

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

- J. Francmanis, John. 2001. "The Roving Artist: Frank Kidson, Pioneer Song Collector," *Folk Music Journal* 8: 41-66.
- Stebbins, Robert A. 2007. *Serious Leisure: A Perspective for Our Time*. New Brunswick, USA: Transaction Publishers.

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.

Hodgson captures the ambivalence of Canada's cultural relationship to the United States. Because of the close proximity, appeal and sheer reach of the Stateside media, American rock, dance crazes, disco and rap were unavoidable staples of the Anglo-Canadian and, to a lesser degree, Franco-Canadian soundscape. Yet discomfort with the hegemony of America's popular culture led to a variety of Canadian responses, in terms of political policy (as in the CRTC and CanCon) and the rise of artists advocating various forms of nationalism (like Stompin' Tom Connors, the Bozo *chansonnier* subculture, the Tragically Hip). The history of popular music in Canada is inevitably bound up with the larger and always elusive question about what Canadian culture *is*, and how (if at all) Canada's culture differs from the US's. Hodgson keeps this tension present throughout the narrative, and this helps to link the Canadian and American histories which unfold in parallel.

The chapter sequence matches the original Starr/Waterman textbook. Some chapters, such as the introduction, are completely rewritten. In place of Starr's and Waterman's "Introduction: Themes and Streams of Popular Music," which introduces the five themes as well as the white, black and Latin roots of America's music, Hodgson provides "The Post-War Context," surveying the politics and social conditions of Canada during the 1940s and 50s, and comparing the rise of the teenager north and south of the 49th parallel. Other chapters contain more of the original Starr and Waterman material, notably the first two main chapters, "Pre-History of Rock 'n' Roll, 1944-1955," and "Rock 'n' Roll

Erupts, 1954-1960." Chapter 3 (From Rock to Pop in Canada: 1958-64"), besides narrating the development of dance crazes, Motown, Brill Building-era pop and Beatlemania, features an engaging take on the folk revival's progress in Canada, including the Yorkville scene, which produced a number of artists whose influence on the singer-songwriter genre in the US was significant. Hodgson's coverage of *chansons engagés*, Québécois nationalist protest songs, provides a good example of how the political invective of the 1960s had a different focus in Canada than in the Vietnam- and Civil Rights-obsessed US. This is an intriguing part of the history; one suggestion I'd make for future editions is to provide more about the sound of the *chansons engagés*, to balance it with the musical descriptions of other styles.

The remaining chapters include "Rock in/and the Sixties, 1964-69," "Rock in the CRTC Era: The 1970s," "Outsider's Music: Progressive Country, Reggae, Punk, Funk and Disco," "Much-Music, Mega-Stars and Mega-Events: Rock in the 1980s," "Alternative Currents: Rock in the 1990s," and "What Just Happened?: Rock in the 2000s." Hodgson's coverage of the 1960s includes a survey of the music scenes in selected cities across Canada, including Vancouver, Calgary, Toronto, Ottawa, Montreal and Halifax. The CRTC's regulations on Canadian content generally frame his coverage of 1970s pop and rock in Canada, although the demands of covering the history lead away from this theme and into coverage of progressive rock, heavy metal and other subgenres that splintered off from the core of 1960s rock. The coverage of the 1980s

posits MuchMusic, Canada's answer to MTV, as an important player in revitalizing Canadian rock following the record industry slump of the late 1970s and early 1980s. There is a sense of Canadian popular music coming into its own in the 1990s, as significant coverage is given to the Tragically Hip, one of the first bands to become superstars in Canada without first (or ever) attaining fame in the US. The phenomenon of Canadian women becoming massive sellers in music markets around the world (Céline Dion, Shania Twain, Sarah McLachlan and k.d. lang) is given considerable space. The final chapter, covering popular music since the millennium, contains insightful observations on how technology and the Internet is changing the business models of popular music, and features up-to-date profiles of newer artists, including the Montreal musicians' collective, Broken Social Scene, which launched the career of Leslie Feist.

