

ROBIN ELLIOTT & GORDON E. SMITH (EDS), *MUSIC TRADITIONS, CULTURES, AND CONTEXTS* (Ontario: Wilfred Laurier University Press, 2010), ISBN 978-1-55458-199-3, 340pp, US \$42, £29, €38.25

This stimulating book opens with a preface that states the book's rationale—'a tribute to Beverly Diamond to celebrate her sixtieth birthday'—and its structure: fourteen chapters (including a collaborative one from a group of her former and current graduate students), an appendix listing her publications and lectures, and a website containing dialogue and commentaries by her students, past and present. The remainder of the preface offers brief synopses of the chapters that are to follow.

The first chapter, 'Beverly Diamond: Life Stories, Academic Directions, and Teaching, Research and Scholarly Activity', offers a comprehensive introduction—if such a thing is possible for any human being—to Diamond, structured, as is so much of Diamond's own work, as dialogue and reflection. By adopting this approach, the editors give us much more than a biographical overview: they allow us to get a sense of the individual behind the scholarship. Although Diamond is always consciously present in her publications, this introductory chapter facilitates a permeable interaction with an engaged academic and scholar.

'Conversations with Clifford Crawley', by Diamond herself, is a charming and intimate account of the composer's life and times. Ranging effortlessly from biography to pedagogy, from musical analysis to philosophical discussion, the chapter paints a vividly sympathetic portrait of Crawley's life journey and creations. Throughout, Diamond evinces a detailed knowledge and understanding of his music, as well as a multifaceted engagement with his aesthetics and life philosophy. Deftly illustrated with selected excerpts from Crawley's compositions, discussions of tone colour, orchestration and timbre, in addition to more conventional focus on genre and form, the essay details a tapestry already richly woven. Diamond states at the outset that she can 'only write with enormous love and professional admiration, in a style that is personal rather than academic' (23), but this appealing tribute is all the more finely wrought for that.

In chapter three, 'Ethnomusicology Critiques Itself: Comments on the History of a Tradition', Bruno Nettl gives us a masterly (although he himself refers to it modestly as 'impressionistic' (97)) overview of ethnomusicology in the twentieth century, with brief forays back into the late nineteenth and early twentieth centuries. Nettl identifies the persistence of self-critique within the discipline as a uniquely defining feature of ethnomusicology: 'one might almost say that the practice of critiquing the discipline as a whole is part of the identity of the field' (85). He highlights key trends in ethnomusicology, particularly in the decades following the founding of the Society for Ethnomusicology in 1955 (thereby betraying, perhaps, his North American back-

ground). Nettl ultimately questions whether ethnomusicology may have critiqued itself out of existence. Concluding, however, with a focus on the people-centred nature of ethnomusicology, Nettl asserts that many ethnomusicological publications 'are not principally about field data or analysis, but about how we, as a profession, go about our work, and much of this concern appears, as well, in the culture-, repertory-, and musician-specific studies' (97), thus linking his essay nicely to Ellen Koskoff's that follows.

With a characteristically personal touch, Koskoff's essay, 'Is Fieldwork Still Necessary?', confronts the contemporary debate—or not so much debate as unease—as to whether fieldwork is still central to ethnomusicology. She focuses the discussion by presenting and analysing three different 'fieldwork' encounters in three different decades—the 1970s, 80s and 90s—interrogating each in light of her three parameters: recognizing, mediating, and integrating difference. What she does not draw out, but what remains central to each of the encounters presented and, I would argue, to ethnomusicology, are the interactions with people making music. Unsurprisingly, and echoing Nettl's assertion that what makes ethnomusicologists' publications unique (97), this is our concern with how we go about our work, the people constituent. The human element of fieldwork (however defined or framed) is what sets ethnomusicology apart. Yes, other branches of music study, influenced I would argue by ethnomusicology, are placing more emphasis on human interaction, but it remains uniquely at the core of ethnomusicology.

Kay Kaufman Shelemay's essay, 'Toward a History of Ethnomusicology's North Americanist Agenda', notes that, outside of the study of Native American groups (invested with its own particular history and ideology), exploration of the 'field at home' (114) was not a widespread or serious consideration in North American ethnomusicology until the 1980s and 90s. She notes that the first two ethnic American areas to emerge as fields of study in the late 1970s and early 80s—African America, particularly blues and jazz, and Jewish America—were 'marked by strong factors of descent ranging from race to religion, and by collective trauma' (160). Tracing the evolution of diaspora studies in America through the 1990s, Shelemay concludes that ethnomusicology has now moved forward to a new-charted North Americanist agenda, and one that, critically, transcends the Canada-US border.

