

Twin Flames Study Guide



Website: www.twinflamesmusic.com

Socials:

Facebook: <https://www.facebook.com/twinflamesmusic>

YouTube: <https://www.youtube.com/twinflamesmusic>

Instagram: <https://www.instagram.com/twinflamesband/>

Twitter: <https://twitter.com/twinflamesband>

Spotify: <https://open.spotify.com/artist/5rd4DwuxvrxyZoG0rC9YHi>

About us

Band Name: **Twin Flames**

Lead Members:

Jaaji (pronounced Yaa Yee), (Inuk and Mohawk) From Nunavik and Kahnawake

Chelsey June, (Métis, Algonquin, Cree and Settler heritage) From Ottawa - The Traditional unceded territory of the Algonquin Anishnaabeg people.

Background:

Multi-Award-Winning chart-topping Canadian Indigenous Duo Twin Flames are a husband-wife band made up of Jaaji and, Chelsey June. Together they build bridges across cultures, continents, and styles, Twin Flames, provides a richness of personal history and musical experience. Their songs tell stories of courage and survival, written in English, Inuttitut, and French.

Honouring their ancestor's history and representing their Indigenous and settler backgrounds, they create sonic soundscapes using Indigenous Spirit flutes, traditional drums and western instruments, providing enticing musical arrangements, standout harmonies, and beautiful rhythmic patterns. The result is a warm, perfect blend of sounds.

Twin Flames presentations are very educational and provide stories that align with most curricula. They also discuss what it is like being a professional musician and their journey in music and life.

Since joining together, both professionally and as spouses, Twin Flames have released three full length albums and have been nominated for over 35+ Music awards both nationally and abroad. They are recipients of 4x Canadian Folk Music Awards, 3x Native American Music Awards, 3x Summer Solstice Indigenous Music Awards and the 2022 Capital Music Award (Group of the year.)

Fun Facts:

The duo was selected as artist-in-residence for the 2019 Folk Alliance International conference and partnered with UNESCO to write “Human” the official song to celebrate 2019 International Year of Indigenous Languages. You can watch it here:

<https://www.youtube.com/watch?v=gMLLz8MIKGI>

“Human” was also a part of CBC’s Music Class Challenge in 2020, and the song reached #1 on the Indigenous music countdown.

Twin Flames have written songs for musicals, including the theme song Dreamer used in TD Confederation Centre Young Company, The Dream Catchers. Most recently, Twin Flames wrote a musical for Sheridan college titled “In Darkness Show me the Stars,” performed by fourth-year students. They have now played more than 2000+ shows throughout Canada, Greenland, the United States, Australia, the Cayman Islands and France.

Why we work with schools in theatres:

Jaaji and Chelsey’s passions include working with youth and inspiring them to dream without limitations. Although they are not a children’s band, their music caters to all ages. They are founders of Twin Flames - Sharing Stories of Unbreakable Spirits. Their presentation topics include music, cultural awareness, and songwriting in schools. Jaaji and Chelsey hope to give back to communities by encouraging youth to be changemakers. They share their journeys and knowledge of historical events that led to a changed way of life for their families and Indigenous peoples in Canada. Twin Flames advocate for mental wellness, suicide prevention, sobriety, environmental protection, and healthy lifestyles. They hope to further the conversations around reconciliation and bring a greater understanding of what it truly means to be a Canadian

Passionate about change, Chelsey and Jaaji make their concerts fun, and interactive they focus on making difficult subjects approachable. With uplifting songs and stories, students leave the presentations informed about Indigenous history and what it means to be an ally; students will also learn a few words in Inuttitut.

Why Theatres? Getting to experience live music in a concert setting is really important. The global pandemic left people feeling isolated and also made people afraid to gather and go out of their homes. For the live music industry to continue, young people must be introduced to the power of live music from all genres. Many students do not have access to live music events. We hope to work with PAC's and school boards to make live music more accessible and interactive.

