

**“It’s Just What We Do in Washabuck”: Community Music Fostering Cultural Identity in
Rural Communities of Cape Breton**

by

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1. Introduction

1.1 Abstract

This research explores how the rural community of Washabuck, Cape Breton supports the creation of cultural identity through music. The main issue discussed is the barrier central Cape Breton communities face in maintaining Community Music as many of the towns lack easy access to resources, and have declining populations. This research was conducted using interviews and archival analysis. The main results drawn from this research are that community members are making efforts to try and conserve Community Music and cultural identity using foundations such as Treasures of Youth and by creating venues for Community Music to occur. Young musicians need to continue having opportunities to perform, and to have spaces where they feel supported in learning Cape Breton cultural music. This research is significant due to its emphasis on the importance of supporting cultures in rural areas as well as its focus on preserving inclusive, local, community led opportunities that promote Community Music. This research is disseminated through a short film and an accompanying paper.

1.2 Personal Acknowledgements

I would like to thank many people for their roles in the completion of this Honours project. Firstly, I would like to thank my supervisor Alexandrine Boudreault-Fournier and Honours seminar advisor Mélissa Gauthier for supporting my research. I would also like to acknowledge my interview participants, Susan MacLean, Charlotte MacLean, David MacLean, Kyle MacNeil and Vince W. MacLean for their time and insight. I would like to further thank Vince for his contributions to historical work done within Washabuck, paving the way in academia for my thesis to exist. I would also like to acknowledge Wanda MacDougall, Monica MacNeil, and Pauline MacLean partnered with the Highland Village and all others who provided footage from the community to display within my thesis film.

I am sincerely grateful for my friends, fellow honours students and community members in Victoria, BC for supporting me through my degree and my goals this past semester. I am very thankful for the Colaisde na Gàidhlig - Gaelic College and their faculty for fostering my love for Community Music. Lastly, my most heartfelt thanks goes out to the Washabuck community for allowing me to complete this research and to my parents for raising me there for the first four years of my life and for driving me there every summer, creating my second home.

This research is dedicated to all Washabuck residents or friends, past and present who have made an impact on the Community Music in Washabuck. I am forever grateful.

Mòran tang.

1.3 Land Acknowledgement

I would like to acknowledge that the interviews and the footage included in the short film created in partial fulfillment of the requirements for the honours program were taken in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq peoples. The ferry that allows access to the Washabuck community from Whycomomagh to Little Narrows is named after Grand Chief Ben Sylliboy, a respected, wise, humble, caring leader of the Mi'kmaw nation who served his community and promoted his language and culture (Public Works, 2022). Grand Chief Sylliboy demonstrates the important connection that the Mi'Kmaq peoples have to this land as they were the first peoples around Pitupaq otherwise known as the Bras D'Or Lakes and on Unama'ki otherwise known as Cape Breton. This truth must continue to be acknowledged on Cape Breton Island in order for reconciliation to move forwards.

1.4 Researcher Statement

Cape Breton cultural performances have been present in my life since I can remember. Every summer my family would travel seventeen hours in our minivan from Kingston, Ontario to Washabuck, Cape Breton Island to spend time with family and immerse in our culture for the summer. I would attend the Gaelic college as well as community dances, showing off my step dancing moves and singing Gaelic tunes around milling tables. My mother's family are seventh generation immigrants from Scotland who settled in central Cape Breton in the early 1800's. Cape Breton is a unique place in many ways, particularly in regards to its culture. Even though there is access to the island by car on the causeway, before the connection was built in 1954 the communities on Cape Breton were somewhat isolated from the mainland (Council of Nova Scotia Archives, 2026).

Beyond the fact that Washabuck is so intertwined in my family's heritage and cultural history, I have always found that the community is a fascinating place anthropologically. It is a pocket of music, community, and tradition which has been maintained over centuries making it a very relevant subject to explore in the current era of cultural and visual anthropology. Gaelic language, music, dancing, and fiber arts are all elements of Cape Breton Island culture which indicate the diversity of activities on the island and the importance of maintaining this rich cultural community. Music has been within the Washabuck community since its beginnings; one does not come without the other. Growing up in Washabuck has exposed me to fiddle music and the community that comes with it, and I am immensely grateful that I have this community.