Using as a springboard her own extensive research on Sufi Qawwali in India and Pakistan, Regula Qureshi examines oral performance as total musical fact, encompassing 'everything that makes the music happen' (29). Widening her scope to other contexts and acknowledging other scholars' research—Jane Sugarman's research on Albanian weddings, Michael Asch's research on Aboriginal Dene drum dance in Northern Canada, and Anthony Seeger's research among the Amazonian Suyá—

Qureshi interrogates the musical and societal complexities that emerge in an examination of interactive musical performance. After these brief excursions, Qureshi balances her exposition of Qawwali with a consideration of the orality and interactivity of Western art-music performances. In this rather brief chapter, 'Encountering Oral Performance as Total Musical Fact', Qureshi develops a principle that has long been a central tenet of ethnomusicology: that examining music 'outside of itself', as context-sensitive, functional and meaningful, facilitates 'exploring all music as aesthetically coded social action revealed in performance' (141).

Charlotte Frisbie's mid-chapter statement that 'music is part of me, has been almost since my earliest memories, and [that] music, especially church music, enriches my life' (170), encapsulates in many ways what her essay is about. Frisbie, Professor Emerita of Anthropology at Southern Illinois University, Edwardsville, is also a busy church organist, and chapter seven explores that choice: 'You also Work as a Church Organist? Whatever For?' This duality is also reflected in her research, where anthropology influences performance as performance influences anthropology. Drawing on a session, 'When Emic Becomes Etic: Anthropologists in the Arts', at the 1991 American Anthropology Association conference, Frisbie revisits some of the ethical issues surrounding fieldwork debates in recent decades. But she also looks forward to newer directions such as ethnomusicologists examining music from within our own cultures and an examination of the individual musicians in the American religious experience, partly perhaps in response to Philip Bohlman's call for same (2006).¹ Revealing both her training as an anthropologist and also her background as a church musician, Frisbie tellingly points to 'the ever-changing nature of some of the mainline religions as they scramble to survive in our secular cultures, stay culturally relevant, and meet everyone's needs' (169).

I approached chapter eight, Neil Rosenberg's 'The Politics of Organology and the Nova Scotia Banjo', with particular interest as I regularly refer to his *Transforming Traditions* in courses that I teach,² and his topic here brought to mind conversations with my friend and former fellow graduate student at Brown University, Karen Linn, and her research into the US banjo tradition.³ Taking as point of departure Diamond's

¹ Philip V. Bohlman, 'Prayer on the Panorama: Music and Individualism in American Religious Experience', in Philip V. Bohlman, Edith L. Blumhofer and Maria M. Chow (eds), *Music in American Religious Experience* (New York: Oxford University Press, 2006), 233–53.

² Neil V. Rosenberg (ed.), *Transforming Tradition: Folk Music Revivals Examined* (Urbana: University of Illinois Press, 1993).

³ Karen Linn, *That Half-Barbaric Twang: The Banjo in American Popular Culture* (Urbana: University of Illinois Press, 1991).

question, 'I suppose I speak from the margins of North America, but is that position distinct or different from that of my US colleagues?';⁴ Rosenberg re-evaluates a paper on Canadian banjo traditions that he read at the 1975 American Folklore Society annual conference in New Orleans. Critiquing and infilling a thirty-year-old fifteen-minute paper, Rosenberg interrogates issues of folk and aural and oral transmission, as well as of belonging and social and musical identity. Along the way, his own experience as a banjo player evokes fascinating vignettes of fieldwork, late-night house parties and musical interaction, as well as a snapshot of the history of banjo playing in the Canadian maritime province of Nova Scotia. He concludes with a return to Diamond's question, and a note of thanks to her for 'her continuing work to keep us focused on the essential questions of how individual, local, national and international perspectives intersect and overlap' (208).

