

textbook itself. The links accompanying Miller and Shahriari's textbook are better, although most are for institutions and commercial enterprises rather than for sites providing supplemental information or relevant activities. Happily, each textbook website provides some innovative materials. Titon, for example, includes the Japan chapter that appeared in earlier editions of the textbook but which was deleted from the current edition. A spectacular resource is the "World Music Resource Center," which provides relevant YouTube and other videos, iTunes lists (although these are annoyingly only available through the US store), and instrument flashcards featuring an image of the instrument, an audio clip, and relevant information. The videos would be even more useful if they were annotated. Miller and Shahriari offer a number of additional musical examples, a handful of articles, a healthy selection of YouTube videos to accompany each chapter, chapter powerpoint presentations, and some excellent assignment suggestions. Bakan goes the furthest, offering lesson plans, sample syllabi and course schedules, and even lecture notes on his personal blog.

#### RECOMMENDATIONS

The Titon book is especially well suited to music majors, for full-year courses, for upper-year courses, and/or for those instructors committed to deep coverage. The Miller and Shahriari volume is especially well suited to non-music majors, for shorter courses, and for those who wish to inspire students with a true "taster" of many musics and cultures. I would locate Bakan's textbook between these others but would suggest that it

is particularly suitable for non-majors and tends towards deeper (rather than broader) coverage. All three books have much to recommend them. In choosing a textbook, I would urge readers to think carefully about what they believe a world music course should do for their students and to consider their own teaching strengths and values. 🍁

#### **Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present.**

Anna Hoefnagels and Gordon E. Smith, eds. 2007. Newcastle, UK: Cambridge Scholars Publishing. xiv, 274pp, Cloth.

BY JAY RAHN

On the initiative of Maud Karpeles and Marius Barbeau, a Canadian branch of the International Folk Music Council was founded in 1956. Within a year, the bilingual name Canadian Folk Music Society/ Société canadienne de musique folklorique was adopted, the organization became autonomous and held its first Annual General Meeting. In 2006, on the occasion of its 50th AGM, the Society, which in the meantime had been re-named the Canadian Society for Traditional Music/ Société canadienne pour les traditions musicales, held a conference of unusually extensive dimensions: 25 scholarly presentations of which all but eight are published in the present volume.

In view of the occasion, it is not surprising that a considerable amount of the book's material concerns not only the past and present—as its subti-

tle indicates—but also the future of the Society itself as an organization. Elaine Keillor outlines the Society's history and Gordon E. Smith surveys the contents of its Journal. Five papers (by Leslie Hall, Judith R. Cohen, Beverley Diamond, Heather Sparling, and Sheldon Posen) recount personal experiences within the Society as a basis for anticipating its future. And the rest of the volume provides a substantial cross-section of recent and current Canadian research in the areas enunciated by its title: *Folk Music, Traditional Music, Ethnomusicology*.

The editors, Gordon E. Smith and Anna Hoefnagels, are to be commended for retaining the original, oral “register” of the papers they have compiled. Also welcome is their organization of the compilation into broad topics: regional and historical perspectives; ethnomusicological studies, issues and ideas; performers, traditions and musical expressions; First Peoples' musical traditions; and reflections on, and future directions of, the Society. As well, Smith and Hoefnagels have provided helpful introductions to each of these sections, suggestions of more general publications for further reading, biographical entries on each of the authors, and a detailed listing of all the scholarly papers and sessions that were presented at the conference. As the editors note, without exaggeration, “This publication showcases the diversity of music research currently being conducted by folk and traditional music specialists, ethnomusicologists, and practising musicians in Canada” (xi).

Outstanding among the contributions is David Gregory's study of Frank Kidson's early folksong scholarship. Gregory shows that by the late 1880s Kidson

was developing an approach to English-language folksong research quite different from the later, and arguably much better known, outlook of Cecil Sharp and Ralph Vaughan Williams. Kidson focused on gathering melodies and making them accessible to a large public, because the lyrics, which were already available in print, did not need such assistance. Moreover, Kidson was no ‘purist.’ His publications ‘gave back to the people’ tunes of folksongs in general: not just traditional ballads of the sort canonized by Child, but also broadsides and ‘national songs’; not just anonymous songs that had circulated in the countryside, but also urban songs whose creators and dates of composition or publication were known; not just songs that were more or less securely identified as English in origin, but English-language songs originating anywhere in the British Isles.