No recordings were enclosed with the text I reviewed, but the songs discussed can be purchased (as a group of 85 tracks, or selected individually) through iTunes. A companion site furnished by Oxford University Press and a free subscription to *Grove Music Online* provide supplementary material. *Rock: A Canadian Perspective* maintains the original text's format of providing commentary and a listening guide/chart for many tunes. However, I was surprised that the number of listening charts was reduced for this volume. Many of the newer additions (The Guess Who's "American Woman," k.d. lang's "Nowhere to Stand") have only commentary and no formal breakdown. But Hodgson adds in discussion questions at the end of each

chapter, which are generally quite useful for the instructor.

One criticism that I had of the original text, and still feel hangs over this version, regards some of the artist profiles. These can sometimes get bogged down in minutiae and encyclopaedic details that I, as an instructor, have difficulty accepting as useful by themselves. For example, the profile of Shania Twain narrates some biography, lists CD sales and big public appearances. I would like to have seen more substantial links made to the themes: Twain's significant (and controversial) revision of available female identities in country music, for example. This interlinks with a second concern I have regarding the handling of Canadian identity. I think Hodgson did an excellent job of setting up the theme of Canadian culture and identity as ever-ambiguous and always a work-in-progress, but at least some critique of specific instances of Canadian identity construction would have been a valuable asset. For example, the coverage of the Tragically Hip describes the group's commitment to referencing Canadian iconography, history, place names and people in its songs. I was expecting some kind of comment on *what kind* of identity they lay out, though: the music and references, it seems to me, assert a distinctly "white, Anglo" Canada most recognizable to male baby boomers and Gen-Xers. Should space be made to discuss whom their version of Canada includes and excludes, or how it is gendered? Such critical questions need not take up a great deal of space (the text is a survey for junior undergrads), and could easily be added to future editions, but I think they would do much to plant important seeds for further classroom

discussion and discovery.

Individual instructors will no doubt find areas that were omitted or cursorily mentioned, but this is inevitable with any textbook. For example, as an instructor in Atlantic Canada, my students might be surprised that the Celtic rock wave of the 1990s received only a passing mention, and artists like Great Big Sea, Ashley MacIsaac or the Rankins are not profiled. However, this need not detract from my overall recommendation. Instructors can make spaces in lectures and assignments to fill in any gaps they perceive. *Rock: A Canadian Perspective* is engagingly and accessibly written, and provides numerous points of entry into discussions of music, culture, Canadian identity and our various national and regional experiences. Hodgson's integration of material with Starr's and Waterman's existing text is convincing and purposeful, and should serve Canadian undergraduate popular music survey courses well. 🍀

Pioneers of Ethnomusicology.

McLean, Mervyn. 2006. Coral Springs, Florida: Llumina Press, 2006. 424pp, bibliography and subject index. Paper.

BY MARGARET WALKER

Ethnomusicology, the offspring of a mid-century “marriage” between musicology and anthropology, has from its inception engendered questions about what exactly the field comprises, what precisely its theories and methodologies are, and even whether or not the name is an accurate indication of its scholarly activities. I see this as not so much an identity crisis

— most individual ethnomusicologists know very well who they are and what they are doing, even if it contrasts with their colleagues' activities — but rather an ongoing debate that is a reflection of how current, adaptable, and open the field really is. A certain amount of fluidity seems a central characteristic of ethnomusicology. Shifts in paradigms, concepts, and methodologies, however, can also result in irritated reactions from scholars who feel that their legacy is under fire. *Pioneers of Ethnomusicology*, eminent ethnomusicologist Mervyn McLean's recent book, is this type of reaction. Although ostensibly about the history of the field and the “pioneers” whose work in non-Western music led to the formation of what we now call ethnomusicology, the book also contains a vigorous critique of the changes in research, teaching, and publication that have taken place in the field since the 1980s. As such, it is really two books in one, beginning as a summary of early scholars' careers and contributions, but moving into an intensely personal essay in the guise of discussing “issues.” Yet, although not precisely the straightforward compendium of information it seems, *Pioneers of Ethnomusicology* is nonetheless a worthwhile read. It is always a valuable exercise to question one's beliefs and assumptions, and McLean provides us with an unlooked for opportunity to do so.

Pioneers of Ethnomusicology is organized in five parts, framed by an introduction at the beginning and a chronology at the end. An appendix at the back of the book then threatens to make this three books in one by providing an extensive list of sample interview questions to be used in fieldwork. Part One, “The Growth of the Discipline,” sets out to