Pirkko Moisala's brief essay, 'Strategies of Survival', or, to complete the title, 'Traditional Music, Politics and Music Education among Two Minorities of Finland', serves as an indicator for the complexity of the ethnic and cultural discussion that is to follow. Taking as her case studies the two oldest minority peoples in present-day Finland—the Sami and the Finland-Swedes—Moisala examines contemporary transmission of their traditional musics where the traditional functions of these musics vanished decades ago. Combining Tarrow's theory of social movements (1999)⁵ with Deleuze and Guattari's concept of 'assemblage' (1987),⁶ Moisala interrogates complex issues of identity politics (ethnic, national, and European Union) in integrating orally transmitted musics (and cultures) into a state-sponsored system of education.

Evaluating two twentieth-century musical theatre works—*Le Père des amours* (Montreal, 1942) and *Le Vagabond de la gloire* (Montreal, 1947), both by Eugène Lapierre (1899–1970)—John Beckwith's essay, 'Father of Romance, Vagabond of Glory', pits historical fact against dramatic licence in the first half of the twentieth century. Lapierre, himself a controversial figure, ultimately dismissed from the directorship of the Conservatoire National in 1951 for presenting 'a large number of non-resident candidates (many of them from the US) for doctorates at the Université de Montréal (to which the Conservatoire was affiliated) without requiring proper qualifications'

⁴ Beverly Diamond, 'Canadian Reflections on Palindromes, Inversions, and other Challenges to Ethnomusicology's Coherence', *Ethnomusicology*, 50/2 (2006), 324–6: 324.

⁵ Sidney G. Tarrow, *Power in Movement: Social Movements and Contentious Politics* (Cambridge: Cambridge University Press, 1999).

⁶ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, translation and foreword by Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

(255),⁷ composed two works for musical theatre based, albeit very loosely, on the lives and works of two Canadian 'composer-heroes' (255), Joseph Quesnel (1746–1809) and Calixa Lavallée (1842–91), the latter most famously the author of the Canadian national anthem 'Oh Canada'.

In an analysis of the reception history of Lapierre's *Le Père des amours* (Montreal, 1942,) a 'biopic' à la Hollywood of Quesnel's life, Beckwith deftly sketches the myriad difficulties in trying to disentangle the structure, music and format of a piece less than seventy years old. For Lapierre's other composition based on Lavallée's life, *Le Vagabond de la gloire* (Montreal, 1947), such a possibility does not even exist as all that remains extant of the work is a fragment of one number, in vocal parts only, although some borrowings of other works may be traced. In a rather scathing conclusion, however, Beckwith assures us that little has been lost for 'the two Lapierre works have little to recommend them, and do not encourage revival, either for their romantic and propagandistic scripts or for their surviving musical materials' (255). On a lighter and yet more serious note, Beckwith urges a revival of both Quesnel's and Lavallée's stage works as 'decidedly worthy of the occasional production' (255).

The next two short chapters, by Rob Bowman, originated as conference papers (in 1994 and 2000, respectively) and have been only minimally reworked here. Tracing the origins of three iconic African-American popular musical styles of the 1960s—Motown, Stax and Chicago Soul—to Integration and the Civil Rights movement, Bowman re-evaluates the expected gains for African Americans at the time, in light of leading economic indices indicating that 'the position of the majority of Black Americans vis-à-vis White and Latino Americans has steadily gotten worse over the last thirty years' (262). (Bowman delivered this paper in 1994, and so is referring to the three decades preceding that year.) The move towards militancy and the re-Africanization of Black culture in the late 1960s was also evident in the new music that evolved at this time, most notably in James Brown's funk. Taking Brown's de-emphasizing of melody and harmony, coupled with the intensified rhythmic interest in funk, Bowman argues that such a stereotype of sub-Saharan African music held iconic currency in the 1960s and 70s, thus rendering funk manifestly 'Blacker' than other contemporary African-American musics. Through an analysis of Brown's 1967 record *Cold Sweat*, and drawing on Richard Middleton's theory of unsemantic and discursive repetition,⁸ as

⁷ In contradiction of the claim in the book that Lapierre was dismissed in 1951, Cécile Huot states, in her biography of him in *The Encyclopedia of Music in Canada*, that he remained Director of the Conservatoire National until his death. See <http://thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0001955> (accessed 16 June 2011).

⁸ Richard Middleton, *Studying Popular Music* (Buckingham: Open University Press, 1990), 269–84.

well as Cynthia Rose's contrasting of a European aesthetic that tends towards linearity with an African aesthetic that tends towards circularity,⁹ Bowman problematizes simplistic equation of musical gestures with social and cultural norms, but concludes by musing that perhaps in the last twenty-five years (prior to 1994) much of America, and even much of the world, has become Africanized.