Toward the opposite end of the successive English-language folksong revivals that have taken place since Kidson's work, Chris McDonald adopts a view that, like Kidson's, does not draw a sharp *a priori* boundary between folk culture and popular culture. Specifically, McDonald concludes that “the transmutation of the [1960s] folk revival into a singer-songwriter tradition [was] a juncture where academic ideas, rural traditions and commercial music briefly co-mingled and left behind an—perhaps unintended, but certainly enduring—influence upon popular music” (59). Analyzing forces active in the work of Helen Creighton and Stan Rogers, and following such writers as Richard Blaustein, McDonald considers the more than two centuries of English-language folk revivals to have constituted a seemingly paradoxical “anti-modernist

tradition.” Indeed, he goes even farther, claiming that this anti-modernist tradition has constituted—one might say, “doubly paradoxically”—a tradition within popular culture, which itself has been regarded as merely modernist.

To be sure, ideology (e.g., in Blaustein’s account, anti-modernism, anti-commercialism, and anti-urbanism) was an important factor in the popularity of the singer-songwriter phenomenon during the 1960s. However, ideology alone would not seem to explain the endurance of this genre. In particular, songs of Canadian singer-songwriters McDonald mentions, namely, Gordon Lightfoot, Joni Mitchell, Murray McLaughlin, Bruce Cockburn, Gilles Vigneault, and Buffy Ste. Marie—like their American counterparts, Bob Dylan and James Taylor—have crossed over into other popular music markets. Without a detailed demographic analysis of the singer-songwriter genre, it seems over-reaching to credit various ‘-isms’ as the sole source of this endurance. Those who have actually formed the fan base for such musicians and their songs include audiences for country music, soft rock, and 1960s nostalgia. Moreover, one imagines that those who, as amateurs or semi-professionals, have performed covers of singer-songwriter hits or who have composed and performed original songs in such stars’ idioms have been motivated, at least in part, by the genre’s relatively modest technical and technological demands.

Just as Kidson drew no sharp boundary between oral and printed sources of folksongs, Heather Sparling observes that in their efforts to preserve and stabilize their song traditions Gaelic speakers and singers of Cape Breton have employed

not only face-to-face oral transmission but also printed sources and, increasingly, recordings. Sparling is probably right in saying that “the few native Cape Breton speakers still living are the last of their kind” (25). However, Sparling makes an important—and rarely studied—distinction between singers who have spoken Gaelic all their lives and “learners”—not only children but also adults—of which, as she says, “happily, there are increasing numbers.”

Kidson was adamantly opposed to the use of adult folksongs in schools because children would not—and in Kidson’s view, should not—fully understand the songs’ adult lyrics (Francmanis 2001, 59-60). Moreover, Kidson stressed that adults would dismiss songs they had learned in school as childish and that relatively few English-language folksongs were originally sung chorally. (Kidson was not referring to such childhood songs as those compiled by Alice Gomme). In contrast, Lori Anne Elias considers certain adult folksongs to be school- and age-appropriate, even if this requires that certain aspects of the texts and tunes be suitably conveyed by means of teachers’ editions. Elias believes in particular that “as *producers of music consumers*, American music educators should have the opportunity to expose their students to the culturally and historically rich musics of Atlantic Canada [*italics, my emphasis*]” (35-36). If I understand the rest of Elias’s discussion correctly, this means that Atlantic Canadian folksong scholars should help American music educators turn out future American consumers of Atlantic Canadian folk culture by producing annotated anthologies of age- and school-appropriate folksongs. Such an opinion pre-

sumes quite a lot about the obligations of Atlantic Canadian folksong scholars and American music educators. Nonetheless, Elias's account of errors that American textbooks have circulated concerning the historical and cultural contexts of Atlantic Canadian songs implicitly provides a basis for worthwhile scholarly work. Although it seems unlikely that future compilers of educational anthologies will diligently sift through scholarly journals (or books such as that under review) for reliable information on folksongs, it would not require much effort for specialists to bring such knowledge to their attention through well-crafted entries in such online resources as wikipedia.

