

une bonne connaissance des enjeux discutés dans l'ouvrage pourrait ne pas trouver son compte dans la première section. Toutefois, la réflexion menée dans la seconde pourvoira à leur contentement. 🍀

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Harrison, Klisala. 2020. *Music Downtown Eastside: Human Rights and Capability Development through Music in Urban Poverty*. New York: Oxford University Press. 232 pp.

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While ethnomusicologists have long questioned the pattern of unidirectional knowledge extraction from their communities of study, solutions have been slow to emerge. In *Music Downtown Eastside*, Klisala Harrison offers community-based research as a means to address the ongoing question of how ethnomusicologists can meaningfully and ethically support the communities in which, and with whom, they study. Harrison was involved in music-making with poor urban communities in Vancouver's Downtown Eastside popular music scene as a violinist for over two decades. In her book, she critically analyzes her experiences as researcher, musician, mentor, and policy developer to illuminate how music-making develops the lives, and enhances the capabilities, of Canada's urban poor. Her innovative approach to examining human rights in musical practices allows her to address the nuances of human rights in musical performances by the urban poor; ultimately, she positions their musical interventions as means by which they establish agency. Her research contributes to the field of applied ethnomusicology as she puts "ethnomusicology to use," utilizing it as a "toolkit" to "broaden and deepen the knowledge and understanding toward solving concrete local problems" (10). The book thus points out new ways to identify and resolve human rights and improve the

competencies of urban poor communities in Vancouver.

In the introduction, Harrison begins by establishing the relationship between music and poverty in the Canadian context, showing how urban music spaces can become a refuge for indigent people. Moreover, she stresses the significance of musical capabilities of homeless and street-involved communities in Vancouver's localized performing spaces: churches, community centres, and health organizations. Within the context of defining human rights for the poor, Harrison shows how musical expression enables people to improve their human rights; performance is a bulwark stabilizing those human capabilities threatened by the vulnerabilities of impoverished living. This negotiation of rights and agency for the indigent is further contextualized within the popular music scene in Downtown Eastside, focusing on musicians' diverse and racialized background and local poverty-related circumstances.

The book is organized in three sections, with chapters extending the themes of human rights and capability creation through music-making. The first section focuses on jam and music therapy sessions attended by professional and amateur musicians; inclusivity is celebrated in these spaces, and bonds are formed around mutual appreciation of each other's skills. This gives impoverished participants a critical sense of agency. Participants reported to Harrison that music gives them "constant value," and "they will never lose music" (37). Harrison also identifies musicians' inclusive practices. For example, most musicians will play songs widely known to attendees; this helps participants feel safe to open up and share their

feelings through music. Performing familiar music offers the indigent participants of jam and music therapy sessions a deep feeling of belonging to a social group. The "familiarity" and "simplicity" of the music performed allows every attendee to engage with the sense of empathy prevailing during these sessions (48). Harrison identifies the positive possibilities of such performing spaces and music-based projects to improve the lives of street-involved and homeless musicians.

However, Harrison finds that a lack of institutional supervision pervades the music initiatives of organizations hosting music-making for Vancouver's urban poor. In examining the aims, philosophies, funding, and initiatives of such organizations, she argues that little investigation into the success or failure of music initiatives creates ambiguity regarding the implementation of aims and goals. Music facilitators, a critical facet of these initiatives, are also vulnerable to being fired from their positions. While promoting the discourse of human rights, Harrison finds that these organizations rarely provide opportunities for music facilitators to approach human rights intellectually and independently in the broader context of the Downtown Eastside community. The instability of financing initiatives also results in little institutional supervision in music-making projects of the urban poor in Vancouver. Harrison identifies instances where aid organizations terminated funding for such projects in response to rising gentrification, "which privileges the upwardly mobile classes' use of city spaces as opposed to the poor's" (67). Thus, the urban poor communities are deprived of music-making programs that advance their human rights and capabilities.

