

Issues of Hegemony and Identity

Heather Sparling

I'd like to pick up on one of Dana's observations and questions regarding Bev's *Canadian Music* introductory essay: "Beverly recognizes that our expressions of identity are contextual and contingent. I'd like to look at this reflexively: how do we, as musicologists, 'adjust' our expressions of identity in order to 'fit into' musicology? What aspects of ourselves do we highlight, and what do we omit?" Dana highlights an issue that is close to Bev's heart: recently, she has focused her attention on the discipline of ethnomusicology, its history in Canada (Diamond 2006a), and its place in academic institutions (Diamond 2006b). Dana asks, as does Bev, that we ethnomusicologists reflect on our positions and roles within our academic institutions, discipline, and communities.

I feel incredibly blessed to have been hired at Cape Breton University. First, I can teach numerous courses within my research specialty. Second, it is located in Cape Breton, which is where my research lies. I can now conduct more research much more easily. I also have a new perspective on the Cape Breton music scene as a result of living here, instead of making sporadic fieldtrips.

I am the first full-time music professor to be hired at CBU, and I have been hired to design a new program in ethnomusicology. To most Cape Bretoners, it is a "no-brainer" that CBU should have some sort of music program. Cape Breton has produced some highly recognizable music artists, including The Rankins, The Barra MacNeils, Ashley MacIsaac, and Natalie MacMaster, to name only a few.

We have established institutional exchanges with the University of Limerick, the Royal Scottish Academy of Music and Drama, and the University of the Highlands and Islands in Scotland so that our students have opportunities to take performing and/or Gaelic language courses abroad. We have attracted strong fiddlers from two of these universities this year who are taking a performance course with Kyle MacNeil of the Barra MacNeils, who has been hired as a prominent and recognized master fiddler from the community. Next year, we hope to provide courses in piano and guitar accompaniment, step dancing, and a Celtic ensemble. These courses complement our strength in Celtic music, as we already have no fewer than six Celtic music courses listed in the CBU calendar. This year, the Cape Breton Gaelic Students' Association has established step dancing lessons, a Gaelic song group, and a weekly session in the campus pub. I am in my element, given that my own research specialty is Cape Breton Gaelic song.

There is no doubt that this emphasis on Celtic music is appropriate in the Cape Breton context and that it has been a long time coming. But Bev also asks, "What do we think about regional diversification [in Canadian institutions]? Who is served or marginalized? To whom is access denied or enabled?" (Diamond 2006b) Cape Breton is

almost stereotypically associated with Celtic music, largely as a result of the significant numbers of Scottish immigrants who settled here in the nineteenth century, whose descendents still constitute the majority of the island's population. Cape Breton's Celtic identity has been cemented through a process of governmental "tartanization" (McKay 1992), the most recent results of which are the construction of a forty-foot fiddle at the Sydney Marine Terminal (to greet cruise ship passengers) and the Celtic Colours Festival (an international Celtic music festival established in 1997 that is held in venues across the island for 10 days in October).

Cape Bretoners who identify themselves with a Celtic heritage are obviously served by CBU's emphasis on Celtic music and culture. But what about the many other communities who share the island with those of Scottish and Irish descent? In addition to two other large communities, the Mi'kmaq and the Acadians, the Sydney area is also inhabited by Canadians of Ukrainian, Polish, Italian, Lebanese, Chinese, Greek, and Jewish descent, to name only a few. Where are their musical histories and traditions represented, documented, researched and taught? Although there are many scholarly studies of the various facets of Celtic music in Cape Breton, both instrumental (e.g., Graham 2006; Feintuch 2004; Gibson 1998) and vocal (e.g., Sparling 2006; Shaw 2000), there are virtually none focusing on the other musical cultures to be found locally. The very few exceptions only serve to prove the rule.

I find myself in an uncomfortable position. I specialize in Celtic music but I am also aware of the hegemonic place the Celts have in Cape Breton and of how the visibility of their cultural practices serves to make less visible other musical practices. I have sought to mitigate the Celtic dominance at CBU by requiring that students take several world music courses if they wish to minor in ethnomusicology. But I feel a certain pressure to focus my energies on Celtic music courses, which would serve not just my institution, but the larger Scottish community in Cape Breton, on whom I have depended to conduct my research and get my degree. I feel a certain obligation to give something back to this community, and raising the profile of Celtic music amongst students is one way to do so. I was also hired in large part because of my abilities to teach courses in these areas. That is where my research lies, and so it is in Celtic music courses that I can teach in the most nuanced, detailed, and critical way. It is also where my passion lies. But, as a result, I am implicated in the maintenance of the Celtic cultural hegemony.

For me, the question is, how can I raise the visibility of these other musical cultures to be found in Cape Breton (which raises another whole can of worms: is it my place to increase their visibility? what does my assumption that this is a desirable outcome say about the ways we currently see and value multiculturalism in Canada most generally, and in academia more specifically)? More discomfort. I am not an expert in any of these other cultural areas and, as I have already indicated, there is little scholarly literature available with which I could educate myself. I could – and do try –

to do my own research into these areas and to attend a variety of musical events. But I am finding that the demands on my time are already so great as to limit these efforts. I have found a few ways with which to include references to other communities in my courses, but they are limited. Cultural politics make it difficult for me to do much more for fear of attempting to represent peoples and their cultures inappropriately. On the one hand, if I “teach” students about their own cultures, am I somehow appropriating those cultures? On the other, if my class examples and case studies focus on Gaelic culture because I can speak about it with some authority, do I risk alienating students who do not see themselves and their culture represented in my classes?

Beverley Diamond, Ph.D.:
Reflections on Pedagogy, Scholarship, and Being (hers and mine)

Charity Marsh

Introduction:

“It is always difficult to find a place to begin” (Charity, Jan 2007).

