

prophecies and legend, Hamill makes a convincing argument—once again supported by story—for the equation of song and power:

To differentiate between power and song runs the risk of creating a false dichotomy at odds with Native ways of knowing... Spiritual power is woven into the song itself.... Can song function as a catalyst, a conduit, *and* power itself? I contend that in specific spiritual contexts, it can. (83; emphasis in original)

The import of this power is inherent in one of the first stories of Hamill's book, the prophecy of Circling Raven, leader of the Coeur d'Alene from 1660 to 1760 [*sic*]. Circling Raven predicted the arrival of black robes armed with "crossed sticks, new words and powerful medicines" well more than 100 years before their arrival on the Columbia Plateau (23).

Native ways of knowing, transmitted through story and song, are very persuasive indeed, which makes Hamill's epilogue defence of them against more scholarly methodologies a little too self-conscious. This unnecessary apology is balanced by an equally unnecessary, confessional preface that offers an Oprah-worthy disclosure that his PhD research was also an effort at a "healing of a torn ancestral artery" (ix) as Hamill pursued his own power as a Native individual. The body of Hamill's book itself makes the strongest possible case for the equation of spiritual power and song through a compelling story informed by Native ways of knowing. 🍀

## NOTES

1. In one recording/transcription (translated in the book as "God, Pity My Dead One" and on the website as "God, Have Mercy on My Dead One"), Hamill notes the source material in the Latin sequence *Dies Irae* (erroneously identified as Gregorian chant and misleadingly described as "florid"), but overlooks the obvious paraphrase on "Nearer My God to Thee" in mm. 7-8. Another hymn introduced in the text, "He Comes Down from a Star," cited as exemplary of hymns which were so resolutely re-framed in Native melodic terms that their origins are now lost, is neither transcribed in the book nor included as an audio file on the website.

**Aboriginal Music in Contemporary Canada: Echoes and Exchanges.** Anna Hoefnagels and Beverley Diamond, eds. 2012. McGill-Queen's Native and Northern Series, 66. Montréal and Kingston: McGill-Queen's University Press. xiv, 503pp, black and white illustrations, notes, bibliography, discography, videography, internet sites, contributors, index.

MAIJA LUTZ

Peabody Museum of Archaeology and Ethnology at Harvard University

It wasn't all that long ago that many ethnomusicologists and other scholars of non-Western musical cultures had a tendency to ignore hybrid or borrowed genres, focusing instead on music thought to be undeniably representative of a partic-

ular society. Certainly I myself felt extreme disappointment in the 1970s upon discovering that the music generally played or listened to in the Canadian Inuit community I had come to study was not the traditional music I was hoping to hear. Similar expectations and stereotypes with respect to visual works created by Aboriginal artists still persist, and changes in attitude, especially among the public, have come slowly. It was therefore refreshing to read this anthology on music of the First Peoples of Canada, not only for its emphasis on the variety of contemporary musical practices amid emerging technologies and increasing globalization, but especially for its many contributions by Aboriginal musicians and scholars.

This rich collection of twenty-two essays, interviews and personal reflections places First Nations, Inuit and Métis music squarely in the present. The period bridging the end of the 20th and beginning of the 21st centuries has seen not only an unprecedented revitalization of indigenous cultural expressions, but a multitude of challenges, as both individuals and communities struggle to ascertain their rights and reconcile traditional ways of thinking with the many ambiguities of the modern world. Aboriginal music, in its many contexts, styles and permutations, serves as an indispensable vehicle for expressing hopes, fears and frustrations, and empowers people to tell their stories in their own voice.

Hoefnagels and Diamond, co-editors of the volume, have organized the contents of the book into three thematic sections: innovating tradition, teaching and transmission, and cultural interactions and negotiations. Individual chapters address both nation-specific and intertribal rep-

ertoires, as well as popular genres such as country and hip hop, and span a large portion of Canada, from British Columbia to Nova Scotia.

In the first section, authors explore the many layers of meaning that can be applied to the concept of tradition in Aboriginal communities. Chapters on the Dane-zaa dreamers' dance ("Continuity and Innovation in the Dane-zaa Dreamers' Song and Dance Tradition: A Forty-Year Perspective" by Amber Ridington and "From Tea Dance to iTunes: Recomposing Dane-zaa Dreamers' Songs," an interview with Garry Oker by Amber Ridington) and powwow music ("Localizing Intertribal Traditions: The Powwow as Mi'kmaq Cultural Expression" by Janice Esther Tulk; "Contemporary Northern Plains Powwow Music: The Twin Influences of Recording and Competition," an interview with Gabriel Desrosiers by Christopher Scales; and "Aboriginal Women and the Powwow Drum: Restrictions, Teachings, and Challenges" by Anna Hoefnagels) illustrate how electronic manipulation and transmission of musical content, the infusion of intertribal traditions with local meaning, and re-examination of gender roles in music making are just some of the current means by which traditional genres are both preserved and carried on in new ways. Indigenous musical repertoires have historically been subject to change with new contexts and innovative interpretations, and continue to provide creative opportunities brought about by changing technologies and expanding audiences.