1.5 Research Question

My central research question is: What is happening in the current community of Washabuck, Cape Breton to support the creation of cultural identity through music? Sub questions search to understand how present day challenges affect rural Cape Breton and how Community Music helps maintain culture. How are communities positively affected by music and why is it necessary to maintain this element of culture?

2. Research Context

2.1 Rural Communities: Lack of Access to Musical Resources Due to Geography

Washabuck won an award for 'Worst Road on the Atlantic Coast' two years in a row in 2014 and 2015 (Collins, 2015). This is not because the residents of Washabuck do not take pride in their community, it is due to the sheer ruralness of the community that prevents the government from seeing infrastructure issues and providing proper repairs. Something that

separates Washabuck from other more well-known towns in the province such as Sydney or Halifax is its size and distance from large cities. Washabuck is four hours away from Halifax, and an hour and a half away from Sydney, which houses the closest large grocery store and mall. Therefore, the community is separated from larger more urban communities by the geography of the island, with only a few smaller communities within a twenty-minute drive.

Although there has been no formal research done so far on how this ruralness has impacted the lives of Washabuck residents, there has been some research done about general issues rural towns face relating to the lack of musical resources such as instruments and teachers as well as larger community-building events accessible. Gibson and Gordon (2018) researched rural resilience and cultural resourcefulness needed to maintain community in isolated towns in Australia. Their findings showed that there is more resilience needed to be able to access resources and activities that might be available in larger cities. They also found that greater resilience was needed among rural residents to find ways to participate in curated social activities particularly in isolated areas (Gibson & Gordon, 2018), which directly relates to the Washabuck community. Population shifts, smaller economies and long travel distances all impact the ability of rural Cape Breton community members to participate in larger Community Music events and initiatives. The specific struggles associated with isolation and the increased difficulty for cultural revitalization within rural towns on Cape Breton Island is a gap found within existing research. My thesis contributes to the web of knowledge that is already known about the impact of location on fiddle music and maintaining small town traditions as generations shift within rural communities.

2.2 The Washabuck Community: “Big Fish in a Small Pond”

Washabuck is a cherished village which has a year-round population of less than fifty people and is located on the Washabuck Peninsula between Little Narrows and Grand Narrows. It is the home of my grandparents and their childhood friends as well as close and extended family over generations. The community is very tight knit and participates in activities as a unit such as attending church services, community hall dinners, square dances and jam sessions. Likely since Washabuck has historically been composed mostly of farmers, fishermen, trades workers and musicians, there has been very little academic writing specifically focusing on Washabuck. Some literature such as John G. Gibson’s “In Old and New World Highland Bagpiping” mention Washabuck in their pages through the legacy of the landscape or residents such as the “MacLean Pipers (193)” (2002), although there is one local historian’s work that truly paved the way for this thesis to exist. “These were my people: Washabuck an Anecdotal History” (2014) and “Washabuck 1817-2017” (2017) are both written by Vince W. MacLean, a local resident who has dedicated his life to preserve and document the history of the Washabuck community. Vince graciously agreed to be interviewed as a portion of the short film aspect of my thesis.

Vince “Washabuck”’s second publishing “Washabuck 1817-2017” is an extensive outline of the genealogy linked all the way back to the immigrants who settled on the Washabuck Peninsula two-hundred years ago. Additionally, there are many photos and stories which give life to the pages, highlighting the culture and community within Washabuck and the people who used to and still live in the community (MacLean, 2017). MacLean’s other publishing “These were my people: Washabuck and Anecdotal History” was continuously used as background knowledge for this thesis. The book describes many aspects of Washabuck that make up the

community with sections such as: Politics, The Gaels, Education, Religion and Melodic Memories (2017). Vince Washabuck gives a very good general overview of the many different elements of living the Washabuck life, while also documenting important sentimental community records such as military service of community members and early landowners.

The gap that lies within this literature for further exploration is the current management and continuation of music within the community and its place in maintaining cultural identity. The “Melodic Memories” chapter in Vince’s 2017 book outlines some of the key musicians in the area and also explains the history and context of Gaelic music in the area such as milling frolics, square dancing and fiddling, but it does not document current efforts of cultural music and language preservation in Cape Breton and Washabuck as it was released in 2017 (MacLean). My thesis goes into more detail covering current context and management efforts. It provides a platform for knowledge about Washabuck music, cultural identity and community spirit to be shared widely.