And so it is - the beginning - the middle - the end - and again, the beginning. I have decided to start some place within the continuous cycle of reflections, of ideas, of words - yours, hers, and mine. Not necessarily *the* beginning, but one of *many* beginnings.

Dynamic cycles remind me of Bev and (my understanding of) how she reads the world in relation to her research, teaching, and being. Bev’s approach allows for a more dynamic and fluid way of thinking about the themes, theories, and relationships involved. In fact, Bev encourages those around her to work against linear thinking and to resist the normalcy, the privilege (seductiveness) of binary logic. Of course, she makes no promise of comfort in this approach, as it is not easy to continuously work against the grain and to struggle within a place that simultaneously feels both foreign and familiar.

As a way to embrace the dialogical nature of Bev’s approach, I am compelled to draw on and respond to pieces from our conversations (mediated by technologies) as well as articles written by Bev and others who influence her work (folks like Julie Cruickshank). I attempt to weave threads that make sense to me. Drawing on Bev’s writing style in the article “Native American Contemporary Music: The Women,” I include phrases from our conversations as subtitles, specifically as a way to begin sharing my story about how Bev’s scholarship, pedagogy, and being has influenced, affected, and shaped my scholarship, pedagogy, and being.

As is the case with many of Bev's students and colleagues she has worked with over the years, Bev has had a profound impact on how I perform as scholar, teacher, colleague, and friend. And yet, this reflection is not meant to romanticize or mythologize Bev.

Part One:

"What aspects of ourselves do we highlight, and what do we omit" (Dana, Jan 2007)?

Dana's question strikes me as relevant to my reflections on pedagogy for two reasons: Dana's question is one that I ask myself daily, and a question to which the answer changes almost as often. How should I approach the disciplines, the material, the students, the environment, and my colleagues? What do I reveal about myself in relation to all of these subjects/objects? How do I hope to be understood? How will I be read? And what is at stake? Second, I interpret the above question as a question concerning ethical relations – ethical relations that happen in and out of the classroom (between students and myself), as well as in the field (between the research subjects and myself). In reflecting on my current pedagogical practice and my practice of ethics in relation to teaching and research, I realize I have only begun to understand how Bev's various roles in (and out of) the classroom have influenced how I might approach the question Dana and subsequently I have posed.

Over the past five years I have taught full time at three separate institutions in a variety of disciplines (Trent University – Cultural Studies, University of Regina – Interdisciplinary Studies, University of Windsor - Music). Each university is governed by a similar yet distinct set of policies, by-laws, and governing bodies, as well as mandates which promise to "serve" students' educational needs while at the same time supporting scholars' cutting edge, thought-provoking, interdisciplinary research. Despite good intentions, in my experience as student teacher, and researcher, the marriage of these two ideals-teaching and research-often proves a difficult task and moreover, lacks consistency across disciplines, faculties, and institutions. For me, a junior scholar working towards tenure, this disjuncture causes somewhat of a crisis; a crisis that is changing dramatically as universities continue to become more and more corporatized, motivated to shape curriculum based on SEUs, and quick to make dramatic cuts to the Arts and Humanities. But these are stories that are already familiar to many of us and I digress.

I bring up the relationship between teaching and research because from my experience Bev approaches the coming together of the two unlike many others. I'm not naively suggesting that other professors don't continue or include their research as an integral part of their curriculum (although it isn't hard to find many examples), but the point I am attempting to make is that Bev does so differently. As a student in Bev's classroom, I had the privilege of bearing witness to the coming together of current research and contemporary methodologies in the disciplines of Ethnomusicology and

Women Studies along with a dynamic pedagogy. Bev shared components of her research, her methodologies in and out of the field, her processes for drawing out themes and relationships, as well as how she theorized the material. I learned through example what it meant to be an 'ethical' researcher and the importance of allowing rules guiding ethical practices to grow and change with each new context. Through the example that Bev set, I have come to understand the essential need for a dynamic relationship between research and pedagogy.

Part Two:

"I find myself in an uncomfortable position" (Heather, Jan 2007).

My experiences of the institutions mentioned above have also been marked by their distinct geographical, cultural, and social locations. Here I am drawn to Heather's thoughtful response and the difficult questions she raises concerning hegemony, identity, and finding oneself in an "uncomfortable position." As I read Heather's response I found that I could relate to her experiences of being the first Ethnomusicologist hired at a university with the task of having to design a new programme in Ethno. I can also relate to the feeling of excitement that accompanies working at a university in the geographical location of one's research focus. (Although this changed for me when I moved to Windsor.) The questions that Heather asks raise a number of complicated issues that many of us as ethnomusicologists face: expertise, ownership, ethical relations, authority, authenticity, etc.

How do we begin to work through some of these issues critically when we are asked to teach courses on "world music"? How does breaking out of the "tour around the world" model of teaching in favour of a critical-race theory based course provide possible answers to the sorts of questions Heather has asked and the issues that I have raised in my previous posting? How can we work through our feelings of discomfort when we are asked to teach in areas that are expertise does not carry us? How do we negotiate ourselves in relation to the space that we are in? How do we make good ethical decisions as teachers and researchers?

Part Three:

"[P]eople pay attention to sounds, choose sounds, or create sounds: they perform or listen to sounds in specific environments, interacting in codified ways which may be learned so well that the codes seem natural rather than constructed" (Diamond, 1994:2).

I begin many of the music courses that I teach by presenting the students with the above quotation from Bev's introductory chapter. As I read it aloud for the students I emphasize the verbs, attempting to illustrate that we are all implicated in hegemonic reading practices. More importantly, I hope to demonstrate to the students that it is possible to read against such codes, that counter-hegemonic readings are possible and

that all of these things can be understood in relation to music (popular, world, folk, etc.).