Chapters in the second section delve into the issues and challenges involved in teaching and learning Aboriginal music, ranging from Euro-centric biases of teaching materials and preconceived assump-

tions of non-Aboriginal teachers to changing educational contexts. Integrating Aboriginal ways of thinking into culturally diverse environments is especially challenging when the identities of a group such as the Métis have not been clearly defined (“Moose Trails and Buffalo Tracks’: Métis Music and Aboriginal Education in Canada” by Annette Chrétien). Equally complex is the dual role of the non-Aboriginal teacher and researcher, whose thoughtful and personal narrative presents the many issues involved in teaching, living and doing research in a culture which is not one’s own (“Reflecting on Reflexivity: Teaching and Conducting Research in an Inuit Community” by Mary Piercey). Authors emphasize the need for scholars, both indigenous and non-indigenous, to meaningfully and respectfully engage with practitioners and culture bearers, and for musicians to learn the context and history of what they are performing. In a composite text drawn from separate interviews with several researchers, a Haudenosaunee singer and cultural specialist tells how she learned traditional music and is sharing it with her community and beyond (“The Sound of What I Hear on Earth” by Sadie Buck with a preface by Beverley Diamond). Two urban-based musicians discuss the different paths each has taken to learn about his or her own music and cultural heritage, and how they are passing this knowledge on to others in their Ontario communities (“One Strong Woman: Finding Her Voice, Finding Her Heritage,” an interview with Beverly Souliere by Anna Hoefnagels and “Learning about and Supporting Aboriginal Music and Culture: A Personal Journey,” an interview with Jimmy Dick by Anna Hoefnagels).

The last section, by far the longest, explores the great variety of intercultural contexts in which Aboriginal musicians engage (“Intercultural Collaboration” by Russell Wallace), ranging from indigenous hip hop in Saskatchewan (“Bits and Pieces of Truth: Storytelling, Identity, and Hip Hop in Saskatchewan” by Charity Marsh) to Innu folk-rock in Québec (“Why Do the Innu Sing Popular Music? Reflections on Cultural Assertion and Identity Movements in Music” by Véronique Audet; “Aboriginal Popular Music in Quebec: Influences, Issues, and Rewards,” an interview with Florent Vollant by Véronique Audet; and “Gilles Sioui: Supporting and Performing with Aboriginal Artists in Quebec,” an interview with Gilles Sioui by Véronique Audet and Donna Larivière). Canadian art music in combination with Aboriginal traditions (“Listening to the Politics of Aesthetics: Contemporary Encounters between First Nations/Inuit and Early Music Traditions” by Dylan Robinson), Native Canadian stage plays (“Musical Form as Theatrical Form in Native Canadian Stage Plays: Moving through the Third Space” by Klisala Harrison and “Music and Narrative in ‘The Unnatural and Accidental Women,’” interview excerpts with Marie Clements, Sophie Merasty and Columpa Bobb by Klisala Harrison), and hymn singing in Aboriginal culture (“Music, Religion, and Healing in a Mi’kmaq Community,” an interview with Walter Denny Jr. by Gordon E. Smith) all point to the growing importance of cross-cultural music sharing in Canada. Underpinning all of these cross-cultural contexts is the role that music plays in addressing difficult social challenges such as suicide, colonialism or conflicts between

indigenous traditions and the Catholic Church (“‘No Heartaches in Heaven’: A Response to Aboriginal Suicide” by Byron Dueck and “Arnie Strynadka, ‘The Uke-Cree Fiddler’” by Marcia Ostashevski).

This is a thoughtfully crafted and well-edited work. One of the things that sets it apart from many other anthologies is the great care the editors have taken to pull the many essays and interviews with their disparate styles together into such a coherent whole. This is done through a brief, general introduction presenting the themes and goals of the book, followed by a thorough overview of recent scholarship on First Nations, Inuit and Métis music in Canada. Introductions to each of the main sections present brief summaries of individual chapters, showing how they relate to each other and to the section theme as a whole.

But what makes this anthology really stand apart is the careful juxtaposition of scholarly pieces written by both Aboriginal and non-Aboriginal authors with interviews and personal reflections by Aboriginal musicians and practitioners. The interviews take many forms, some being more mediated and structured than others, and many are linked with related scholarly pieces found in the same section. All the interviews offer the reader the kind of personal perspectives from inside a culture that frequently get overlooked when conversations are reframed for academic study.

Each of the scholarly articles contains extensive and detailed explanatory notes that provide the reader with a wealth of additional information about the culture or genre under discussion. Bibliographic and other references within the texts themselves tie in to a thirty-six page

general bibliography, discography, videography, list of cited interviews and list of websites. I would also be remiss in not acknowledging the outstanding quality of the book itself: the print is extremely readable and the pages are exceptionally durable.

Anna Hoefnagels and Beverley Diamond are to be congratulated for presenting us with such a sensitive, respectful and thorough look at the variety and complexity of Aboriginal music and music making in present day Canada. This work serves as a welcome and much-needed model that can lead to better worldwide understanding of effective cross-cultural collaborations and exchanges. 🍀

### **Analytical and Cross-Cultural Studies in World Music.**

Michael Tenzer et John Roeder, dir. 2011. Oxford : Oxford University Press. 461 pp, photos, transcriptions musicales, graphiques, exemples audio des pièces analysées disponibles sur le site d'Oxford University Press.

BRUNO DESCHÊNES  
Chercheur indépendant

*Analytical and Cross-Cultural Studies in World Music* fait suite à *Analytical Studies in World Music* (Oxford University Press), ouvrage publié en 2006, sous la direction de Michael Tenzer et de John Roeder. Les auteurs de ce premier livre présentent des méthodes d'analyse de différentes musiques non occidentales qui permettent de discerner les structures constitutives et inhérentes à ces musiques, évitant ainsi d'imposer une méthode