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Marcia Ostashewski

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YVES BALMER

Anna Hoefnagels and Gordon E. Smith, eds. 2007. *Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present*. Newcastle, UK: Cambridge Scholars Publishing. 274 pp. (b/w photos, model diagrams). ISBN 978-1-84718-366-8.

This book is a collection of papers selected from the proceedings at the fiftieth anniversary meeting of the Canadian Society for Traditional Music (CSTM). The editors of this collection, Anna Hoefnagels and Gordon E. Smith, envisaged a volume that “showcases the diversity of music research currently being conducted by folk and traditional music specialists, ethnomusicologists and practicing musicians in Canada” (xi). The chapters are organized into thematic sections: regional and historical perspectives in Canadian ethnomusicology; issues ethnomusicologists are facing in their practice; music performers, traditions, and musical expressions; First Peoples’ music; and, in a final section reflecting on the CSTM and writing about folk and traditional music scholarship, several chapters offer a dialogue on the society’s past and some possible future directions.

Hoefnagels and Smith provide an introduction that contextualizes the papers in the collection within a retrospective of the CSTM. Here, they express their hope that the volume will serve as an important contribution to the literature on ethnomusicology and folklore studies in Canada, for academics and music enthusiasts. Hoefnagels and Smith also pay homage to important volumes on Canadian music studies, notably Diamond and Witmer’s *Canadian Music* (1994). This well-known volume seems to be the theoretical forbear of the new collection, for its diversity is not in conventional Canadian terms (a given ethnicity or region) but of issues, themes, and problems. While the new collection is limited to work presented at the CSTM meeting, it includes a range of contemporary ethnomusicological scholarship on timely topics.

The writing of scholars at various points in their careers is included in this volume—another valuable aspect of its particular diversity, providing evocative juxtapositions of methods, aims, and topics. For instance, two papers by junior scholars (Sparling and McDonald) address the concept and transmission of contemporary “folk” music, and sit next to a paper by a more senior scholar that examines the historical collection of yet another kind of “folk” music (Gregory). Taken together, these raise exciting questions about the construction, practice,

and signification of “folk music” through the dialogue between them. With articles that consider both historical means of music transmission and contemporary multimedia and online technologies as regards the archiving, accessing, dissemination, circulation, and teaching as well as creation of musics, the reader can consider the uses of technologies in music and related research (Diamond, Sparling, Elias, Qureshi, Dueck, and Tsai). Further, the papers in the collection attend to wide-ranging kinds of music practices: folk, popular, traditional, new musics, school-age and children’s musics, music with different kinds of dancing, musics that involve a great degree of multimedia technologies in their production and performance, and musicking at academic conferences. In this, what sometimes appear to be seemingly divergent perspectives often speak brilliantly to one another.

Both the organization and the content of the collection lead the reader to critically consider the scope, bounds, and definitions often found at the core of this field of scholarship, including the terms *folk*, *traditional*, and *ethnomusicology*. The organizational structure invites the reader to consider possibilities for identities and locations for music and culture, as well as the position of the researcher in them, including social and/or geographic locations; insider/outsider perspectives and experiences of negotiating these horizons in “the field” (especially Johnson, Klassen, and Mason); historical and contemporary situations; and the contingent and contentious nature of terms and concepts in music studies, especially notions of “community” and “tradition” (especially Caputo, Cohen, Galloway, Hoefnagels, Tulk, and Conlon). This group of scholars obviously took the goal of their meeting—to consider the past, present, and future of folk, traditional, and ethnomusicology studies in Canada—very seriously. In this volume, they share with us the insights they gained by thoughtfully engaging with one another at a significant and exciting time in Canadian music studies (especially as articulated in round-table commentary made at the conference by Hall, Cohen, Diamond, Sparling, Keillor, Smith, and Posen).

This volume is generally well written and carefully researched—though it most certainly would have benefited from more rigorous copy-editing. The tone and content of this volume are strongly academic and ethnomusicological and, in this way, will surely stand as an important contribution to the literature. The book may also be an effective textbook in ethnomusicology, folk, and traditional music courses, especially since the editors have included brief introductions to each section. On these pages, the editors highlight the main ideas in each section; they also helpfully include a selected list of well-known and accessible publications related to issues raised in each section. In addition to the goals set out by the editors as regards the aims of the CSTM for their anniversary meeting, *Folk Music*, *Traditional Music*, *Ethnomusicology* will surely serve well to provide talking points, inspire discussion among students, scholars, musicians, and others, and indeed give us all much to ponder about studies of music and culture in Canada.

MARCIA OSTASHEWSKI