grammar. Interviewees recall playing with spherical shapes as a child, for instance blowing bubbles, playing sports, or playing with marbles, but not one recalled playing with pyramids. To make matters worse, the pyramid at the Canadian Pavilion is inverted, pushing the architectural language further away from that of the Canadian youth. While someone familiar with Ancient Egyptian Pyramids may have found the inversion extremely whimsical in its reverse of the load bearing structure and the structural feet of supporting the entire structure on its apex, the youth simply did not have the capacity to deduce any meaning from it. Thus for them, the architecture of the Canadian Pavilion was meaningless and as a result, easily forgettable.

²³ Hucal, Richard. Telephone interview. 14 March 2010.

²⁴ Expo 67 - Official Guide. Toronto: Maclean-Hunter Publishing Company Limited, 1967, 114.

²⁵ Expo 67 - Official Guide. Toronto: Maclean-Hunter Publishing Company Limited, 1967, 89.

There are also several discrepancies between the exposure of the Canadian and American Pavilions, resulting from the way they were portrayed in the media and their onsite exposure, which resulted in the iconic status of the American Pavilion and lack of status of the Canadian Pavilion. From the Official Guide and a video clip tour of Expo 67 with Gimby and his youth choir singing "Canada", a conscious effort to increase the sheer quantity of exposure for the Canada Pavilion is evident. The Official Guide book dedicates two full pages to the Canadian Pavilion while other pavilions received a maximum of one page, which is what was allocated to the American Pavilion (Fig.3).²⁶ Similarly, the 2 minute 29 second video allocates 27 seconds to the Canadian Pavilion while giving at most 15 seconds to other pavilions by Canada and a maximum of 3 seconds to pavilions of other nations.²⁷ Here the American Pavilion received only 2 seconds.



Fig. 3.

The two page spread for the Canadian Pavilion (left) and the Spread for the one page spread for the American Pavilion (right) in the Official Expo Guide.

Source: *Expo 67 - Official Guide*. Toronto: Maclean-Hunter Publishing Company Limited, 1967. Print.

²⁶ *Expo 67 - Official Guide*. Toronto: Maclean-Hunter Publishing Company Limited, 1967. Print.

²⁷ Canadian Broadcasting Corporation Digital Achieves. *Expo 67: Bobby Gimby's 'Canada'*. Rec May 8, 1967.

However, in both these cases the manner in which the Canadian Pavilion was presented made any attempts to increase exposure through quantity obsolete. In the guidebook, the Canadian Pavilion is not presented with the other national pavilions. Instead, it was presented before the other pavilions, separated by 7 single sided pages making it more difficult to find and reducing any exposure it would have gained from the extra page spread.²⁸ In the video clip, of the 27 seconds that were allocated to the Canadian Pavilion, 24 seconds showed the pavilion in the background and often cut off the pavilion showing only certain segments of it, reducing its exposure since it is not recognizable (1:04 - 1:14, 1:49 - 1:56, 2:20 - 2:27) (Fig.4).²⁹ The pavilion was shown in the foreground for 3 seconds, only one second more than the American Pavilion (Fig.5).³⁰ Furthermore, while the close up of the Canadian Pavilion was shown in the middle of the video clip, at 1:56 - 1:59, the American Pavilion was the last pavilion shown in the foreground, at 2:18 - 2:20, increasing its exposure beyond that of the Canadian Pavilion.³¹



Fig. 4.

Stills from the video clip of Gimby's Expo 67 tour showing the repeated use of the Canadian Pavilion in the background of the video.

Source: Canadian Broadcasting Corporation Digital Achieves. *Expo 67: Bobby Gimby's 'Canada'*. Rec May 8, 1967.

²⁸ *Expo 67 - Official Guide*. Toronto: Maclean-Hunter Publishing Company Limited, 1967. Print.

²⁹ Canadian Broadcasting Corporation Digital Achieves. *Expo 67: Bobby Gimby's 'Canada'*. Rec May 8, 1967.

³⁰ Ibid.

³¹ Ibid.



Fig. 5.