In a previous posting I began to explain why and how I include Bev's introductory chapter, "Issues of Hegemony and Identity in Canadian Music," in the courses. As I stated, I find by teaching with the article near the beginning of a course, it allows me to introduce the concepts of identity, hegemony, genealogy, discourse, and power/knowledge immediately as a foundation on which to base the rest of the course. It has often been my experience that students (especially music students) have not been introduced to these concepts before or at least not in their music courses. Thus, it is always difficult to find a place to begin that all students can relate to.

This fracture reminds me of the following quotation written by Julie Cruikshank in her article, "Oral History, Narrative Strategies, and Native American Historiography: Perspectives from the Yukon Territory, Canada." She writes, "Storytelling may be a universal human activity, but the concepts communicated in stories depend on close attention to local metaphor and local narrative conventions" (Cruikshank, 2002:4). I draw on Cruikshank to explain to students that although storytelling just like music, may be found everywhere, its meaning is not universal. There are many factors, contexts, belief systems, ideas, etc. that give something meaning. Music, similar to stories, is not static.

Because I start with this material, I can refer back to Bev's and Cruikshank's work throughout the semester, reinforcing the connections that they have so clearly identified, while simultaneously complicating over-simplified understandings of binaries such as local/global, east/west, self/other, etc. Of course, I understand that the material has to be geared towards the level of the course, but I rarely shy away from introducing these concepts immediately even in the first year courses.

Conclusion:

"I don't wear suits all the time" (Marcia, Feb 2007).

As I read this line from Marcia, I was flying above the clouds, somewhere over Manitoba and much to the surprise of the stranger sitting next to me on the plane, I laughed out loud. Not surprisingly I relate to this bold proclamation; I know where these statements come from and what it means, what is at stake, to state such things publicly. At times I too, dance, stomp, tiptoe around such archaic symbols of power, bumping up against what I now realize is the frailty of the walls surrounding the ivory tower. There is a comfort in the 'tricksterisms' employed by those who continue to find themselves relegated to the margins despite the lip service paid to liberal ideas of inclusion and equality. And although I have been influenced by many people, people who have taught me how to question, challenge, provoke, disrupt, and to queer all that which is taken for granted as 'truth', it is by example that Bev encourages me to perform all of these actions with grace.

Dana Baitz

I admire the ways that Bev engages with ideas around her, without necessarily adopting those viewpoints. She retains a strong sense of balance – leaning in to hear others, but somehow never losing her own centredness. When Bev set out in the early 1970s to examine Inuit music and culture, she was departing significantly from the expected and accepted musicological paths of the time. Not only was Bev choosing a subject matter that had been under-recognized, but her theoretical framework was, and remains, challenging. In those “early” days, new and postmodernist musicology had not yet emerged to the extent that they would fifteen years later. Many scholars were trying to locate “essences” of music compositions, and to establish fixed definitions of cultural groups. By recognizing music and culture as processual and contingent, Bev’s work differed from an essentialism that was then widely accepted. She acknowledged her environment without fully blending into it. Then, in 2003, I was excited to see how Bev’s outlook contrasted with a very different ideological setting. At the international IASPM conference that year, Bev presented a paper on Sami musical practices (“Indigenous Alliances and the Invention of a Transnational Popular Music”). Many issues that had been enticing musicologists for the past decade were represented at that conference: queer topics, questions of performance and interpretation, and concepts of denaturalizing identity. For me, Bev’s paper stood out as an exception to a postmodernism that was often applied quite strictly. Consistent with her postmodernist environment, Bev recognized evolutions in Sami identity and saw their identities as produced and performed through music. However, she simultaneously acknowledged Sami senses of authenticity and cultural boundaries, and described a degree of community cohesion. All of these hinted at cultural essences. Although Bev portrayed these defining features as contingent, her descriptions of wholeness and historical continuity differed from usual accounts of music and culture. In the 1970s and today, Bev has sampled but never been consumed by major trends in musicology. Instead, her approach to identity and music seems to incorporate elements of “traditional” and “new” musicology. She finds that the Sami preserve a cultural distinctiveness, yet the continuity of their identity and traditions requires constant change. This dialectical approach remains inspiring to me and permeates my own work.

Bev is open about her commitment to this “balance” in her introduction to *Canadian Music: Issues of Hegemony and Identity*. She sees to it that articles in this anthology represent “conventional historical documentation, textual analysis and structuralist approaches as well as newer paradigms” (Diamond 1994, 3). When she explores the meaning of “Canadian” as an identity, she again recognizes defining elements *as well as* their contingency and constructedness. Bev speaks of Canadian

“essences,” but realizes that these are specific to certain points in history and geography. Rather than rejecting “essence” altogether for its potential unfavourable connotations, she reminds us that clear definitions and recognizable identities have positive functions. Bev finds ways to integrate a quasi-structuralist concept of Canadian identity with “newer paradigms” that seem poststructuralist. I find this step bold and original, and incredibly useful for overcoming dichotomies. Bev’s suggestion that Canadian identity is local rather than absolute has important implications for musicology as a whole. When a particular scholarly approach seems to be dominant and all-encompassing, Bev’s work can remind us that other localized and varied alternatives exist. This certainly seems to describe Bev’s scholarly independence from “hegemonic” ideologies in the 1970s and 1990s. In this article, Bev expresses concern about the hegemonic power she has access to as a musicologist. Since “representations actually bring something into existence,” (*ibid*, 12) either legitimating or discrediting cultures, musicologists have the potential to subjugate and even appropriate the people they describe. In her apprehensions too, then, Bev reveals a commitment to lived experience and material reality. Rather than supporting the argument that subjectivity is an effect of representation and behaviour, Bev maintains a moderate and balanced academic outlook based in a respect and compassion for the individuals she engages with.