In his second chapter, 'On the One: Parliament/Funkadelic, the Mothership, and Transformation', based on a paper read at the *Musical Intersections* mega-conference (Toronto, 2000), Bowman uses as his springboard Richard Schechter's theory of performance,¹⁰ which locates the essential drama of performance in transformation, 'in how people use theatre as a way to experiment with, act out, and ratify change' (269).¹¹ Locating his study in the 1976–78 performances of the funk ensemble led by George Clinton (alternatively known as Parliament, Funkadelic, or P-Funk), Bowman explores how Clinton articulated funk as an ideological framework through which one could understand the world and one's place in it. Through a sort of retrospective fieldwork, interviewing individuals who attended Clinton's Mothership tours of this period, Bowman uncovers compelling evidence for the transformative power of theatre for the real lives of many who attended the concerts.

In the penultimate chapter of the book, 'Politics Through Pleasure: Party Music in Trinidad', Jocelyne Guilbault explores the transformative power of live performance of the music and dance genre soca, linking effectively with the previous chapter. This essay, which was originally presented as a paper in 2007 at the annual conference of the Caribbean Studies Association, draws on Guilbault's ethnographic experience over fourteen years as an audience member at soca parties and competitions, and also on insights that Trinidadian soca fans shared with her. Carefully acknowledging the work of a variety of other scholars who have influenced her thinking, Guilbault argues convincingly that the 'public intimacies' (by which she intends 'the spatial proximity that soca helps create' and 'the variety of contacts among people that it makes possible' (281–2)) that soca performances evoke, can make pleasure a productive political force. Ranging across class, economics, gender, material infrastructure, politics and race, she concludes that, by understanding how pleasure in live soca performances is

⁹ Cynthia Rose, *Living in America: The Soul Saga of James Brown* (London: Serpent's Tail, 1990).

¹⁰ Richard Schechner, *Essays on Performance Theory* (New York: Drama Book Specialists, 1997).

¹¹ Richard Schechner, *Performance Studies: An Introduction* (New York: Routledge, 2002), 170. The page reference given here would appear to be from the 1988 edition of *Performance Theory* (New York and London: Routledge) which was first published as in note 9, above, rather than from the 2002 *Performance Studies* as indicated in Bowman's text.

such a force, 'we can better understand the popular aspirations, affinities and identities that are emerging through contemporary cultural politics in Trinidad's music scene' (290).

The book concludes with a piece that is itself open-ended. 'A Festschrift for the Twenty-first Century: Student Voices', by Kip Pegley and Virginia Caputo, explores some critical milestones along the way in the co-authors' attempt to craft an 'electronic medium through which to engage a diversity of voices as a way to work with/in/through the intensities of relationships in the intellectual community surrounding Bev' (303). This inevitably led to the establishment of a webpage where free discussions unfold around themes prominent in Diamond's scholarship: music and identity, music and gender, First Nations music, and fieldwork.¹² Readers are invited to join in the conversations by writing in on the main blog pages.

In sum, this is a valuable book on a wide range of topics from a diversity of voices that (expanding into the blog mentioned above) is a fine tribute to a highly accomplished scholar, valued colleague, and loved and respected teacher. If it has a weakness, it is that the sheer scope of the articles, both in terms of content and style, makes it difficult to discern what the overarching themes of the volume are and how the individual essays connect one to another. Although the editors endeavour to delineate this in their preface, and some do resonate well together (Bowman's and Guilbault's being an obvious case in point), it would have enriched the volume to have more clearly established themes, with individuals within a thematic group showing some awareness of one another's essays. Additionally, the differences in breadth and length of the contributions, resulting sometimes from how they were originally conceived, result in occasional imbalance.

But these are minor criticisms and perhaps characteristic of Festschriften, which are typically not conceived as thematic volumes. The variety of the chapters is also a testament to a wide-ranging and prolific scholar. The warmth in particular of the contributions which touch specifically on Beverly Diamond, as well as the generous open-endedness of the concluding chapter and online blog make a fitting contribution to what was, after all, the celebration of a sixtieth birthday.

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¹² First go to <http://www.wlu.ca/press/Catalog/elliott.shtml>, then click on 'Blog' in the left-hand frame. (Accessed 16 June 2011.)