2.3 Gaelic Tradition: Generations of Connection

Every summer that I was in Washabuck I spent one or two weeks at the Gaelic College. The Colaisde na Gàidhlig - Gaelic College is located in Englishtown, Nova Scotia and offers “year-round programming in the culture, music, language, crafts, customs, and traditions of the immigrants from the Highlands of Scotland” (The Gaelic College, 2026). I took lessons in Gaelic singing as well as piano accompaniment, weaving and step dancing, all cherished elements of Gaelic tradition. These lessons have allowed me to participate musically in Gaelic traditional gatherings and learn about historical practices that were used by my ancestors.

Gaelic tradition has a large presence within general Cape Breton society and is very impactful on the lives of every resident in Washabuck. Vince W. MacLean explains that “The Gaels immigrated over from Scotland, more specifically the Isle of Barra, North/South Uist, Lewis and Harris, bringing their music with them”. With this large movement of Gaelic immigrants moving to Cape Breton, traditional Scottish fiddle music and the Gaelic language were common in the area. There has been some academic research conducted about Gaelic traditional songs in the area and how “Scottish Gaels music attitudes change when comparing Puir-t-a-beul’s (songs to dance to) with eight-line Gaelic songs (hymns and ballads)...” (Sparling, 2003). Sparling’s (2003) paper focuses on the opinions of the public surrounding these categories of songs and their usages in different social contexts. There has also been research done about the importance of music to language and culture revitalization within the Gaelic language (Dembling, 2010).

The fiddle and the bagpipes, both historically present in the Washabuck community, are known to have been influenced by the “rhythm and articulation” of the Gaelic language, linking the two technically and culturally (Dembling, 2010). There is still more to discover on the current importance of these traditions to the Gaelic identities of the residents in Washabuck, Nova Scotia and what role this plays in the lives of people with Gaelic heritage who currently live on the peninsula. During this thesis Gaelic music and Fiddle music are analyzed in order to build off the previous research conducted about cultural revitalization and Gaelic traditions.

3. Methodology

3.1 Anthropological Lenses: Visual/Cultural Anthropology and Auto-Ethnography

My research is mainly focused on community-based knowledge that has been analyzed through visual and cultural anthropological lenses. A visual anthropological approach was used through the creation of a short film and focuses on “representing cultures through their own terms” and disseminating the results through visual means (Collier, J., Collier, M., 1987). A cultural anthropological lens or approach is also used throughout the paper and short film focusing on “emphasizing the thoughts, feelings, beliefs, behaviors, and products of human society - that is Culture” (Tubelle de Gonzales, 2024). This framework focuses mainly on important elements of individual communities that play a part in the ways that the residents interact with each other and the world. My interests lie in the intersection between cultural identity and music within communities.

Additionally, as a part of this research, the interviews and secondary research are analyzed through auto-ethnography and the role Community Music plays on my own rural community, and its impact on local identity. Auto-ethnography is an important methodology within research in which the researcher “seeks to describe and systematically analyze personal experience in order to understand cultural experience” (Ellis, C., Adams, T. E., & Bochner, A. P., 2011). Washabuck is my own community and its residents are related to me by blood or through culture, therefore auto-ethnography guides my analysis. I acknowledge that my personal connection to the community may impact the analysis of the data, but that in turn it demonstrates the impact of Community Music from an internal perspective.

3.2 Primary and Secondary Research: Interviews and Archives

The primary research done within this research are interviews of five members of the Washabuck community. I interviewed five people who live in the community or have family ties to Washabuck: Susan MacLean, David MacLean, Kyle MacNeil, Vince MacLean and Charlotte MacLean, and their perspectives explore further personal connection to the community. These interviews allow the residents of the town to share their own experiences and stories that connect to music and maintain tradition. I chose to do mostly in-person interviews to connect with the participants in my research and to follow local traditions of visiting and chatting over tea in person. I wanted to try and bring some sense of spontaneity to my research while still following proper university research ethics by having guiding questions for interviews, while letting the residents lead the interview. This reflects the community feel of Washabuck and how everyone connects with one another. I received permission from the Human Research Ethics Board of the University of Victoria to conduct these interviews and all participants signed a consent form to participate in the research. These interviews amassed the majority of the content I analyzed to come to my conclusion for my thesis.