In this introduction, it is Bev’s discussion of identity in particular that resonates strongly with me. She begins by suggesting that “we are currently in a phase where cultural difference is emphasized more than sameness” (*ibid*, 13). This emphasis on difference occurs with both positive and negative values projected onto others – but rarely occurs to connect and relate to others. Clearly, a sense of Western dominance and supremacy produces many negative impressions of racial, national and religious difference. Yet cultural imperialism has also produced a reactionary impulse to hold up difference as a sign of resistance and self-rule. This is evident in studies of music and sexuality, for example, where the disruption and subversion of norms is elevated above identities which appear more familiar and less “tantalizing.” Bev’s recognition of an over-emphasis on difference applies here too. In this section, Bev notes that as we interact with each other, we constantly try to adjust the impressions we make. Her comments are focused on musicians and the expression of Canadian identities, but an underlying question here asks how we as musicologists adjust our self-expressions to promote our own interests. If it is fair to examine how musicians strategically represent themselves to gain a particular social standing, it must also be fair to consider how scholars manage their own motivations, and what effect this has. Are there certain types of experience we foreground – such as difference? Are there types of experience we downplay? Bev’s work seems to elicit questions precisely like this. With the dialectical approach she so often embraces, I believe she would want to consider both explicit and subtle motives, the exceptional and the mundane. After all, her conclusion

to this introduction expresses a desire for “unifying’ forces within a pluralistic society such as ours,” “to mark boundaries and to cross them” (both *ibid*, 16). This is the quality I see and most admire in her approach to music and identity. Bev considers aspects of constructedness and fluidity – but still always maintains a strong sense of material grounding, social and historical cohesion, and individual agency. Few scholars marry these two perspectives as convincingly as she does.

I find that the personal and composed qualities that appear in Bev’s musicological work permeate her personality and teaching style. In classes, just as in her writing, Bev refuses to enforce one point of view above all others – and instead explores the merits and limitations of each. Her questions to students can be pointed: a sharp “What would that mean?” – for example. But these provocations always seem to be intended to explore and follow students’ lines of thought, even when Bev surely knows that some ideas will lead to certain musicological catastrophes! Although the steadiness I find in Bev’s work is equally apparent in her teaching and demeanor, this never prohibits her from raising her level of decisiveness and clarity when any misunderstanding arises. Thankfully, misunderstandings always do arise when considering the wide range of outlooks she brings to many topics. This is the way we all learn.

Canadian music/ology: Reflecting on Identity and Hegemony in the Academy

Marcia Ostaszewski

Here, I explore Bev’s introduction to *Canadian Music: Issues of Identity and Hegemony* as a nexus of ideas I’ve learned from her on the topic. I consider the implications and applications of this learning by weaving together material of her written work in this piece with my experiences of learning directly from Bev. I also consider the ways in which her teachings have extended themselves through my own teaching and learning as a young scholar in the academy. More specifically, I have used this article as part of content in courses on music in Canada and other geographical, social or cultural contexts. The material in the article has also been meaningful in relation to other experiences, such as ethnographic research and the many ways in which I negotiate my own position and roles in professional and personal circumstances.

Asking Questions: What is “Canadian music”, anyway?

This article provides a method and reasoning for teaching and learning about music and culture in Canada, based on a cultural studies approach. While focusing on music in Canada, however, this method of exploring the multiple spaces and places in terms

of the diversity within them encourages the reader to explore the discourses of power implicit in music—producers, production, product, and reception—wherever it might be found. I have “grown up” in the academy largely after the time this book was published, in and close to the York University graduate program in Ethnomusicology where Bev was a central teaching figure, a space where the ideas discussed by Bev in this piece were part of the groundwork of inquiry by the very nature that she was our teacher. (It should also be noted that Bob Witmer, who co-edited the book with Bev, was one of the other central figures in this program.) It helps me to understand the impact of her introductory material if I consider the context of the study of music in Canada at the time it was published (which, as part of the academic publication process means that it was likely written at least a year earlier). In my undergraduate studies in music in the early 1990s, for example, I recall there being one course available as an elective which focused on music in Canada; courses on Canadian music at that time, as far as I recall, still very much focused on what might be called art music (or the music of Canadian “classical” music composers). Indeed, Bev notes in this article that music in relation to identity was an uncommon topic in music studies at the time! What I consider familiar fare in music courses these days—a diversity of musics in Canada and other places of the world, courses which examines the place of music in relation to community and culture (such as film music, music and ritual, music and gender) whether of Canadian focus or not, was at that time only beginning to be taught in ethnomusicology courses (which were themselves yet rare). In fact, I remember there being a wee revolutionary movement in a classroom with a scholar who, in a 4th year music theory class, had our class examine the music of popular musician Madonna in addition to art musics of 20th century composers—a few of the students felt it was a waste of their time and money to be seriously examining popular music. It seems to me that Bev’s article, then, was part of a movement among music educators toward changing the method and content of music courses in Canada in general. Asking the question “what *is* Canadian music?” in that article was part of the critical examination that has since inspired a wider scope of possible answers for my generation of scholars.

Perhaps looming more large in that question “What *is* Canadian music?” in the context of Bev’s introductory article is the matter of what is *Canadian*. Bev writes, in reference to other scholars such as Richard Handler, to evoke the concept of nation is to evoke notions of identity which are bounded and assumed to be homogenous. Again, I think it is useful to consider the time this article was published—and I would argue that Bev’s questioning of the concept of nation in relation to music studies in Canada was part of a wider questioning as part of post-colonial notions of identity. She provides a challenge to the bounded notion of nation by noting the place of immigrant and diaspora identities, so many of which call Canada home. Bev references what was, at that time and still could be argued is still, some of the best-known work on theories of nation,

Anderson's *Imagined Communities*. She notes that the identity of nations, like Canada, are often perceived or at least imagined as homogenous and continuous. Yet, she challenges us to think instead about the "the contingencies of music and dance performances, the interplay of different perspectives and the interruptions/discontinuities which may be characteristic of a society's culture." This includes, she mentions, the problematization of Canada as a nation given that we have in fact First Nations (the peoples of which existed long prior on this land) within the nation (or, as some Native people might argue, in spite of the Canadian nation).