Stills from the video clip of Gimby's Expo 67 tour showing all of the pavilions (top left: Canada, top right: Venezuela, bottom left: USSR, bottom right: America) that were shown in the foreground in the video.

Source: Canadian Broadcasting Corporation Digital Achieves. *Expo 67: Bobby Gimby's 'Canada'*. Rec May 8, 1967.

Even on the site of Expo 67 itself, the American Pavilion had a far greater exposure than the Canadian Pavilion. Although the American Pavilion is not a great deal taller than the Canadian Pavilion, from an aerial photo of the site the American Pavilion dominates the skyline (Fig. 6.). Several interviewees even mentioned using the American Pavilion as an orienting landmark in order to find their way around Expo, which would require at least a moderate amount of exposure.³² However, as an orienting device the pavilion gained a tremendous amount of additional exposure. Expo 67 maps reveal that the siting of the pavilion played a large

³² Gibson, John. Telephone interview. 7 March 2010.
 Hucal, Richard. Telephone interview. 14 March 2010.
 Hagan, Shelly. E-mail interview. 1 March 2010.

role in determining whether or not it would become an orienting device. The American Pavilion is placed in the middle of the Expo site, where it can easily be seen from all over, whereas the Canadian Pavilion was placed at the extremity of Ile Notre-Dame, reducing its overall visibility (Fig.7.). While its reduction in overall exposure diminishes its likelihood as an orienting landmark, the determining factor still remains its location at the extremity of the Expo 67 site. At the periphery, the Canadian Pavilion was always found in the same direction relative to the viewer, reducing its relevance as a way finding device. Thus, its location already annihilated any chances for it to become an orienting landmark, making its attempt at increased exposure through sheer size obsolete.



Fig. 6.

Aerial view of Expo 67.

Source: <http://upload.wikimedia.org/wikipedia/en/a/a9/Aerial_view_of_whole_Expo_67_site_e000990829.jpg> [27 March 2010]



Fig. 7.

3D map of Expo 67 showing the location of the Canadian Pavilion in red and the American Pavilion in yellow.

Source: Lenhart, Gary. "Expo 67, Montreal, Canada 1967 Map". Alamed, California, 2010. October 8 2010. <http://www.alamedainfo.com/Expo_67_Montreal_2.htm>.

Additionally, the emotional association of the Canadian Pavilion, a large factor in establishing memory, was also inadequate. While the Canadian Pavilion, like Gimby's "Canada" song, had inherent emotional connotations of pride and nationalism, its foreign architectural language did the opposite of Gimby's song. Rather than reinforcing the intrinsic emotional qualities of the song, the foreign grammar of the Canadian Pavilion sterilized any existing emotional associations. It would be the equivalent of Gimby writing Canada's centennial song in Chinese. No matter what it was trying to express, how catchy the tune and what emotional connotations exist intrinsically in the purpose of the song, the language used was simply too foreign to facilitate any emotional associations. Thus due to the its lack of familiarity in architectural grammar, failed misguided attempts at increasing exposure and lack of emotional association, the Canadian pavilion stood no chance in being remembered.

Through the comparison of the Canadian Pavilion and Bobby Gimby's "Canada" song the relationship between memory, the selective powers of media, the distinctive nature of culture, and the potential to induce emotion can begin to be understood through familiarity, exposure, and emotion. The successful implementation of these effects in Gimby's centennial song not only created a memorable Canadian icon for Expo 67 but a unifying experience amongst an entire generation of Canadians. In comparison, the application of the devices in the Canadian Pavilion led to its rapid decay, both physically and in memory. However, from the pavilion's failure to induce memory we can derive that these factors contributing to memory, observed in musical studies, have much broader applications and a particular resonance with architecture. Though seemingly different, architecture and music are absolutely akin. They are both composed of languages, highly sensitive to cultural variations, extremely influenced by media and hold an enormous potential to induce emotion. There are also numerous additional parallels between the two forms of art, for instance rhythm, harmony, spatiality, and proportionality, however, their true similarity lies in their spirituality and ability to withstand time, a rarity amongst other art forms. In our modern society under constant consumption, the appearance of timeless architecture whose spirit does not decay with time is utterly rare. Music, however, seems to have managed to perforate through society's growing demand for bigger, better, more, and larger. In our pursuit of an architecture that withstands the test of time, we must not overlook the valuable lessons on memory which music sings to us.

