

Music in Canada: Capturing Landscape and Diversity. By Elaine Keillor. Montreal & Kingston: McGill-Queen's University Press, 2006. xii, 499 pp. ISBN 9-780773-531772

Elaine Keillor acknowledges the critical approach of *Music in Canada* in the opening pages of the book. She refers to Christopher Small's *Musicking* (Hanover: University Press of New England, 1998) and his attempt to capture the full range of human musical expression by transforming the noun to a verb. "To music", writes Small, "is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (Small, 9).

The conceptual tool of musicking is a valuable one for Keillor. It allows her to "trace relationships between production and consumption of musical performances as they have evolved in Canada and to explore links between these relationships and our conception of and behaviour about musicking" (p. 4). By going beyond the traditional scope of a music history, she argues convincingly that "my historical overview of Canadian musicking is the first history of Canadian music that makes an attempt to at least touch on the full range of sounds that have and are being heard within the borders of the country" (p. 5).

Keillor does more than trace the full range of Canadian musicking. She seeks further to identify characteristic traits that distinguish Canadian music from its European and American counterparts. Keillor pursues this goal under two broad areas of consideration—landscape and rubbaboo—which form a common thread throughout the book. Under landscape, she discusses references to

regional areas of different terrain but also seeks commonalities among the regional musics created in Canada. Under rubbaboo—a term used as early as 1862 (albeit referring to a soup)—she discusses the variety and diversity of Canadian music making and the ways in which Canadians participate in and blend different forms. It is an unusual term— one notes her choice of the more common "diversity" for the title of the book—but a valid approach that she identifies brilliantly throughout the book. This includes the borrowing and mixing of traditions practiced by the Haida (p. 46), the incorporation of First Nations music in Ernest Gagnon's piano pieces (p. 115), and the development of Joni Mitchell's style from disparate elements as Irish folk music, classical composition, and black rock n' roll (p. 242).

Keillor admits, "it is impossible to highlight every type of music heard or performed in Canada within the confines of a single book." Instead, she attempts "to document examples of some of the vast cornucopia of musics to be found." (p. 12-13). Her approach is a chronological one that covers the musical practices of the First Peoples, the first European settlers in Canada, the rise of popular music, significant performers and creators, and the maturation of refined music (Keillor's term for European and European-derived music). Admittedly, this allows little room to focus on individual musicians or ensembles. Even major figures such as Glenn Gould, Claude Vivier, and Gordon Lightfoot are allotted, at most, a single paragraph. Keillor addresses this

in part with the inclusion of forty-three vignettes that explore specific topics in slightly more detail (most are a page in length). The vignette topics alone demonstrate the vast range of Keillor's approach. Even naming a representative few – Inuit Throat-Games, Fiddling in Prince Edward Island, Orchestras in Victoria, Gilles Vigneault, Schafer's String Quartets – can only hint at the variety of the topics.

Although there is little detailed analysis of individual works, creators, or performers, no one wishing to pursue specific topics further will be disappointed. The appendices contain a wide range of materials from lists of tunes on the barrel organ at Sharon, to dances in Quebec (1800-1850), and prominent Canadian choral groups. The list of selected noteworthy Canadian compositions (it includes both popular and refined musics) is highly subjective yet thought provoking. The endnotes and bibliographic references are vast – these alone will be invaluable to anyone researching Canadian music of all kinds. My only disappointment was with the selective discography and filmography (barely over two pages combined).

Given that Keillor covers the entire spectrum of music making, inclusive lists of recordings and films would be unrealistic. Still, one yearns for more than the few examples provided. Fortunately, Keillor does suggest internet sites that list and supply recordings. As an added bonus, the book contains a CD entitled "Canadians at the Keyboard". Although this represents only a small portion of the music covered in the book, it is a welcome inclusion nonetheless.

"To identify Canadian soundmarks in the musickings of Canada's peoples", writes Keillor, "we must listen carefully to the sounds around us and to hear what musicians say about their reaction to these sounds" (Keillor, 320). Keillor's knowledge and experience of Canadian music is vast and insightful. She has written a book that allows the reader to discover and celebrate the music of Canada in all of its diversity.

J. Drew Stephen
University of Texas at San Antonio