This space of our nation is never neutral, she continues. Distinctions are continually made between natives and newcomers, those of the place and those who are travelers to and through the space, between those who occupy (more conceptually) the margins or the centres and all the spaces in between (minority cultures in relation to one another). The problem of voice, too, she writes, intersects space—we speak from, of, to and for spaces and places. What are we speaking about? Music in Canada. Given that representations (like ethnographies) are always partial, it becomes necessary to examine the metonyms which are invoked used in representations, in this case of music and identity in Canada. Drawing on anthropological and cultural studies models of Appadurai and Rosaldo, she proposes ways in which to avoid perpetuating the metonyms and stereotypes, of addressing the spaces and peoples which remain marginalized, isolated, insulated and subordinated, of those who (choose to) remain in the spaces in between. This problematization of ordinary space, then also makes impossible the "authentic". In my own research, this has implications for Ukrainians in Canada. On the one hand, many Ukrainians worked hard to become Canadians, and were unable (regardless of how hard they may have tried) to un-become Ukrainians. Other Ukrainians made huge efforts to remain Ukrainian simply transplanted to Canada (temporarily, until the day the Communists could be ousted from their homeland). Some of these Ukrainians have argued with me that the term Diaspora isn't appropriate, since they see themselves simply as Ukrainians (even the children of the post-WWII child immigrants). This group of Ukrainians, though, was later surprised; the wall did come down, the curtain did fall on the red regime, and then Ukrainians in Ukraine reminded the world that they, in fact, are the real Ukrainians. On both sides of the Atlantic, this negotiation of nationhood and nation-state continues. Eastern European citizens who lived through the Soviet Union resentfully reminded the Diaspora communities in the west of their right to autonomously reconfigure their nations—sometimes deliberately pulling up representations of nationhood from pre-Soviet times. One example of this can be found in the significant role folklorists in Ukraine have had in post-Soviet Ukraine. In fact, the Chervona Ruta musical festival was an important precipitous event, in which invocations of Ukrainianness related to Romantic Nationalist narratives and tropes (including that as part of the musical

performance of a bandura player from New York) were performed alongside popular musics styled on “progressive” western forms. But the plug was pulled on this festival, literally, when the power to the amplification and other equipment went out—a power outage which was repeated at a Ukrainian festival in Poland in 1997, during a time when Poland’s citizens were struggling toward becoming part of the European Union (struggling, because conventional ideas regarding minority cultures like Ukrainians were still prevalent, and thus the power went out on the stage in Przemysl, and the festival was cancelled two weeks prior to its occurrence only to have permission reinstated by upper government). This is Eastern Europe—but it is also Canada since many Canadians grew up there, and return there, and continue to be involved. The Orange Revolution recount was watched by scores of Canadian volunteers, after all. And others of us sat and listened to the late-night CBC broadcast in the dark, somehow feeling a part of the struggle. Space, place and identity—where we belong, where we come from (my parents and one set of grandparents were all born in Canada) who we are, as Canadians, becomes part of the question. What is *Canadian* music?

Identity: An effective framework for interpretation?

It seems that, at least in general at the time Bev wrote this introduction to the book, identity was a bounded notion: by various aspects of the social including gender, sex, ethnicity, religion class. Bev taught me, instead, that identity is a fluid product of daily social interaction. For this reason, it is important to ask about the possibilities implicit in the interactions. What is presented as possible, what is not present? I can address this with respect to representations of music in Canada. For example, a children’s Canadian songbook originally published by Barbara Cass-Beggs does not include any music of Eastern European immigrants. Are they not a part of Canadian experience, are their children not to feel Canadian? And with respect to regional differences, the book demonstrated another form of marginalization. It made me think about illustrations of farmyards in children’s books. That is, I remember growing up on a farm in north-east central Alberta, reading children’s books with colourful pictures of farms with red barns, tidy white fences, and cute little farmhouses. I always wondered where those farms were—certainly didn’t look much like the farms I knew in that region of the country! On my first drive around farms in southern Ontario, though, I realized where those images came from, I saw it all around me. There were many small (in relation to the large open grain and cattle farms in the west), tidy farms (with farm families that go back several generations) with picture-perfect barns and homes and fences and all, sitting quite near one another (not the typical kind of miles-away isolation prairie farms have from one another, which has implication for those living on them). I wondered if I was not only a not a Canadian with respect to eastern European heritage, but also because I had perhaps been raised on not a real farm! Returning to the Cass-Beggs

volume, while I was glad to see that First Peoples are represented in its pages, it raises issues of the problematic use of Aboriginal culture as metonymically representative of Canadian nationhood (if it seems to be only a nod to diversity within the context of this volume). This use of Aboriginal culture as representative of the nation is not something unique to Canada. For instance, a Ukrainian dance company who traveled from their home in Australia to perform at a Ukrainian cultural festival in Alberta, Canada employed stereotypical tropes of Australian Aboriginal identity (kangaroos, dancers dressed in blackface, and didgeridoos) to embody in performance their new homeland. Bev asks, in her introduction, whose experiences are included (and how, by and for and to whom are they represented?) and whose are omitted, in performances and representations of music and identity in Canada? Is identity, given its fluid, contingent and ever-changing nature, an effective framework for interpretation—if it is tied, as it so often seems to be, in this case to notions of nation? Are we not simply perpetuating frameworks of power by unquestioningly accepting frameworks of identity of this sort?