The rest of my research was done through secondary media with access to books, archives, websites and archival footage/photos. The main two books used within this research are the two historical accounts written by one of my interview participants Vince “Washabuck” MacLean. I have also sourced some information from the digital archives of the Highland Village, a cultural museum located in Iona, Nova Scotia which has many videos and recordings of Washabuck residents. In addition to the Highland village, the archive of the Beaton Institute, a digital archival system based out of Cape Breton University has also been of use for finding resources related to the history of Washabuck music. The data that I analyzed through these

archives enabled me to learn about the history of the community and put this paper into the context of existing academic material.

The academic sources used within this thesis were sourced using Google Scholar and the University of Victoria's online Anthropology library databases. Some central articles included within my analysis were Dembling's 2010 study which speaks about music revitalization in Cape Breton, and Gibson's 2002 study which outlines some of the significant pipers in Washabuck. Possibly the most important research data previously collected and which informed this thesis were archival recordings, photos, and video footage. Archival footage is defined as secondary research that "document[s] customs, traditions, and ways of life" (Museums+Heritage, 2023). These are an important source of information for this thesis because the recordings, videos and photos show the history and energy of the community within Washabuck. Any recordings that are used in the final dissemination of the project were included in the background of the short film and were sourced from personal recordings or were videos, recordings and photos already accessible in the public domain. One of these videos is the CBC 1978 airing of the "Washabuck MacKenzie Family" on Ryan's Fancy, which was posted to Facebook during the Covid-19 pandemic by Susan MacLean, outlining the musical talents of the Mackenzie family and the support they had in the community.

3.3 Film as Methodology: Sharing Stories through Alternative Academic Dissemination

Using a non-traditional way of producing a final project for my honours thesis has always been the intention for this project. Washabuck is a very connected community, and everything that occurs there has so much life and personality. I felt as though a paper wouldn't display the

community adequately, leaving an alternate method as the best option. There are many people in Washabuck who prioritize the idea of raw, unplanned gatherings to share music.

The intent within the format of the film is to make the audience feel as though they are at a house in Washabuck sitting down for a tea and flipping through a photo book while a local is sharing stories about their ancestors. It has a personal aspect to it, interacting with the audience multiple times during the interview portions, while also integrating anthropological elements such as analysis and introduction of key concepts. Through my research I aim to try and address the “sense of now, and the liveness and richness of real time” (Morton, 2010) rather than focussing too much on the results or the final project before completion. The gap within film methodology that I am trying to fill is the usage of film in a way that showcases the subjectivities, music aesthetics and how community and culture building takes place through performance.

There has been plenty of research done with short films being used as a dissemination method. Djuna Nagasaki was a University of Victoria graduate recently and there are many similarities between our community-based research. Nagasaki (2024) gives an example of alternative film dissemination methods in a final thesis and is titled "Am I Japanese? Am I Nikkei?" An exploration of the identities of Yonsei and Gosei Japanese Canadians". Film as an element of methodology is used in this context as an autoethnography, mapping out Nagasaki's (2024) journey of identity and connecting with her family history, with both this thesis and hers building a sense of community through a multimodal approach (2024).

4. Analysis

4.1 Community Music: Spontaneous Cultural Expression

Music is a topic that is so widely researched that the gaps are within very specific realms of knowledge. A term that has shaped this research is Community Music, which I feel is a much more accurate category to place my research within, rather than the broad topic of music itself. Community Music is a term which I feel directly relates to the experience within the Washabuck Community. The term “Community Music” is more than just music within a community, it indicates a music that explores the experience of playing socially or for enjoyment, without pay or exposure incentives (Heard & Bartleet, 2025). This usually involves creating inclusive, local, community led opportunities for performance and engagement with music (Heard, Bartleet, 2025) and it is something within the Washabuck Community that makes it so unique as a case study. Throughout my research I found Community Music initiatives to focus on that related to Washabuck and investigated how they help maintain the culture and music development despite the possible struggles of being a rural community. This fills a gap within existing research.

Research within the field of Community Music is usually done using a case study of a specific culture, such as Morton’s (2010) case study on the community surrounding Irish traditional music settings. Morton explores the social practice of “jam sessions” and how it impacts music within the community of Galway, Ireland, where there is a thriving and bright music scene (Morton, 2010). This context is similar to the bright community and music scene found in Washabuck. A second case study is explored by Gibson and Gordon (2018) through discovering how Community Music sustains cultural vitality in rural Australia. They discovered that associations promoting Community Music were useful in supporting cultural resourcefulness. Challenges of extended travel time and lack of urban resources faced by people

living in isolated places cause social relations to deepen due to shared struggle, perhaps explaining the tight knit communities in places such as Washabuck.

