

Beverley DIAMOND & Robert WITMER (eds.), *Canadian Music: Issues of Hegemony and Identity*, (Toronto, Canadian Scholars' Press, 1994, xi + 615 p., ISBN 1-55130-031-1)

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changed the legend from the Inuit oral tradition. While writing an examination of autobiography, I was able to find in it an example of pre-birth memory borrowed from the Kiviok myth, a device used by a number of Inuit writers. Pitseolak's book has given me invaluable information on literacy acquisition, clothing styles, navigation, and marriage practices among the Inuit. I have no doubt that many other scholars and art collectors have found it similarly useful.

On rereading *People From Our Side*, what stands out most is that at the same time that it is a good starting place for learning about Inuit culture today, it also rewards a deeper knowledge of the north. The book is just as informative and useful to me now that I have eighteen more years of experience and study behind me as it was the first time I picked it up. This is a book you can go back to again and again, and a new edition is a welcome addition to Canadian letters.

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Beverley DIAMOND & Robert WITMER (eds.), *Canadian Music: Issues of Hegemony and Identity*, (Toronto, Canadian Scholars' Press, 1994, xi + 615 p., ISBN 1-55130-031-1)

Diamond and Witmer have gathered in *Country Music: Issues of Hegemony and Identity* twenty-nine essays representing the breadth of current Canadian musicological and ethnomusicological scholarship. Ringing through my head as I read the table of contents is the meaningful jest by which ethnomusicologists claim that *they* ought to be called "musicologists," while if any should be marginalized, it should be those who snagged the title first, but attend *only* to the "art music" of Europe. The essays included in *Canadian Music* cover genres as diverse as the role of the Church in Quebecois musical life, the situation of the contemporary Canadian art music composer, the politics of radio and of the Canada Council, the effect of racial and ethnic issues upon popular and folk musicians, and the world views of a variety of music makers, both of art and of vernacular musics.

The diversity of topics covered in these essays is matched by the variety of journals in which most of them were originally located (a few are first published here). That approximately half of the essays were first published in fields in which both Music and Folklore are minor concerns—most often, these were in Canadian Studies publications of one sort or another—may be an

indication that this interdisciplinary approach to the subject remains marginalized in Canada.

Although the editors do not avoid their own ideological positions or the consequences thereof, they have produced a polyvocal anthology, whose contents sometimes quietly bristle in proximity. Alfred Young Man declares, "The *Native perspective* should be ... made an integral part of the various critical, analytical and historical instruments that make up the lexicon of art, not just when it is convenient to do so but whenever the 'edges' of the Native American art world rub up against those of the so-called Western art world" ("The Metaphysics of North American Indian Art" 383); in that light, R. Murray Shafer's "When you finally realize you come from Canada (with no strings attached) you find yourself brother and sister of the Indians and Inuit" ("Canadian Culture: Colonial Culture" 233) may seem a little too easily arrived at, a little too comfortable. But the dialectics are not always implicit; as its title announces, "The Kennedy-Campbell Debate," which first appeared in a Maritimes quarterly publication, *The Clansman*, foregrounds the discontinuities between two attitudes towards ethnicity.

Introductory material (both the "Introduction" itself and the several essays that introduce individual Sections) is more than adequate. Diamond's opening essay, "Issues of Hegemony and Identity in Canadian Music," offers a useful digest of many of the social and political issues that inform academic writing at the present time, except, of course, in some of the uninterested corners of "Musicology." While a few parts of the essay seem a bit dry, as though Diamond were only putting it all together because it needed to be done for this volume, at moments her review of the material proves quite insightful: there are sentences and phrases I marked for future use, ideas that are current, but not always so clearly put.

In the "Introduction," the editors share their worries about how to present the material, as well as to what extent they chose to make critical apparatus consistent. Not only do the essays come from a variety of journals in such different fields as Communication Studies, Canadian Studies, and Folklore, they were published over a twenty-year period which saw considerable changes in these matters. In fact such stylistic inconsistencies present no genuine problems, as far as I can see. The absence of an index *is* unfortunate; I presume that this is another difficulty for which we may thank the current lack of funding. I myself missed this tool before I'd read many pages into the volume, and I expect the book will be considerably less useful for the student audience Diamond and Witmer apparently targeted than it might have been, had an index been possible.

But this is not merely an anthology for students. Canadianists, Canadian ethnomusicologists, and folklorists with several interests will want to keep *Canadian Music* on the shelf, perhaps next to the thesaurus and Fowler's, to be used as much—though possibly no more than—those items. You'll already have some of the articles, and others you may not need, but, then, your copy of *Making*

Culture or Indigena might be out on an extended loan (i.e, you've lost it). There are, as well, both new essays (several by very new scholars), and Neil V. Rosenberg's update to "Ethnicity and Class: Black Country Musicians in the Maritimes."

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Prejudice and Pride: Lesbian and Gay Traditions in America. A Special Issue of New York Folklore 1993, 19.1/2 ISSN 0361-204X, 244 p.

In an appropriately inverted echo of Jane Austen's title, *New York Folklore* offers its *Prejudice and Pride* issue on lesbian and gay traditions in America. From its cover photograph of twinned tees ("My Mom's Not Gay and That's Okay", reads one, the other, "My Daughter's a Dyke and That's All Right"), through its impressively wide-ranging contents, the issue is a provocative study in looking-glass-variety contradictions and challenges for the folklorist. Kay Turner's concluding essay on "Rewriting Tradition" captures some of these complexities in describing her cheerfully liminal perspective as the "Queer Politics of a Lesbian Folklorist." Charles Bergengren's ironically titled "Untitled (Opus 7): This Is Folklore" is in part a story of not being seen as folklore and in part a refusal to be reduced to folklore. What do we make, for example, of the claim to a "Voice of Tradition", a major section title of this journal, when applied to a set of communities that did not exist in any socially similar form until this century, were largely prevented from public expression of any culture they might have had, and in our time often queer away from the essentializing impetus of any such claims to tradition?

What we have on display in *Prejudice and Pride* is evidence of the centrality of folklore to people whose communities might have been expected by outsiders to have had precious little opportunity to develop a "voice of tradition." The articles cover a range of folklore sites and, inevitably, sights, with gay and lesbian life offered up for examination in an edition clearly addressed from editorial paraphernalia onwards to a straight readership. The texts cover the territory from gay repetitions of largely straight religious rites (Primiano) and aboriginal understandings of two-spirited people as part of the creation (Harris & Lone Dog), through to the queer-Americana life-story of an early homosexual