As Heather Sparling has noted earlier, Bev wonders about the place of music in educational/academic institutions, and the regional diversification regarding who is served or marginalized, and whom is access denied or enabled. In my own undergraduate music education, I had the good fortune of having a few professors who helped me realize there was a place for me even though my experience was more with “folk” music than “classical” music, and with dance as much as music. I was able to choose topics for my history and theory papers on eastern European composers and also learned to apply a variety of musico-theoretical approaches to topics not yet addressed in the literature (such as eastern European liturgical music). In truth, the spaces which ethnomusicology (and what some have called “new musicology”)—of which Bev has been an important part—have opened in the academy are just better at accommodating the diversity that we all are! In addition, the “world music” (everything other than western art music) stuff is increasingly being considered core to music programs. I have in mind, for example, York’s world music ensembles and those which exist in many other universities as well. This is also linked to the removal of the “specialization” label and accompanying restrictions related to access which has often been attached to music practice, particularly in universities—the enabling of music study non-“specialists”—another way of recognizing the ubiquitousness of music in our daily lives. What is more, if a student doesn’t have access to learning about music the university level, that student who might go on to be a teacher isn’t able to teach it in grade school; then fewer children learn it and the cycle perpetuates itself as music becomes systematically removed from meaningful daily learning experiences for so many children. This is happening in Ontario, because the Arts document which stipulates how the teaching is to be done is, according to a number of teachers and principles with whom I’ve spoken in my town, often beyond the capabilities or even

understanding of most teachers who may nonetheless have a love of music and ways of making music meaningful in their lives.

I have a story I like to tell my students. It's about a colleague of mine from graduate school who is originally from the East Coast (the the fact she told me her story speaks to the atmosphere of sharing and learning together that Bev, together with other professors in the graduate programme, espoused at York University). She once told me that one of her earlier profs had said something to the effect that she really ought to learn to speak with a "proper" English accent if she wants to become an academic. In the same way that Heather feels blessed to be teaching at CBU, I feel happy to be at Nipissing. Many of the students come from rural backgrounds (or small towns in northern Ontario). I talk about how it has long been the case that there's a sense that the knowledge in big cities and central regions (southern not northern Ontario and not the prairies, for example) is the "important" stuff, but that younger generations of scholars academics are learning to challenge those notions. In honour of the colleague in my story above, and all my students, I say "eh?!" in academic environments. Teaching is, for me, activism in the classroom, a space to challenge students to think about issues related to hegemony and identity (and in that, too, what is "music" and so forth), and in terms of helping to create spaces in which more voices, and ways of speaking, can be heard. Not only does this mean that more voices can be encouraged to contribute but it also means that the shape of knowledge, which is affected by all those who are able to contribute to its shaping, will forever be different.

Practice and Diversity in the Class(room)

Here I focus on the theory/practice of ethnography, as a dimension of my work through which a part of Bev's humanity (inasmuch as I have learned about it), has directly been applied to some of my most recent teaching. I am currently teaching, for the first time, a course I created called "Communities and Cultures in Contemporary Canada." I designed this course as part of a cultural anthropology series of courses—and my place as a teacher of anthropology and cultural studies as well as music is cogent, given Bev's question in her online article (name?) where she asks us to consider the place of ethno/musicologists in the academy. What are the ways in which we can contribute to learning in educational institutions (or other spaces)? In this anthropology course, we to explore diversity within Canadian contemporary places and lead to an understanding of the possibilities for diversity within any given place as Bev suggests in the introductory article. This course facilitates, first, learning about culture and diversity and, second, learning about and critically engaging ethnographic methods through the practice of them.

Out of an interest to include content related to Aboriginal issues—as a means of addressing the place of First Peoples in studies of Canada as part of a course on Canadian culture (similar to an approach of music Canada espoused by Bev’s introductory article)—I arranged for to conduct their ethnography at the campus powwow. (Almost all my courses include a component of community-based research, part of the exploration of local spaces for their diversity, as well as the ways in which they are connected outside the local, something I have often heard named “the glocal” dynamics of culture.) The students prepared themselves by learning about disciplinary standards for research and powwows from a scholarly perspective (based on ethnomusicological material and also material presented a Native Studies professor) but also by reading materials on conducting research with Aboriginal people (government-outlined standards), by learning important teachings about protocol and the significances of powwows from an Elder of the local Nipissing First Nation as well as a staff member of the Aboriginal Students Learning Unit who were involved in organizing the event. We began by having me offer the Elder tobacco, teaching my students by modeling (they later made their own tobacco pouches which they offered the community after the first Grand Entry at the powwow in asking for the community’s help in learning about the powwow as part of Native culture). The ALU staff member noted that it was part of the way of community that, rather than ask direct questions, we may want most to listen and watch—and that often the way an Elder will share with us teachings is by sharing stories or drawing our attention to a situation. It struck me that this kind of teaching, through drawing attention to specific situations rather than pointing directly to mistakes made or things we ought to know may be reflective of some of Bev’s ways of teaching. I wondered how much her way of teaching may have to do with ways of learning and teaching she may have encountered in her own research situations—a method of teaching and learning which clearly relates to the practice of ethnography as part of scholarship. That is, Bev has been a model for us in terms our relationships with communities she writes about. She has also taught us that “theory” must come out of the ethnographic; and in relaying what we learn, we do so by “telling a story, or describing an ethnographic example, and considering the stories that people tell such as histories or narratives.