4.2 Community Music: Local People and Places

Community Music is largely connected to identity and is shown through two main elements in Washabuck, the first being the many people who have and continue to take pride in their cultural identity. Many have made a mark on Cape Breton and Community Music such as brothers Micheal Anthony and Joe MacLean. Joe MacLean was a well-known fiddler who contributed to many house parties, gatherings, and venues all over Cape Breton Island and was also a keeper of Music Archives. After he passed, his extensive collection was donated to the Highland Village Museum upon his request to allow further maintenance of the culture and enable further widespread access (Museum of Canadian Music, 2026).

Micheal Anthony was also a well-known player, mostly recognized by his lift and vitality in his playing. One thing to note was that Micheal Anthony did not read music, he was entirely trained by ear. He was against being recorded, due to personal reasons but before his death his son Vince W. MacLean, who I interviewed, was able to convince him to let him record a double disk of his music. Although both these musicians have passed, their lives show a deep care for Gaelic tradition and the community. Their recordings are used in the short film to demonstrate the lasting impact their playing has had on Washabuck Community Music.

The Second main area in which Community Music and cultural identity are found in Washabuck are the places of gathering. There are three main places in Washabuck that hold Community Music, the church, the community center and the home. The Holy Rosary Mission Church or “Washabuck Church” is a catholic church built in 1909 (CCH, 2015). This church has

supported community music through its songs and hymns but also through the music played at the luncheon afterwards. One of my interview participants stated that “sometimes the fiddler playing after mass was equally or more important than the priest!” Although there aren't weekly services anymore, there is still a mass signifying the end of the annual Washabuck festival every year followed by tea and snacks at the Community Center as well as special events there such as weddings, funerals and baptisms. At Christmas, the church is also the location of a music concert called “Pastoral Aires” which is a space for young and old alike to perform and appreciate local music.

The community center is the only place in Washabuck which solely orients around community gathering. It used to be the old schoolhouse, which closed in 1972, and reopened as the Community center in 1973 (CCH, 2015). Washabuck won a community spirit award from the Lieutenant Governor of Nova Scotia in relation to its festival and cultural continuity efforts in 2016, demonstrating the strong bond the community has to its identity. The community center provides a place for Community Music to occur and provides connection for the people. My grandparents said that without the music there would be no dances, and without the dances they wouldn't have met and I wouldn't have existed!

Lastly, the most common place for Community Music gatherings were the homes. One home in particular was very impactful to the music in Washabuck and that was the MacKenzie family's home at Washabuck Bridge. The home was called “the bridge” because it sat just above Washabuck Bridge which was a four-way intersection leading to Washabuck or over St. Columba Mountain. It housed the MacKenzie family which included several well-known musicians such as Hector and Carl MacKenzie. Even after many of the siblings left the home, it

has still been a place of gathering for Community Music to this day, housing for many years the annual MacKenzie family reunion.

Community Music is relevant to anthropology because it is an example of cultural events occurring for the celebration of traditional knowledge, removing the monetary elements entirely. So much of the modern world is based on structuring hours of the day to ensure that you balance work, entertainment, and rest. Spontaneity is heavily intertwined with Community Music by allowing cultural music to be played without a planned event or scheduled entertainment. As time has gone on, this is an element associated with Community Music which has been changing. The disappearance of the sense of spontaneity from cultural activity and Community Music is one of the main issues faced by Washabuck as a small community, but it has not halted the efforts of community members to continue in their efforts to maintain and celebrate Community Music.

5. Results: Film Synopsis

Community Music and cultural Cape Breton music are crucial to the Washabuck community and it is very important to ensure that Community Music is continued to be played and shared. It is important to understand the Gaelic and Scottish ancestry and historical connection that lies within Washabuck, which has flourished into a unique and colourful community with musical traditions of its own.

