

Music Traditions, Cultures & Contexts. Edited by Robin Elliott and Gordon E. Smith. Waterloo, Ont.: Wilfrid Laurier University Press, 2010. xx, 340 pp. ISBN 978-1-55458-177-1. \$42.95

This book honours Beverley Diamond, Fellow of the Royal Society of Canada, Director of the Research Centre for the Study of Music, Media and Place (MMaP), and Canada Research Chair in Traditional Music and Ethnomusicology at Memorial University. As remarked often in its contents, Diamond's generosity has been felt by many including myself. To underline her extensive influence, the editors have chosen to represent her multifaceted career in fourteen chapters. The opening chapter, prepared by the editors, consists of an autobiography produced appropriately by the dialogic method. The editors follow the format established in her *Visions of Sound* (1994), assisted by endnotes to expand on persons and situations covered in the dialogue.

The second, thought-provoking chapter is Diamond's presentation on her husband, Clifford Crawley, an influential teacher and composer. She provides varied biographical materials from several family members, and then analyzes his teaching methods at Queen's University. The final half, which deals with his compositions, traces stylistic aspects in selected works and concludes with a full listing, plus discography. His output of original operas, musicals, orchestral works, pieces for band, chamber ensembles, choirs, voice, organ and piano numbers well over 500. This assessment of his contributions to Canada's musical life is long overdue.

The next three chapters deal with various aspects of ethnomusicology, the discipline of which Diamond was the first doctoral recipient in Canada. Bruno Nettl, today's dean of the discipline, analyzes how its leading participants have a history of critiquing its assumptions. He also shows how Diamond herself has participated. Those issues include exploring the specialness of Canadian musical cultures, pursuing an emic approach to organology, and critiquing gender-oriented ethnomusicology. Ellen Koskoff presents three case studies in her fieldwork experience to try to understand difference. This provides an excellent counterpoint when read in conjunction with one of Diamond's latest proposals, that of "alliances" in understanding modes of cultural identity

Next, Kay Shelemay explores whether there is "a common Canadian-US Americanist music agenda." She mainly concentrates on how ethnomusicologists shifted from studying exotic musics abroad to turning their attention to music cultures closer to home. In my opinion, this overview would have benefitted with the inclusion of some attention to the field of folklore. I see Diamond's production in many ways as an expansion of Canadian folklore studies. She is building bridges by using folklore's change from an item-based (tale, song) to a performance-centred approach, and cultivating musical communities through the activities of MMaP.

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Musical performance predominates in the following essays. Regula Qureshi with Videographs and Videocharts enlightens us about performance receptions of Qawwali upon different individuals. She expands her argument with evidence from Slavey drum dance and Albanian weddings. Unfortunately, the Asch description of Slavey drum dance does not apply to all Dene drum dances. Unlike what is indicated in the endnote (p. 142), Dene only refers to Peoples located within the Northwest Territories, known as Akaitcho, Deh Cho, Gwich'in, Sahtu, and Tlicho. The third performance essay, authored by Charlotte J. Frisbie, opens up a new research area, that of being a church organist, and in so doing directly relates to Diamond's performance activities as a musician.

Identity issues form the theme of chapters eight through ten. The folklorist, Neil V. Rosenberg, provides a fascinating examination of the use of the banjo in Nova Scotia. I was sorry to see that Rosenberg did not indicate the Canadian origin of "The World Is Waiting for the Sunrise." Did the player(s) know of that background or just accepted it as a current tune? Pirkko Moisala writes on the challenges involved to include musics of the Sámi and Finland-Swedes within the established educational music programs of Finland. Her thoughtful considerations could be applied to similar circumstances within Canada.

The third identity essay concerns two Canadian lyric theatre works by the Montreal-based composer, Eugène Lapierre (1899-1970). Each is based on the life of a Canadian composer. *Le Père des amours* (1941) features Joseph Quesnel (1746-1809), while *Le Vagabond de la gloire* (1947) revolves around Calixa Lavallée (1842-1891). John Beckwith, noted Canadian composer/researcher, provides a thorough analysis of the libretti and an assessment of what music still survives. The musical examples give the reader a good overview of Lapierre's approach. Although Beckwith concludes that neither work merits revival, he does rightly urge the reissue on CD of Quesnel's *Colas et Colinette* and of Lavallée's *The Widow*.

To relate to Diamond's research in popular music, Rob Bowman, Diamond's colleague at York University, deals with the development of funk. He identifies the re-Africanization to establish the genre by James Brown, and then examines various performance choices made by George Clinton's funk ensembles. In Diamond's terms these are studies of "alliances" which continue to be explored in Jocelyne Guilbault's essay on the role of soca in Trinidad as a social and political identity.

The last chapter, authored by two former students of Diamond's, Virginia Caputo and Kip Pegley, summarizes the issues surrounding the use of the Internet for academic purposes. In this case a community was brought together, comprised of those who studied under Diamond's guidance. Eventually, out of various electronic discussions, four areas—music and identity, music and gender, First Peoples music, and fieldwork—were organized. Unfortunately, the results were placed on a webpage that is no longer accessible. The appendix of Diamond's publications and lectures does provide ample

evidence of her research, some of which is now available on the Internet. However, Diamond's recording (1972) of Poulenc and Lutoslawski with James Campbell (CBC SM-184) did not get listed.

A few other errors also slipped by. The name "Rosaldo" appears without reference on page 2, and presumably refers to Renato Rosaldo's *Cultural Citizenship in Island Southeast Asia* (2003). The upscale Ottawa neighbourhood mentioned on page 65 is Rockcliffe, not Rockwood. A complete sentence on page 139 is exactly repeated on the following page. There are minor typographical errors on pages 45, 96, 116, 171, 218 and the word "Music" is missing on page 302.

Nevertheless, overall, the editors have done an excellent job drawing together significant essays to honour Diamond. This Festschrift is a valuable compilation that belongs in all music collections.

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