Also of consequence for applied folksong scholarship is Beverley Diamond's report on Memorial University's MacEdward Leach Website: <http://www.mun.ca/folklore/leach/>. By providing streamed versions of Leach's archived recordings, this facility renders an invaluable service to scholars and the general public. Moreover, as Diamond recounts, academic e-mail response has added and corrected information about the songs whereas descendants of singers Leach recorded have clarified details of their forebears' lives. Most important, in a period when scholars, librarians and archivists have advocated open access, this form of online publication facilitates "giving back," or, via e-mail, "giving back and forth." Odd then is the site's copyright notice, which asserts that it "can only be copied or reproduced for reference and educational purposes." Whereas this seems to refer to the Canadian Copyright Act's educational and archival exceptions, section 29 is actually somewhat broader, sanctioning fair dealing for re-

search, private study, criticism, review, and news reporting.

Focusing on the efforts of Samuel Gesser, Regula Qureshi details the way in which Moses Asch's Folkways Records "gave back" traditional music to Canadian listeners. However, Qureshi goes astray, I feel, where she claims without quantitative justification, that "Folkways recordings contain few Canadian songs of political activism" and explains this putative lack by means of unsupported generalizations, followed up by a couple of vague qualifications:

People still sang of old country memories and settler hardships, wanting to preserve heritage, and governmental paternalism promoted conservatism ...Voices did get raised about uniquely Canadian issues, even if in more politically muted ways. And old songs were—and continue to be—used to give voice to more current meanings. (44)

It would seem that Canadians have disappointed Qureshi's expectations by not singing (or speaking?) out more stridently about uniquely Canadian issues and singing, instead of their experiences before and just after immigration or employing pre-existing songs. But if there are few Canadian songs of social significance in the Folkways catalog, would one not first seek an explanation in a contrast between Gesser and Asch? And if a balanced comparison is to be advanced about folksong revivals in the USA and Canada after World War II, would not McCarthyism, the Civil Rights Movement, the

Vietnam War and conscription explain differences quite adequately without invoking the governmental paternalism Qureshi attributes to Canada?

Qureshi goes on to outline the University of Alberta's folkwaysAlive! initiative: <http://www.fwalive.ualberta.ca/home/>. Among these, the most promising projects she mentions are the online Virtual Museum of Canadian Traditional Music and Samuel Gesser Archival Collection Project. At present, however, the former is still in development and the latter appears to have been abandoned. Similarly well intentioned seems to have been Jonathan Dueck's proposal for MuDoc, an online venue for ethnomusicological publication, also to be located at the University of Alberta. Although this resource has not been realized as of this writing, some readers might find useful Dueck's comparison of its proposed structure with the proposed EVIA Digital Archive (<http://www.indiana.edu/~eviada/>), which is scheduled to open in 2009, five years behind its original schedule.

In the section devoted to First People's traditions, Paula Conlon provides a detailed historical and ethnographic account of stomp dances by practitioners of the Green Corn religion, which includes Seneca Cayuga members whose ancestors lived in Ontario and New York before being forcibly moved to Oklahoma. Although Conlon has participated in the ceremony as a shell shaker, her discussion is not reflexive, concentrating instead on historical reconstruction and mentioning ways in which the practice is changing through recordings, indoor dances, and cultural demonstrations. Whereas several studies in this collection

show, from an outsider's viewpoint, how musical traditions have changed, Anna Hoefnagels describes a situation in which "tradition" has been invoked within aboriginal culture as an argument for opposing change: specifically, opposition to the development of all-women drums at southwestern Ontario powwows. As Hoefnagels relates, such powwows were not introduced into the region until the 1950s, and as recently as a decade ago the resulting "tradition" has been subject to uncontroversial innovations, e.g., the smoke dance. Citing David M. Guss, Hoefnagels suggests as an explanation of this gendered anomaly "internal colonialism," which she characterizes as "a Western-based hegemonic structure of patriarchy" (195). Janice Esther Tulk considers another instance where powwows were introduced recently, namely, to the Mi'kmaq of Miawpukek, Newfoundland in 1987. As Tulk points out, a reason such a community has adopted the powwow tradition is that "some aspects of Mi'kmaq culture were lost and cannot be recreated from documentary sources" (209). However, Tulk also emphasizes that the adopted tradition articulates political solidarity with other First Nations communities. As well, Miawpukek Mi'kmaq have localized the powwow tradition by, e.g., incorporating the 200-year old tradition of *ko'jua* dance songs and framing powwow rhetorically as part of "the Mi'kmaq way."