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Lyrics to "Canada" by Bobby Gimby

English Version:

(English verse):

CA-NA-DA
 (One little two little three Canadians)
 We love thee
 (Now we are twenty million)
 CA-NA-DA
 (Four little five little six little Provinces)
 Proud and free
 (Now we are ten and the Territories sea to sea)

(Chorus):

North south east west
 There'll be happy times,
 Church Bells will ring, ring, ring
 It's the hundredth anniversary of
 Confederation
 Ev'rybody sing together!

(French verse):

CA-NA-DA
 (Un petit, deux petits, trois Canadiens)
 Notre pays
 (Maintenant, nous sommes vingt million)
 CA-NA-DA
 (Quatre petites, cinq petites, six petites provinces)
 Longue vie
 (Et nous sommes dix plus les Territoires; Longue vie)

(Second Chorus):

Rah! Vive le Canada!
 Three cheers Hip, Hip, Hooray!
 Le centenaire,
 That's the order of the day
 Frère Jacques Frère Jacques
 Merilly we roll along
 Together all the way

(Repeat second chorus)

French Version:**(French verse):**

CA-NA-DA
 (Un petit, deux petits, trois Canadiens)
 Notre pays
 (Maintenant, nous sommes vingt million)
 CA-NA-DA
 (Quatre petites, cinq petites, six petites provinces)
 Longue vie
 (Et nous sommes dix plus les Territoires; Longue vie)

(Chorus):

Nord, sud, est, ouest
 Ding, dong, ding
 Allons Canadiens, très unis,
 Le centenaire de la
 Confédération
 Les enfants du pays, ensemble!

(English verse):

CA-NA-DA
 (One little two little three Canadians)
 We love thee
 (Now we are twenty million)
 CA-NA-DA
 (Four little five little six little Provinces)
 Proud and free
 (Now we are ten and the Territories sea to sea)

(Second Chorus):

Rah! Vive le Canada!
 Three cheers Hip, Hip, Hooray!
 Le centenaire,
 That's the order of the day
 Frère Jacques Frère Jacques
 Merilly we roll along
 Les enfants du pays

(Repeat second chorus)

Summary of Interviews

Interviewee	Expo Attendance	Place of Residence during Expo	Frequency of visit	Age	elementary school enrollment	Vivid memories at expo	Memory of Expo Song	Memory of Canada Pavilion	Memory of other Pavilions
Katerine Ouellette	Yes	Laurentians, QC	One day	9	yes	-metro, hostess gloves, foods, la pitune	-La Ronde (sang it with lyrics)	-not much there, 360 film	-USA: -French -Asian -habitate -La Ronde
Pierre Major	Yes	Ste. Adele, QC	One day	9	yes	-monorail, nationalities, crowds	-expo song written by classmates dad - national anthem at each pavilion	-vague, native stuff	-USA -La Ronde
Monic Rougeau	Yes	Salaberry de Valleyfield, QC	Every week until school started	6	Following expo	-mono rail, phone to call anywhere in the world, washroom had soap in sheets, languages, La Ronda: Gyrotron, La Pitoune	- Un jour quand tu viendra - Donald Lautrec (big Québec star) -La Ronde	-memory of tee-pees	-USA -Thaïlande -Britain -La Ronde
Ann Hucal	Yes	Calgary Alberta	5 days	14	Yes	- France pavilion from the ground level -the flume (pitune)	-Canada song -everybody sang it , -Tijuana Brass	-vaguely, it was modern, has some native art outside	-habitate -USA --France Pavilion -pulp and paper
Richard Hucal	Yes	Montreal , QC,	2 -3 times a week (Friday s always)	20	no	-Bavarian Beer Garden drinking beer on Friday nights -construction of infrastructure	- Tijuana Brass -drinking song in beer garden - Canada spontaneous combustion into song (Montréal pride)	- remote control camera , camera on top, remote inside (pretty sure it was this one)	-USA -Russian -British -habitate
Shelly Hagan	Yes	Stoney Point, NY, USA	One week	11	Yes USA	-exotic cultures -Polynesian Pavilion (boat ride)	No	no	-Polynesian -USA
Laurence Helms	Yes	Ste Adele, QC,	twice	44	No	-shows : costume and dance	-vague memory of the La	no	-German -Russia -China