Also, while preparing to help my students through their ethnography, I consulted a government document on conducting research involving Aboriginal people (Section 6 Research Involving Aboriginal People, http://www.ncehr-cnerh.org/english/code_2/sec06.html). My chin literally dropped when I read this document, for in many ways it seemed to be a blueprint for the way in which I have learned to do research. Then I realized this clearly made sense—I learned much of my research methodology from Bev. This document makes reference to ethical guidelines, and being mindful of the specific histories of individuals and groups, and being careful

not to accept any information from any given individual as necessarily representative of larger groups so much as of this person's understandings and experiences. In fact, the document specifically encourages the practice of respecting "the many viewpoints of different segments of the group in question" — reminiscent of Bev's encouragement in the introductory article to consider the same in our studies of communities and places. The document notes that the group and individuals involved in the research are to be consulted on research process, and the researcher should always consider a project and the ways in which it might be useful to the research participants—and indeed that the relationship with the individuals is a partnership. I have learned to use the terms "research participants" from Bev and to think of my research as a partnership with those whom I am conducting research. I distinctly recall Bev asking me to consider how I might tie ensure my work benefits the community (whether it be in writing academic reports, or for popular press such as music reviews). This ethical position, along with other research practices I have learned from Bev, may have come from her research with Aboriginal people. This makes me wonder if and how much, like feminist scholarship in the 1970s, a current movement in scholarship which focuses on Aboriginal issues and experiences of which Bev's work is part may now be influencing all of academia. It also positions the learning we do as in places both in and beyond the classroom.

Teaching and Learning Together

Designing research projects with together with communities is but one way in which a researcher may learn cooperatively and collaboratively. Bev often mentions that she learns from her students, as well. In another writing space, Anna Hoefnagels mentioned that Bev has taught us that we don't need to be the experts in research situations, that in fact our roles are more as learners. We can think about this in terms of doing research and in terms of teaching and learning together in the classroom. Although I am not an Aboriginal research specialist, I consider it essential that my students learn about matters relating to Aboriginal peoples. Though I was not practiced at conducting research involving Aboriginal people, I built on my experience conducting research at multi-faceted community events like festivals and hoped to explore powwows with my students. I drew on the expertise of many, scholars and central community figures and students (a number of my students are Aboriginal and had their own important knowledge to share with me and their classmates), to expand my own research abilities. In doing so, I modeled for my students—mistakes, sometimes—to continually make an effort to learn more, to take (measured and limited) risks toward important learning goals. We were teaching and learning together, a practicing learning community. This meant I made myself vulnerable in new ways to my students; we learned that, in our local community, it was important to for women to not dance at a powwow when they

are “on their moon”, or menstruating. By not dancing at the powwow, my students witnessed me modeling respect for cultural values; they participated with me in a learning process where the person who may conventionally have been thought of as the authoritarian figure (me, the professor) shared the power of the teaching space by also being a learner; and I was able to stand with, in support, some of my students at the side of the arena floor, experienced together the reality of not dancing that fun day. In this project, my own identity (and those of each of my students)—as a woman, a non-Native, a teacher and as a learner—had a significant effect on the teaching and learning of us all, about powwow music and culture.

With regard to my more familiar research practices involving Diaspora Ukrainians, this short story illustrates a negotiation of my identity in the field and how it was a part of learning in relation to it. I remember an interview with a research participant in Eastern Europe, a man around the age of 40. At the opening of our conversation, we realized we had a common acquaintance in a more senior male researcher in the field from Canada. This senior scholar had recently interviewed this same person. At some point after my interview with him had begun, the research participant looked perplexed. I asked if everything was alright. He said he didn’t understand why was I asking him these kind of open-ended questions; apparently the senior scholar had asked him more pointed question, and this fellow said I must surely already know this information as aren’t I the expert? Of course, the largest part of my response to him was that I’m interested in his perspective on things. This experience has helped me to more clearly articulate my own position, and the reasons I do things the way I do. It was uncomfortable at first, though, since I apparently appeared very unknowledgeable to him. I soon realized he was responding not to my “knowledge” but to my research practices, and the position in which I’d placed myself in relation to him. My position is primarily as a learner. I learned early in my master’s program that, in cases where research participants have a different way of understanding a situation, that we can agree there may be a variety of perspectives brought to bear on any matter. This happened when a women’s choir I was working with argued that my analysis of songs and performance practices was not in line with their simple enjoyment of the experience; I agreed, saying I too feel great enjoyment of singing Ukrainian song and participating in dances, but that the choices we make with respect to the songs and dances we choose to perform are not arbitrary. In the end, the choir director and I agreed that I would write in a way which acknowledged the variety of assessments, based on the different position and perspectives, in my final report of my research with the choir. While I may be a learner, then, this is not to say my own ideas which are based on scholarship and academic discourse as well as other life experience, are not an important aspect of knowledge; simply, it is one of the many important perspectives

and positions which, together with others, may lead to a richer understanding of a given ethnographic situations.

Bev: “Learning something about a person's humanity may be as important as complex theory; it may even be theory.”

Bev's proposed method for the study of music in this article effectively ties our ideas and examinations of music in Canada to questions regarding our understandings of nation, history, community and individual identities and experiences in considering the meanings of music and related processes of production and performance. This further incites a reconstitution, person by person, community by community (group/national/sub-national or otherwise), of our concept of our world. Rather than allowing many voices to be represented by the single or few, we are challenged to include the voices of many from each single place—which demonstrates some of the diversity within the place. This challenges the boundedness of representative-ness of identity, and disallows the acceptance of metonymic representations of identity and culture and nation, of selected musics for the whole of cultures and histories and productive capacities and possibilities of meaning. In order to achieve a more comprehensive understanding of what is Canadian music, then, we are challenged to look for what has (historically or in the currently) been left out of that content—marginalized groups such as Indigenous populations, and immigrant identities which are constituted as in between and not entirely only Canadian. How are these distinctions being constructed, performed and represented, and by whom? How do we find the voices and musics which constitute some of the variety of Canadian music experiences? Bev writes that we might look to the ground level negotiations of power between groups who consider themselves or are ascribed to have distinct identities, to who is making decisions about representation and about whom, to the places where music is and where a variety of factors constrain its production and performance. How is music being studied, and what music is being studied? This article is referring to all music in Canada—and provides a framework for the study of music which facilitates inter-ethnic, inter-cultural, inter-personal awareness.

