

Northern Haida Songs. By John Enrico and Wendy Bross Stuart. Lincoln, Nebraska: University of Nebraska Press, 1996. (Studies in the Anthropology of North American Indians) \$40.00 ISBN 0-8032-1816-8.

This book is a long awaited contribution to the limited corpus of Pacific northwest coast ethnography. Its value lies in the collecting and systematizing of historical and contemporary work on the musical culture of the Haida and for the amalgamation of linguistic and ethnomusicological theory. The authors have successfully navigated a difficult analytical route through historical works, explaining and contextualizing them fully before using them as a kind of cultural and historical backdrop for recent developments within both Haida musical and linguistic culture and the culture of academia.

The amount of contemporary musical material represented in this book is striking, making the work a rich repository of Haida musical practice. This musical material is represented through the musical transcription of songs of which there are some 128 examples. The transcriptions are followed by an analytical categorization; a kind of musical-linguistic profile that characterizes the elements of each song such as pulse, meter, instrumentation, scale, characteristic interval, characteristic rhythm, musical and linguistic structure, and other descriptive categories. These terse song profiles are later used as the basis of a fascinating two-part analysis (musical and linguistic) described in the third section of the book. This third and final section of the book fully reveals the position of the authors, namely that

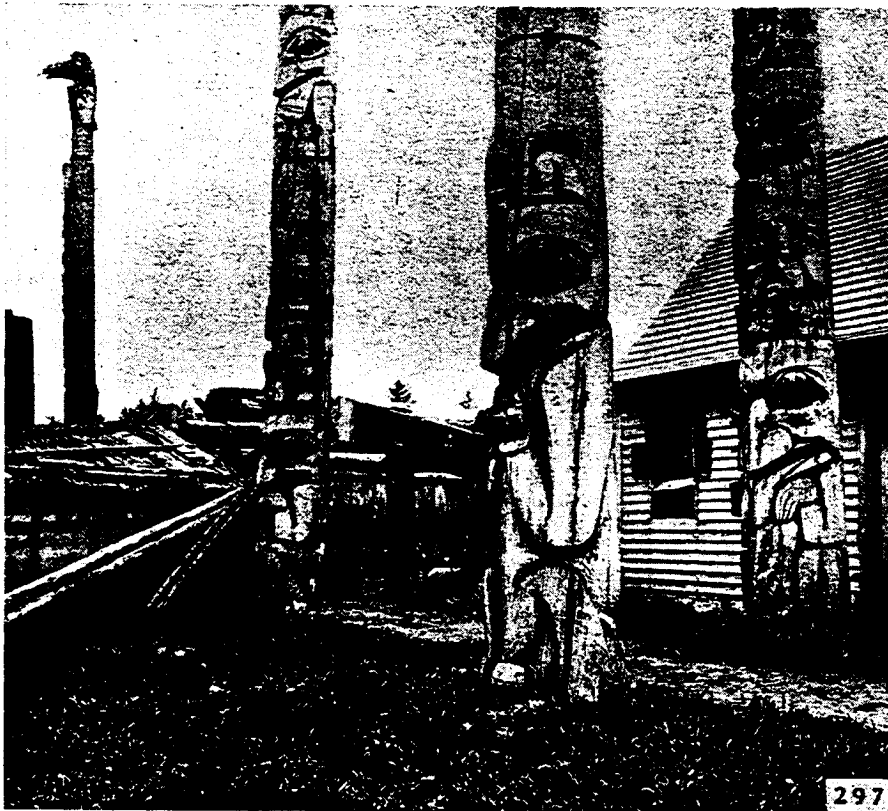
musical and linguistic analysis are remarkably similar and that an ethnographic-analytical approach is strengthened through the amalgamation of musical and linguistic concepts.

With this assertion, the notion of a linguistic model of ethnomusicology is made to stand once again and I believe the attempt is well executed in this book. Yet I wonder how rewarding any linguistic-musicological model is in terms of representing music itself. This review is no place to invoke the musicologist Charles Seeger's dilemma over the spoken and unspoken in music, nor is it the place to talk about prescriptive and descriptive notation in musical transcription. Yet a point must be made about the possible difficulty in receiving the music itself. A reader might ask, What does this music sound like? The transcriptive mode of representing music is useful for the purposes of analysis, yet I could not help feeling that this project might have been enriched through the inclusion of recordings with transcription. Recordings would not only enable the reader to partake in the musical subtleties of each song type, they would also provide an aural representation of the spoken word and the rhythm of the language in song. That is not to say that all 128 transcriptions should be recorded, for this would be a large undertaking in itself. Still, a select group of recorded material would enrich and illustrate the material and focus of the book.

This point aside, Enrico and Stuart's book makes a positive contribution to ethnomusicological research by extending the theoretical limits of a linguistic model of inquiry. Secondly, this collection of songs is a broad textual collection of historical and contemporary Haida musical and linguistic culture. The authors have taken great care in attempting to delineate the specific and specialized relationship between Haida

language and song structure. They have addressed the relationship between song and language with a theoretical model that is at times difficult to understand, yet the depth and detail of their model is fascinating, provocative, and ultimately productive.

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Massett