Regions mentioned during the presentation:

- **Nunavik** (Language Inuttitut: ᓄᓇᓐᓂᓐ) comprises the northern third of the province of Quebec, Canada in Kativik, part of the Nord-du-Québec region. North of the 55th parallel, it is the homeland of the Inuit of Quebec. Almost all of the 13,181 inhabitants (2016 census) of the region, live in fourteen northern villages on the coast of Nunavik and in the Cree reserved land of Whapmagoostui, near the northern village of Kuujjuarapik. Nunavik means "great land" in the local dialect of Inuttitut and the Inuit inhabitants of the region call themselves Nunavimmiut. Until 1912, the region was part of the District of Ungava of the Northwest Territories. Negotiations for regional autonomy and resolution of outstanding land claims took place in the 2000s. The seat of government would be Kuujjuaq. Negotiations on better empowering Inuit political rights in their land are still ongoing.
- **Kahnawake Mohawk Territory** (French: Territoire Mohawk de Kahnawake, pronounced [gahna'wa:ge] in the Mohawk language, is a First Nations reserve of the Mohawks of Kahnawá:ke on the south shore of the Saint Lawrence River in Quebec, Canada, across from Montreal.
- **Ottawa** – The Traditional unceded territory of the Algonquin Anishnaabeg people. This territory is covered by the Upper Canada Treaties. Ottawa is built on un-ceded Algonquin Anishinabe territory. The peoples of the Algonquin Anishinabe Nation have lived on this territory for millennia. Their culture and presence have nurtured and continue to nurture this land. The City of Ottawa honours the peoples and land of the Algonquin Anishinabe Nation. Crown land is unceded land meaning that Indigenous title neither been surrendered nor acquired by the Crown.

Indigenous Groups represented:

Inuit: Inuit (/ˈɪnjuːt/; Inuktitut: ᓄᓇᓐᓂᓐ 'the people', singular: Inuk, ᓄᓇᓐ, dual: Inuuk, ᓄᓇᓐᓂᓐ) are a group of culturally similar indigenous peoples inhabiting the Arctic regions of Greenland, Canada and Alaska (United States).

Inuit live throughout most of Northern Canada in the territory of Nunavut, Nunavik in the northern third of Quebec, Nunatsiavut and NunatuKavut in Labrador and in various parts of the Northwest Territories,

particularly around the Arctic Ocean, in the Inuvialuit Settlement Region. In Canada, sections 25 and 35 of the Constitution Act of 1982 classify Inuit as a distinctive group of Aboriginal Canadians who are not included under either the First Nations or the Métis.

First Nations: In Canada, the First Nations (French: Premières Nations) are the predominant indigenous peoples in Canada south of the Arctic Circle.

Métis are people of mixed European and Indigenous ancestry, and one of the three recognized Aboriginal peoples in Canada. The use of the term métis is complex and contentious and has different historical and contemporary meanings.

Instruments used in the presentation:



Figure 1 **Indigenous Spirit Flutes**

Chelsey Plays a variety of **Native American flutes**, also known as **(the Indigenous Spirit Flute):**

Woodwind instruments enjoyed by indigenous people in North America have existed for an extremely long time. It is also important to note that flutes have been used in a wide variety of different tribes and regions. Therefore, their origin stories do not all match and can have widely varying details one from another.

Native American flutes comprise a wide range of designs, sizes, and variations—far more varied than most other classes of woodwind instruments. Chelsey does not provide any traditional teachings about the flute.



Figure 2-Traditional Hand Drum

The Drum (**Reference for teachers <http://www.northernnc.on.ca/indigenous/the-drum/>**)

Chelsey June plays a version of a traditional hand drum. Her custom drum made for her ensures she can travel anywhere, and the sound is not affected by temperature fluctuation.

Note for Teachers:

The beating of the drum helps us listen to our soul so we can understand our purpose and our connection to each other in the Circle of Life. The drum is female and human.

For First Nations Peoples, the drum represents the universal heartbeat of Mother Earth, the Universal goddess and mother to us all.

The Voice of the Drum

Just like humans, each drum has its own very unique voice and vibration. Each animal from which the drum is made has its own unique medicine: its spirit is part of the drum.

Ownership of the Drum & Drum Etiquette

The drum is the exclusive property of the person who made it, purchased it, traded for it, had it given to them as a gift or prayed for it. It is not community property unless that is its purpose. If the drum belongs to an individual, then permission must be given by that individual for anyone else to even touch it, much less play it. Keep reminding yourself that the drum is human and one does not touch other humans without permission.

Other Instruments played: Guitar, Harmonica and Porch Board stomp

Key Historical Events:

- **The Dog Slaughter** – Song that references this event Broke Down Ski'tuuq
(Note this story is only told Grade 5-6 and up) For Younger groups we still sing the song Broke Down Ski'tuuq and speak about snowmobiles being an unreliable source of transportation in the North.