						-china pavilion	Ronde song, and Un jour Un jour		-USA
John Gibson	Yes	Kingston, ON, Canada	Weekend	12	Yes	-Czech pavilion (line up went onto roof, 2 year old brother almost fell off roof)	- Canada – real jingle - taught in school	Went but doesn't remember	-Czech -USA -Russian
Kim Gibson	No	Toronto, ON, Canada	none	15			-Kim sang the Canada song	-heard of film in the Canada pavilion is	
Juliette Ewing	No	Saskatoon	No	11	Yes		The Canada song was by a guy out of Saskatoon: Sang it in school	- remembers that the Canada pavilion didn't get much media coverage	-USA -man and his world -logo
Prof. Sijpkens	Yes	Montreal, QC, Canada	Multiple	22	No	-no fences all open, -a place to hang out -pride	Un jour un jour hey friend say friend didn't remember the lyrics but remembered the dune		-habitate -USA -Russia -Czech
Mary Soltys	yes	Massachusetts	2 days	31	No	-railway through USA pavilion	No	-it was an inverted pyramid	-USA -Canada
Peter Soltys	yes	Massachusetts	2 days	33	No	-railway through USA pavilion	no	-it was an inverted pyramid -visited it because it was the host country's	-USA -Canada

Summary of video clip of Gimby's tour of Expo 67

00:00 - 00:07 - Expo 67 3d letters
 00:07 - 00:08 - Gimby
 00:09 - 00:16 - Gimby with children in front of French Pavilion
 00:16 - 00:17 - random flag on ship
 00:18 - 00:23 - Gimby and kids walking in front of a monument
 00:23 - 00:24 - Canoe with oversized anchor
 00:25 - 00:29 - kids walking in front of the British Pavilion
 00:29 - 00:32 - kids saying north south east west with unrecognizable background (focused on the children's faces)
 00:32 - 00:37 - Gimby and kids walking in front of the area with all of the flags of all the nations
 00:37 - 00:39 - aerial view of expo with monorail
 00:39 - 00:44 - The Indians of Canada Pavilion
 00:45 - 00:50 - Canadian Mounty Police on Horse with monorail in background
 00:50 - 00:52 - boy eating in audience watching something
 00:52 - 00:53 - boys walking with monorail in background
 00:53 - 1:00 - women walking with pavilion in background
 1:00 - 1:04 - aerial view of circulation area
1:04 - 1:14 - Gimby and kids walking towards the white triangulated canopy of the Canadian pavilion while the monorail passed overhead - kids skipping and cheering while the lyrics say hip hip hoarry
 1:14 - 1:19 - Gimby and kids walking in front of the Quebec Pavilion
 1:19 - 1:20 - Quebec flag of Quebec Pavilion
 1:20 - 1:30 - return to kids in front of Quebec Pavilion
 1:30 - 1:31 - jewellery
 1:31 - 1:35 - trumpet in foreground with monorail passing in background
 1:35 - 1:42 - cable carts passing in front of a pavilion
 1:42 - 1:47 - Ferris Wheel
 1:47 - 1:49 - Another ride
1:49 - 1:51 - Gimby and kids walking in front with Canada Pavilion in the background but part of the pavilion is cut off
1:51 - 1:56 - Canada Pavilion from afar with mono rail in front
1:56 - 1:59 - Close up of Canada Pavilion with monorail
 1:59 - 2:09 - Gimby singing
 2:09 - 2:11 - Women taking photo
 2:11 - 2:14 - Venezuela Pavilion with monorail
 2:14 - 2:18 - Russia Pavilion with monorail
 2:18 - 2:20 - American Pavilion with monorail
2:20 - 2:27 - Gimby and kids walking by the people tree at the Canada Pavilion
 2:27 - 2:29 - Canada Flag