There are several places that played a key role in creating and maintaining Community Music, mainly the community center which hosts dances and events, the church which supports Community Music within its ceremonies but also afterwards at luncheons and other gatherings and finally the homes, which held, and continue to hold, the musicians who create Community

Music and where they have been, and continue to be, raised to celebrate and share their cultural identity and music traditions. There are several specific people who played a key role in growing Community Music in Washabuck such as the MacKenzie family: Simon, Carl, Hector, Charlie, Jean and their siblings and parents. All these musicians were essential mentors and players within the Washabuck community and have allowed for Community Music to continue within the community. Two others who have played a key role are Joe MacLean and Micheal Anthony MacLean who both entertained at house parties and had their own style of playing, which has contributed culturally and musically to the Washabuck Community. In addition to these people, there are many others who participated in Washabuck Community Music activities either as musicians themselves or as active contributors to other elements of the gatherings and events.

Additionally, spontaneity is crucial to Washabuck's Community Music. It was common for someone to come knocking at your door to play a tune and end up staying the night. Although this has become less common, the feeling remains. Spontaneity is challenged because of the barriers faced by the community through its lack of access to educational music resources and diminishing population. There are fewer people with an aim to continue supporting the maintenance of Community Music within the community. One of my participants mentioned that music is feeling more staged, and less authentic and there is also a smaller pool of mentors to pull from due to busy schedules and long geographical distances present in rural central Cape Breton.

Although there are several barriers being faced by the community, the spirit and passion of the people of the Washabuck peninsula is still shining strong. There are many people such as those I interviewed Vince, Charlotte, David and Susan MacLean as well as Kyle MacNeil, and many others who are currently supporting Community Music through personal efforts and

community projects. The largest community event is the summer festival which occurs after Highland Village Day each year, falling on the first weekend of August. This festival brings Community Music to life while also allowing for the community to gather.

One outstanding foundation which is helping Community Music in Washabuck is “The Treasures of Youth Foundation” which was created through a bursary program started by Vince MacLean on behalf of Micheal Anthony MacLean. It indicates proof of community support positively impacting youth interested in cultural practices in Nova Scotia and is a way in which people from far and wide can help support Community Music in rural Cape Breton. Kids from Washabuck have been able to play music and continue engaging in the culture thanks to the support from the Treasures of Youth fund, therefore any donations directly impact youth and their ability to continue learning music and about their culture.

The analysis within this research indicates that Washabuck should continue to prioritize giving opportunities for youth to grow within the island's music scene and to provide support to those who may need help accessing any type of supportive resources. Some people are lucky to grow up surrounded by music in their homes and families, yet even musical households are becoming smaller and fewer in number. It is still important to mentor passionate youth from any family and with any level of experience. There must be places for youth to be able to perform such as the Gaelic College, the Highland Village, or the community centre in order for the younger generation to learn. It is crucial to support Community Music created by and with the youth of the community for the traditions and music to continue.

6. Conclusion: Considerations and Future Research

I have enjoyed taking a deeper dive into my community and the Community Music in Washabuck on Cape Breton Island that is cherished and celebrated to this day. I have found that it has and continues to play a key role in the lives of the residents and community as a whole. Some considerations related to this study that should be considered include the fact that the scope of my research is solely within Washabuck, Cape Breton Island, Nova Scotia, purposely excluding nearby close communities such as Hazeldale and Gillis Point. This is due to the limited amount of time that I had to complete my research and the specific local stories and realities that exist between these different places. Washabuck was chosen as the key community through personal family connection to the area. A second area I focus on within my research is fiddle music and some music containing the Gaelic language. There are many other types of cultural music in Washabuck such as the pipes or step dancing which were mostly excluded from this research in order to make my research project feasible. All the subjects that I decided not to include in my project would be other topics suitable for additional research to enable further research on rural communities and cultural identity and revitalization.

The occurrence of Community Music in rural Cape Breton communities is being negatively impacted by the increasingly diminishing population. But community members are making efforts to try and conserve Community Music through foundations such as the Treasures of Youth and by creating venues for Community Music to occur. The youth of the island are the future of Community Music and its sustainability. Both young musicians who live in the community, and young musicians who return to the community are important elements in maintaining the cultural music of the area and spreading the joy of Cape Breton cultural music. Alongside that, young musicians need to continue having opportunities to perform, and to have

spaces they feel supported in learning Cape Breton cultural music. I am hopeful due to the findings in this research and through the enthusiasm of my participants and the support I have received from the community that Community Music will be everlasting in Washabuck and the culture will continue for generations to come. Anyone is welcome to visit if you're on your way by, to experience the Community Music and grab a cup of tea because that is truly "just what we do in Washabuck".

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