The second part of the book examines jam and music therapy practices related to human rights to health, women's rights, and the right to self-determination. Interviewing music facilitators and their event participants, Harrison maps the relationship between human rights and musical moments in Downtown Eastside, and what is gained and lost. While she discusses the complex scenarios wherein participants' autonomy and self-determination has eroded, she also presents instances where participants control their physical and mental health through music-making. Friendship, remembrance, and inclusiveness formed in singing classic, rock, pop, and country songs become a survival tool for many indigents. For example, Harrison discusses Joanne and Marcus, who play a song from memory that helps them and others grieve the early deaths that stem from poverty. These music-making sessions also reduce harm by alleviating depression and preventing suicides. At Sheway, a non-profit organization, music therapists assist Indigenous mothers with a history of substance abuse to regain custody of their children. Harrison explains that mothers making music at Sheway exercise multiple human rights and capabilities, such as acting autonomously, connecting and forming relationships, realizing one's own feelings, and creating safe therapeutic spaces.

However, organizational assessments of critical human rights for women may not be the same practices deemed crucial by activist discourses and observations. Activist discourse stresses that women do not have equal access to cultural life, arts, and performance as men. Therefore, women-centred projects, such as Women Rock, are important because

they enhance women's abilities to create their own performance artworks and public performance spaces. Communal music-making at public events and music-making sessions provide opportunities for self-determination for impoverished urban women, and allow them a space to protest anti-discrimination. The urban poor also establish their musical and theatre creativity against the gentrification of the city space, where middle and upper-class artists and researchers sometimes bar the opportunities of the urban poor's artistic practices. For example, Vancouver Moving Theatre (VMT) becomes a platform for the urban poor to enhance their human capabilities through developing skills in music and theatre. However, unmediated racial discrimination directed at Asian participants eventually erodes self-determination.

The book concludes with a summary of how music enhances capabilities and capabilities enable human rights (190). Here, Harrison examines how the implementation of music and culture establishes the right to health, self-determination, and harm reduction.

Harrison's book is an instruction guide for how an ethnomusicologist can give back to communities. Her research participants, urban poor and music workers, remain active throughout her book. She dedicated her pages to the experience that focused on every possible detail of urban indigents' musical interventions. Through eye-opening critical conversations concentrated on their music-making experience, she presents the struggles, trauma, progress, and empathy of the urban poor, music workers, therapists. Harrison celebrates their agency by allowing the homeless to present their creativity

in her research. One notable example is her analysis of “Finding My Way,” a song composed by Stewart Wilson, who became homeless at twelve (158). Harrison’s analysis elaborates the intense struggles and survival endeavours of a vulnerable musician. By making the urban poor’s challenges in life and successes through music-making visible, she encourages the reader to empathize with them.

Harrison compellingly uses ethnography to show the feelings and emotions of vulnerable and marginalized musicians and music therapists. Many of her research participants face anxiety and PTSD that the process of music-making controls and reduces. She traces the enhancement of capabilities of the urban poor by explaining the progress of their mental state through music. An interview with Indigenous participant Taninli explores this progress of finding belonging in music-making spaces (125). While the reader may wish to see more extensive explorations of such affective experiences of the participants, the examples selected are quite evocative.

Overall, Klisala Harrison’s *Music Downtown Eastside* is a significant text for academic and non-academic readers to understand and empathize with the urban poor in Canada. This book can become an essential text for the disciplines of music, ethnomusicology, applied ethnomusicology, development studies, and Canadian studies. 🍀

Slominski, Tes. 2020. *Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music*. Middletown, CT: Wesleyan University Press. 238 pp.

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“How Irish is Irish traditional music?” is the tag line for *Trad Nation*. A loaded question, but in this timely and important monograph, ethnomusicologist Tes Slominski is in fact asking a more nuanced, more consequential, and likely more contentious question: How Irish — if normative “Irishness” is read as white, male, cisgendered, heterosexual, and nominally of Irish ancestry — should Irish traditional music be, and how might it move beyond the strictures of an ethnic nationalism that excludes certain sounds and bodies from both its history and present-day activities? It is worth noting, for those less familiar with this musical genre, that Irish traditional music today has a global reach and is played by many musicians who are not ethnically Irish in a transnational “network of scenes” that includes not only Ireland but also Britain, the United States, Canada, Australia, Germany, France, and Japan, among other countries (16, 165).

Slominski’s first stated aim is to “introduce musicians and topics that have not been discussed widely — or at all — in the existing literature on Irish traditional music” (5). She accomplishes this goal amply, first via three historical chapters focusing on women traditional musicians in 20th-century Ireland, and then with two ethnographic chapters that bring to light the experiences of women, queer, and non-white musicians in the present-day scene. Her ultimate goal, however — her