Sherry Johnson describes another venue that perpetuates long-established traditions, namely, fiddle clubs. Illustrating her discussion by extended prose accounts of her field experiences as well as excerpts from her interviews with fiddle club members, Johnson isolates two po-

larities: danceability vs listenability, and preservation and promotion of old-time fiddling vs. sociability among club members. Concerning the former, Johnson unfortunately neglects the considerable scholarly literature on leisure groups (see, e.g., Stebbins 2007), which discerns and analyzes a recurrent contrast within such organizations, namely, between “serious” and “social” participants. Concerning the latter, Johnson asks (148) “How will a lack of experience in playing for social dances affect how [the danceability] criterion is understood and used by fiddlers when they play? More generally, how will playing only in listening contexts ... affect fiddle style and repertoire?” (148). Although, Johnson says, “There are, of course, no answers to these questions at this time,” one could well predict rather precisely such a style and repertoire by comparing recordings of fiddling at social dances and competitions.

Sija Tsai reports on another, informal venue where music is performed for recreation: karaoke among ephemeral groups of second-language learners in cross-cultural settings. Quoting interviews and both electronic and hard-copy questionnaires, Tsai concludes that instantaneity of song selection and accompaniment have helped “mediate the social dynamics of friendship circles” and the vast repertoire of readily accessible songs allows participants to “live out their multiple cultural and musical identities” and “tailor the selections to meet their immediate social or emotional context” (182). Also informal and ephemeral are groups of children Virginia Caputo has studied. In contrast to accounts of a “community” as a “static entity based on oppositional framing” (104-08), Caputo

derived, from children’s conversations at a multi-cultural community centre, that tastes, knowledge, and aesthetic values concerning recorded music have been bases for social interaction rather than, e.g., a generally shared childhood culture or the specific neighbourhoods where particular children live.

The importance of an individual’s particular identity and life story is highlighted by Judith R. Cohen’s discussion of three Sephardic singers who crossed the Atlantic to live in the Montreal area. In Cohen’s opinion (161), recordings and concert performances have situated Sephardic songs within “a romanticized, imagined medieval context” (161). In contrast to the stereotypes that might result from such forms of representation, Cohen shows in considerable detail how individual songs have been closely connected with specific episodes in the lived experiences of these source singers. With a similar focus on the specificity of an individual’s relationship with particular songs or genres, Kate Galloway claims that jazz, rock, blues, and reggae influences on music videos by Toronto-based hip-hop artist k-os reflect the city’s ethnic diversity and shows how his performances interweave traditional and non-traditional hip-hop signifiers. As Galloway puts it, k-os is not only “attempting to return to the roots of rap to find its authenticity” but also “expanding [rap’s] geographic/spatial boundaries—beyond the ghetto,” so that, by means of the music video format, he is able to “locate, perform, and construct identity” (169).

Judith Klassen recounts a visit to the home of an Old Colony Mennonite family in Mexico, where many co-religionists have emigrated from Canada since

the 1920s. In ensemble performance of hymns, Klassen observed rhythmic discrepancies at the ends of phrases among members of the Old Colony family and herself and her spouse. Challenging as simplistic a usual dichotomy between “insider” and “outsider” in ethnographic fieldwork, Klassen explains these discrepancies in terms of several additional dichotomies related to leading and following in ensemble performance: host and guest, informant and researcher, rote learning and musical literacy. Nonetheless, without a detailed account of the actual forms that expressive timing took in this situation, much of rhythmic divergence might be traced to the pre-programmed electronic keyboard that accompanied the performances.