In this introductory article, Bev has is encouraged a method laid out for academic application; she inspires growth on a personal level as well. While in this forum I wish to attend to the significance of Bev's teachings with respect to various aspects of academic and professional work, I am time and again led back to a place where all of this is inextricably related to the personal. This, too, is something I have learned while studying with Bev with respect to the politics of feminism. In our daily jobs, it is often wise to separate personal and professional matters—whether we're asked to be references for colleagues who are also friends, whether we are charged with

collaborating with colleagues who are friends, whether we are competing for the same research funding or positions—but all of this is made easier and, speaking for myself at least, meaningful, by having in mind that I am person guided by my personal integrity with respect to others in the world. I think that while Bev's most obvious academic contributions—to the study of music and culture—are not her only legacy. For me, this brings to mind Noam Chomsky, who made significant contributions as a linguist—but so many of us have been changed by his contributions to wider discourse on power, culture and societies. It is not making less of Bev's contributions to the study of music and culture to say that she, too, has affected so many of us with respect to our way of being in the world, of interacting with individuals and in communities in our professional capacities, and becoming persons who endeavor to contribute in meaningful ways to the continued development of what we might have previously called cross-cultural understanding. The reason I can't call it simply that anymore is that my conceptualization of nationhood, culture, gender and other social constructions or aspects of identity—and culture—are forever changed due to Bev's challenges to those bounded paradigms. Whereas she notes Handler's definitions of nation consider the sameness over difference, she challenges us to consider "the contingencies of music and dance performances, the interplay of different perspectives and the interruptions/discontinuities which may be characteristic of a society's culture." None of us exist in the ethnographic present, it is as much a metonym of experience, identity and culture as "Ah! Si mon moine voulait danser" or "I's the b'y" are of identity and all of music and culture in Canada. They are songs with specific histories tied to personal experiences, just as all music in Canada and elsewhere is—and this seems to me to be the most pointed challenge Bev has made in this article. To understand more about identity, culture and music, I am challenged understand first that it is significantly more complex and fluid than previously conceived. To begin to understand that complexity, I move through the diversity within specific spaces and places, each of which is contingent (or at least related in dialectical and dialogical ways) upon others through continual interactions (on different levels) through (asymmetrical) relations of power.

This is not mere gushing about how beautiful Bev is as a person (though I think she might argue, were this about another person, that too is important) it's about making our world a better place, one more inclusive, more caring and attentive to the various needs of different people in different situations in our whole world. What could be more relevant today, as we are party to wars overseas, come nearer the feared nuclear threat to humanity, witness horrific acts of violence between various ethno-culturally defined groups of peoples, and still have so much farther to go in terms of how we deal with poverty and inequity in our country? My discussion here started because of music which, some have argued, is the most social of forms expressive culture (Kottak), so perhaps it is not surprising that I might be now considering the social so heavily.

Music may provide a space and/or give rise to a space where we can come together toward understanding or at least tolerance or cooperation on some levels in this world. In teaching me about exploring music, Bev has said to me, “Learning something about a person's humanity may be as important as complex theory; it may even be theory.” It is certainly at least as important as any kind of theory of which I am aware.

This is part of how Bev has, as Virginia Caputo described, guided me “through an exploration of the extraordinary power of 'ordinary' everyday life as it is played out as it is played out at the nexus of gender, age, race, sexuality and class through music and creative processes”. Similarly, I have learned that music provides us one window, or pathway of learning, into wider contexts. I often think of music as one “channel” or mode in a vast and interconnected and living network of experiences and memories and ideas (and more), and the festivals I study as spaces through which many of these modes intersect (foodways, religion, music and dance, histories, travel routes and roots to name a few). It is a specially-charged nexus of so many different dimensions and connectivities between that which might begin with our explorations of music and of what we may learn from within music[-ing]. As many other students have written, Bev has facilitated for us a kind of network of connections and interactions—communities of learning, from the very small and personal to connections with groups of scholarly and academic folks which affect us in terms of all our professional work and personal lives. As someone who also teaches anthropology classes in a small, northern Ontario university, I am also called upon to think about culture more broadly than music as part of my teaching. For this reason, I am beginning to wonder how Bev’s ideas about music and culture and identity might be applied more broadly in socio-cultural and geo-political negotiations around the globe. I think it is a part of the important recognition of the place of music in our lives, not as something only available to those who can afford (time and money for) instruments and lessons or dismissed too simply as nothing but an artsy or entertaining pursuit, but as a central part of how we negotiate the social and cultural in our lives every day. Whether we focus on Sufi music, or popular musics, or Ukrainian liturgical music in Cape Breton, or First Peoples music of resistance, or R. Murray Schaefer’s *Ra*, or whatever musics we think and write about, it is the possibilities for understanding which studies of music in Canada, as inspired by the ideas discussed by Bev in this introductory article, can contribute to our world. I think, too, that this speaks to the question Bev would so often pose to us about our work: “Why does this matter? What’s the “so what?!” about what you’re doing?” she asks.

When my son was born, Bev came by to visit and hold him. I asked her to autograph a gift someone had brought: a copy of the Canadian children’s songbook I earlier

mentioned for songs collected by Beverley Cavanaugh were included. While signing the pages, she sang the songs, giving them life beyond collected black marks on a page. She also made a point of telling me that she directs any profits from such publications to the communities where her research was carried out. For me, this is an example of her personal values in practice as part of her profession. It was an important teaching she shared with me about ethics by modeling them for me, a part of our reciprocity with the communities with whom we do our scholarship. That day she came by, Bev brought a small pair of moose hide slippers. She said she had seen children learn to walk in such slippers and they seemed more sure of themselves; she supposed they could feel more of details of the ground with their feet in these slippers (rather than hard rubber-soled shoes). I think this is an interesting metaphor for life, and for exploring music, identity and culture. By “feeling our way” through and experiencing more of the details, contours, shapes and distinctiveness of spaces, we can learn to move in our world with greater awareness of the breadth and depth of spaces, places and experiences we share with others.