

**The United States and Canada.** Ellen Koskoff, editor. New York, NY: Garland, 2001. (The Garland Encyclopedia of World Music; v. 3) 1378 p., compact disc. ISBN 0-8240-6040-7. \$375.00.

The 10-volume *Garland Encyclopedia of World Music* examines the musical performance practices of people around the world. The first major resource for the discipline of ethnomusicology, volumes one to nine of the series draw from contemporary research by scholars active in the discipline to examine music in geographic regions such as Africa, Southeast Asia, Europe, the Middle East, and Australia and the Pacific Islands. The final volume, *The World's Music: General Perspectives and Reference Tools*, includes articles by various ethnomusicologists in which they discuss their research, teaching, publication and professional experiences. Also included in the final volume is a compilation of the reference and resource materials contained in each of the previous volumes. Now that publication of the set is complete, it marks a landmark in scholarship that will be greatly appreciated by students and teachers of ethnomusicology.

*The United States and Canada* (volume 3) is a valuable companion to the others in the series. Like the others, the volume is organized topically into three large sections: overview of the culture and music of the area, review of major issues and processes pertinent to those musics, and accounts of specific music cultures. The volume addresses the major music traditions in North America, including American Indian/First Nations, European immigrants and their descendants, recent immigrants to North America and various African-derived musics and practices. Editor Ellen Koskoff creatively juxtaposes entries by various

specialists in North American musical traditions to generate a stimulating and interesting reference book.

The first large part, "The United States and Canada as a Musical Area," is comprised of two entries that examine the history of these countries with respect to music-making and scholarship of music in North America. Koskoff's article, "Musical Profile of the United States and Canada," gives a geographic profile of the countries, their social and political systems, demographic profile, an overview of their common histories and related music-making, and the differences in the musical cultures of the United States and Canada. Parts of the article draw heavily from population statistics from the 1996 and 1997 Canadian and U.S. censuses, making for a rather dry and formulaic read. Furthermore, it would have benefitted readers if Koskoff had included the population figures for each country, instead of just the combined figure of 310 million people, on which the other statistics for the article are based. The remaining sections are more engaging, as she highlights the common historic trends in these countries and carefully contrasts their histories, developments and social attitudes.

The second part of the volume, "Music in Social and Cultural Contexts," is subdivided into four sections: issues of identity, diverse environments, processes and institutions, and border crossings and fusions. This section tackles many of the current themes and issues in contemporary musicological studies and introduces representative examples of music-making in the form of "snapshots" or "ethnographic

moments” from American and Canadian perspectives. Particularly insightful was “Gender and Sexuality,” collaboratively written by Susan C. Cook and Andra McCartney in the issues of identity section. The article highlights the increasing attention given to the topic in contemporary music studies, and the socio-cultural constructions and prejudices that have informed gender practices in music. The authors offer many examples to support their analysis, including extended descriptions of contexts that illustrate the relationship between music and gender. I found this article to be compelling, especially when the authors assert the necessity of examining gender issues in music: “Scholars who ignore gender completely can be held accountable for presenting skewed and distorted analyses of musical activities and for being blind to the workings of power within musical systems” (p. 98).

The final part of the volume, “Musical Cultures and Regions,” is the largest part, comprising 916 of the 1378 pages, and is dedicated to specific music traditions in North America. The first large section deals with the music of the American Indians/First Nations in the United States and Canada, arranged according to geographic region (e.g., Northwest Coast, Plains). The second section examines American musical traditions, opening with two introductory articles and four snapshots of music in the U.S., followed by a series of articles arranged according to ethnic group and their preferred music genres.

The last section discusses music in Canada. Beverley Diamond’s introductory article, “Identity, Diversity, and Interaction,” probes the problematic issue of identity in Canadian society and music in

light of our cultural diversity. I particularly enjoyed this essay as Diamond corrects many of the misconceptions held about Canadian society and history and gives recognition to the contributions of aboriginal peoples to our nation. Her overview of the demographics of the nation also shows statistical information can be conveyed in an interesting fashion. The article accurately and succinctly summarizes the main issues and trends in Canada from the perspective of a Canadian author.

The other articles in the Canadian section are also informative and well-written, and complement other resources on music in Canada. In addition to articles on regional music, such as Anglo-Ontarian music and music of Christian minorities in the Prairies, the section also includes a number of notable snapshots on a specific music practice or genre. An excellent example is Peter Narváez’s “‘She’s Gone, Boys’: Songs in Response to the Moratorium on Fishing in Newfoundland,” which shows the ways in which music-making responds to the life events of a community. Narváez gives a brief overview of the circumstances and local impact of the moratorium, and suggests these topical songs retain the function of earlier broadsides since they capture people’s emotional response to current events.

In addition to its value as a musical profile, *The United States and Canada* is also an essential reference resource. Each entry has its own bibliography, and there are guides to publications, recordings, and films and videos at the end of the volume. A compact disc is included with notes on the recording and cross-references to the text. A glossary, likewise cross-referenced to the text, is also included, and there is a series of maps of the topography of the continent, the

location of American Indians in the U.S. and First Nations in Canada, and the political jurisdictions of Canada and the United States. Completing the presentation are photographs, drawings, maps and charts, as well as cross-references to related articles.

The task of editing such a volume is surely daunting. A few minor editorial and typographical errors are evident, but they not distracting. It is clear the editor has allowed for the individuality of each of the 127 contributors, as the articles are not formulaic in their presentation or writing style. In most cases, this makes for pleasant and engaging reading, although occasionally one wishes the author had been given more instruction in terms of the content and substance of the article. Similarly, it seems the authors did not have the opportunity to read articles on complementary topics, which causes some disjuncture between pieces that address common themes.

As a Canadian reader with a strong interest in Canadian music, I found the final section on music in Canada to be the most rewarding, with insightful articles that demonstrate the diversity of music in this nation. There may be other readers who will share my frustration with the privileging of American music throughout the first and second parts of the volume, which is especially evident in the imbalance in the representation of Canadian music and history. For example, while the "Race, Ethnicity, and Nationhood" article by the American Ronald Radano is ten pages long, the corresponding Canadian perspective by Michael Daley is merely two pages.

Similarly, a survey of the snapshots in part two of the volume reveals that of the 27 authors, only seven are at Canadian institutions, and only five snapshots discuss specifically Canadian musical traditions. Perhaps this imbalance simply represents the difference in population between the two countries. But there are also inaccuracies, such as Koskoff's assertion that the Red River Rebellion took place in Saskatchewan, not Manitoba (p. 11). Another place in which Canadian content is minimally represented is the Native American section. Most of the articles are written by American authors with a predominantly American perspective, despite the fact they are addressing Native groups that reside in both Canada and the U.S. Since Native American music is not specifically addressed in the Canadian section, it leaves an unfortunate lacuna in the entire volume.

Talk of bias in the content is almost to be expected since this is an American publication appearing under the guidance of an American scholar. Indeed, Canadian readers may wonder if closer supervision of the Canadian content would have captured a more balanced and accurate representation of music in this country. Nevertheless, as it stands, this encyclopedia does clearly attest to the musical vitality of Canadians, and readers will be rewarded with many thought-provoking articles on the issues and history of music-making throughout North America.

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