Reporting on a field study of Malayan ritual specialists in Kerala, southwestern India, Kaley Mason contrasts “talent,” which he considers a European-derived notion, with “avakasham,” a Malayan term that denotes a hereditary right and duty to provide paid music and ritual services. According to Mason, in Malayan culture greater musical knowledge and efficacy in fulfilling this right and duty are explained as a result of greater devotion to one’s “avakasham” rather than greater talent. However, in the absence of concrete examples of musical knowledge and efficacy, it is difficult to assess Mason’s distinctions. To be sure, the continuing importance of the caste system is beyond dispute. However, European-derived society includes several duties and obligations that are arguably “inherited”: all children of citizens and permanent residents have a right and duty to secular education up to a certain age, and directly relevant to Mason’s study, various

religious organizations within European-derived society require a parallel sacred education as a basis for adult liturgical rights and duties. Moreover, a premise of both secular and religious education in European-derived society is that a certain level of knowledge and efficacy is within the capacity of all who undertake it.

## CONCLUSION

Although the authors of these articles are based in universities, concerns that involve, or could involve, applications outside academia appear throughout the volume. The studies by Gregory, Sparling, Elias, Diamond, Qureshi, and Dueck focus directly on ways in which the fruits of musical research have been, or could be, disseminated to those not professionally involved in scholarship: children in elementary school, learners of a second language, descendants of fieldwork informants, consumers of not-for-profit recordings, and the general public. Most of the remaining articles treat—albeit with varying degrees of sensitivity—intimate, face-to-face settings in so general a manner that they can serve as frameworks for ordinary people to critically witness and participate in a wide spectrum of everyday musical life. Far from being of interest only to those who take part in karaoke sessions, attend powwows, belong to fiddle clubs, etc., these studies provide novel means of understanding one’s own involvement in diverse musical settings.

Older than such parallel organizations as the Canadian University Music Society, the Canadian Association of Music Libraries, or the Folklore Studies Association of Canada, the Canadian

Society for Traditional Music has now circulated knowledge relevant to folk music, traditional music and ethnomusicology for more than half a century. Whereas mere survival is not in itself admirable, it is nonetheless remarkable that the organization's specialized interests and activities have continued to result in studies as valuable as those in the present compilation. In view of their generally high quality and originality, the writings considered here augur well for the organization. 🍀

#### REFERENCES

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#### **Rock: A Canadian Perspective.**

Larry Starr, Christopher Waterman and Jay Hodgson. Toronto: Oxford University Press Canada, 2009. xxviii, 491pp, illustrations, bibliography, index. Paper.

BY CHRISTOPHER McDONALD

*Rock: A Canadian Perspective* is an adaptation of Larry Starr's and Christopher Waterman's textbook, *American Popular Music: The Rock Years*, which in turn is an abbreviation of their longer volume, *American Popular Music: From Minstrelsy to MP3*. Jay Hodgson, a popular music

specialist who teaches at the University of Western Ontario, undertook significant changes, additions and revisions to Starr's and Waterman's textbook. Since I have used Starr's and Waterman's original text for some time for undergraduate popular music survey courses, the arrival of a Canadian version piqued my curiosity. One of the strengths of *American Popular Music*, in its original form, is its use of recurrent themes (music and identity, centres and peripheries, the music industry, music and technology, and sonic analysis) as a way of anchoring diverse historical strands and helping students make connections across eras, genres and social divides. Several questions came to mind as I sat down to read *Rock: A Canadian Perspective*. Would the themes be preserved? Would they be adapted fruitfully to Canada's music-making and Canadian receptions of rock? What kind of Canadian perspective would be constructed for students in this book? How effectively would Canadian content be integrated into an existing America-centred textbook?

I am happy to report that Hodgson's reworking of this book is significant, well-researched and thorough-going. The result is much more than *American Popular Music* with a few Canadian artist profiles added in. Relevant Canadian history and politics are surveyed at the beginning of each major stylistic period, and this is used to contextualize the reception of post-War popular music in Canada's various regions. Canadian artists were selected to show their diverse sounds and motivations, as some of them contributed to developments in American popular music, some emulated those developments, and some resisted them.