Note to Teachers: According to approximately 200 reports made by Nunavik Inuit, a series of dog slaughters were undertaken or ordered to be undertaken by Canada and Quebec government officials or their representatives in several Nunavik communities from the mid-1950s until the late 1960s. Government officials and their representatives did not hold effective consultation with Nunavik Inuit, nor seek nor obtain their consent to the slaughters. Makivik has been seeking, on behalf of Nunavik Inuit, an acknowledgement of these events and remedial measures. Makivik has submitted a brief on the dog slaughters issue to the federal and Quebec governments. Makivik reiterated its demand that governments undertake an independent inquiry into the dog slaughters that occurred in Nunavik during the 1950s and 1960s.

Learning Links:

For more info: <https://www.makivik.org/dog-slaughter/>

Documentaries: Okpik's Dream <https://vimeo.com/ondemand/okpiksdream>

Music Video Broke Down Ski'Tuuq with historical footage:

<https://www.youtube.com/watch?v=5ulZr9It78>

- **MMIWG** – Song that references subject this Porchlight (Note this story is only told Grade 5-6 and up)

Notes for Teachers: The missing and murdered Indigenous women and girls (MMIW) human-rights crisis disproportionately affects Indigenous peoples in Canada and the United States, notably those in the FNIM (First Nations, Inuit, Métis) and Native American communities. A corresponding mass movement in the US and Canada works to raise awareness of missing and murdered Indigenous women and girls (MMIWG) through organized marches; the building of databases; local community, city council, and tribal council meetings; and domestic violence trainings for police.

MMIW has been described as a Canadian national crisis and a Canadian genocide. In response to repeated calls from Indigenous groups, activists, and non-governmental organizations, the Government of Canada under Prime Minister Justin Trudeau established a national public inquiry, the National Inquiry into Missing and Murdered Indigenous Women and Girls, in September 2016. According to the inquiry's backgrounder, between the years 1980 and 2012, Indigenous women and girls represented 16% of all female homicides in Canada, while constituting only 4% of the female population in Canada. The inquiry was completed and presented to the public on June 3, 2019.

Learning Links:

Porchlight Music Video: <https://www.youtube.com/watch?v=t6Pp5eJ0X7Q> National Inquiry: <https://www.mmiwg-ffada.ca/final-report/>

- **Residential Schools:**

The Secret Path – Song Reference Grace Too

Cover by the Tragically Hip

Notes for Teachers: Gord Downie began Secret Path as ten poems incited by the story of Chanie Wenjack, a twelve year-old boy who died on October 22, 1966, in flight from the Cecilia Jeffrey Indian Residential School near Kenora, Ontario, walking home to the family he was taken from over 400 miles away. Gord was introduced to Chanie Wenjack (miscalled “Charlie” by his teachers) by Mike Downie, his brother, who shared with him Ian Adams’ Maclean’s story from February 6, 1967, “The Lonely Death of Charlie Wenjack.” Learning Links:

Grace Too Video Full Band: <https://www.youtube.com/watch?v=jAVQNbYp3jQ>

Secret Path Website: <https://secretpath.ca/>

- **Inuit Throat Singing**

(Note Jaaji does not throat sing but does a form of throat boxing to speak to the importance of throat singing which belongs to Inuit Woman)

Notes for Teachers: Inuit throat singing, or katajjaq, is a form of musical performance uniquely found among the Inuit. The traditional form consists of two women who sing duets in a close face-to-face formation with no instrumental accompaniment, in an entertaining contest to see who can outlast the other; however, one of the genre's most famous practitioners, performs as a solo artist. Several groups now blend traditional throat singing with mainstream musical genres such as pop, folk, rock and dance music.

Informative Video: <https://www.youtube.com/watch?v=DLMIkjinYe0U>

Other key Subjects:

Hunting

Fishing

Sustainability

Food Costs in the Arctic

Protecting Mother Earth

What it's like growing up on the land

Language and facial expressions used by Inuit

Self Esteem

Pushing Past Fears

What it means to be an Ally

Suicide prevention and mental health

Animals in the Arctic (This includes Puppets for younger students and Mother earths creation Story and song Raven Song)

Additional Informative Links:

Taanisi Music Video includes Visuals of Nunavik: <https://www.youtube.com/watch?v=bh5XSgozfTA>