

for which they play, unlike professional athletes who often have no particular allegiance to their teams' locales. Each of Ireland's 32 counties has its own team song and many of the 3,000 parish clubs also have their own songs. The majority of the county song texts relate to place, rather than sport, and may be based on long-standing airs.

Chapter 13, "Cricket, Calypso, the Caribbean and their Heroes" (Westall), draws connections between British slavery, racism and cricket. The promotion of cricket in the British media today often uses well-known calypso songs. However, calypso texts often focus ironically on the male hero, whose virility, dominance, strength and skill may be revealed as a "mask of masculinity," thus offering a multi-layered approach to gender, and a contrast to the masculinity described in Chapters 11 and 14. In Chapter 14, "Bouts of Kiwi Loyalty," MacLean discusses the "hard man concept," a concept of masculinity associated with an "idealised pioneer" who was strong, worked at hard physical labour, had little use for intellectual skills, and who existed in a culture of "mateship." The author focuses on the song "GEATOK" ("Give 'em a Taste of Kiwi"), the theme for televised rugby which features hard-edged guitar, repetitive rhythms, a driving beat, and "hard man" masculinity in the texts. As with Chapter 11, the concepts of masculinity bear further analysis. MacLean quotes Gruneau and Whitson, who suggest that supporters of losing sports teams riot to reassert their masculinity after it has been compromised by their team's loss (possibly a thesis for the Vancouver 2011 Stanley Cup riots).

Overall, this book provides multiple

perspectives on some of the relationships between music and sport. Some problems for musicologists and ethnomusicologists include statements of the obvious and lack of attention to issues such as gender, concepts of masculinity, violence, ethnicity, and age. While this book may not be ethnographically-oriented enough for many readers of this journal, Chapters 5, 9, 11, 12 and 13 provide interesting, multidimensional case studies. This book demonstrates the many directions from which the intersection of music and sport can be explored, and it fills an important scholarly void given that sports scholars rarely attend to music and music scholars rarely attend to sports.

#### REFERENCES

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**Canuck Rock: A History of Canadian Popular Music.** Ryan Edwardson. 2009. Toronto: University of Toronto Press. 336pp, illustrations, bibliography, index. Cloth, \$60.00; paper, \$27.95.

BY GILLIAN TURNBULL

The context for Ryan Edwardson's history of Canadian rock is an unforgiving one. In the last two years, several new popular music histories have been

released, many of which (such as Bowman and Garofalo's *Rockin' Out* and Starr, Waterman, and Hodgson's *Rock: A Canadian Perspective*) are reworked to include the Canadian perspective. A choice topic for Canadianists, historians, ethnomusicologists, and media studies scholars, Canadian rock has also been the subject of multiple popular volumes. These books are often hefty in scope or detail, such as Barclay, Jack, and Schneider's tome *Have Not Been the Same* on Canadian rock in the 1980s and 90s; regionally focused on thriving seminal scenes, as in Jennings's *Before the Gold Rush*; or are cognizant of the musical foundations for North American artists that know no national border, as in Schneider's recent reworking of Canadian pop history, *Whispering Pines: The Northern Roots of American Music...From Hank Snow to the Band*. Yet, many of these and other writings on the subject take on a celebratory tone, heralding a rapidly forming canon of Canadian artists for achieving international recognition and for developing an intangible, but widely acknowledged "Canadian sound." It is this particular tendency that Edwardson, a historian, takes issue with, and as such, he attempts a documentation of Canadian rock history that is devoid of reverence.

Edwardson's early chapters are rich with detail and facts on the Canadian reaction to, and consumption of, early rock and roll. He has conducted considerable archival research, examining journalistic discourse, radio charts, and audience commentary for evidence of rock's emergence in Canada. This level of detail not only rounds out the existing accounts of Canadian music, but significantly adds to the story of American rock and roll commonly told in pop music texts. Ed-

wardson also connects the Canadian consumption of rock to that happening concurrently in other countries where similar reactionary measures were taken against the perceived threat of riotous concerts and teenagers conspicuously claimed American rock as their own in places like Germany, South Africa, and the Soviet Union. Important moments in early rock history are retold from a Canadian perspective: for example, the impact of the British Invasion is linked to the Guess Who's early development, and the charged politics that defined the Greenwich Village scene are explicitly avoided in many of the songs of early Canadian folksingers.

Since the book moves chronologically, the next section deals largely with the formation of the CRTC and the implementation of the Canadian Content regulations. Edwardson documents the efforts of journalists Walt Grealis and Stan Klees with information not explicitly available in Canadian music texts, quoting their series on Canadian broadcasting policy that was published in *RPM*. Extended accounts of the Canadian Content hearings held by the CRTC in 1970 include commentary from various participants that are of great value to any student of Canadian culture. Edwardson relates this information to the nationalist rhetoric that enveloped Canada throughout the 1960s and 1970s. Significantly, he notes that some of the country's most prominent artists had already abandoned Canada for a career in the US, and actively removed themselves from the dialogue.

Edwardson wraps up the book with sections on contemporary Canadian popular music and its inherent issues, look-

ing at the emergence of MuchMusic and the investment of foreign international labels in the Canadian music industry. He suggests that a possibly unintended effect of the CanCon regulations was a foreign domination of a national scene: taking advantage of the regulations, major labels were able to reap the financial benefits of Canadian talent while merely providing domestic labels with a solid distribution network. This result counteracted the original hope that the CanCon regulations would stimulate the growth of a sovereign domestic industry. Edwardson concludes by examining the furor over Bryan Adams's *Waking Up the Neighbours* controversy in 1992 (when the record was not deemed Canadian Content due to his collaboration with non-Canadians), which resulted in a restructuring of the requirements for inclusion in the regulations' MAPL system.

While the book provides invaluable research and solid insights into the dilemma of Canadian identity, Edwardson's intentions are not always fulfilled. Edwardson's premise, that too often nationalist imperatives have clouded our concept of what Canadian music actually is, is somewhat negated by the act of documenting Canadian rock history in this way. In the conclusion, Edwardson asks why we, as Canadians, feel it is necessary to conflate music and national identity, yet the entire book demonstrates that it is one of the few ways in which we *can* identify ourselves amongst a barrage of cultural products from the US and the UK. It is difficult to explore "how and why Canadian popular music evolved and examine the questions, controversies and problems that have arisen" without frequently acknowledging, even peripherally, the in-

separability of national identity, a domestic industry, and discourse among journalists, audiences, and artists. At times, Edwardson's aim is thwarted because the information available to him is inextricably tied to the nationalistic tone of recent music journalism, and the artists he discusses are all part of the established Canadian rock canon, rather than being regional and lesser-known.

Edwardson's discussion is also critical of previous Canadian rock texts for pandering to lofty, vague, and essentialized notions of Canadianness, and for using concepts of isolation, rurality, and a sense of inferiority to describe an inherent Canadian identity and sound. Yet, Edwardson does not address the sound of Canadian music at all. At times, a musical analysis of the output of the artists under discussion would support these criticisms. Since Edwardson is writing as a historian, maybe this cannot be reasonably expected. Nevertheless, there are significant differences between Canadian and American/British recordings in terms of arrangements, lyrics, vocal timbres, or recording quality, and there are multiple reasons for these differences. Moreover, the CanCon regulations have affected radio formats in this country, allowing for a certain diversity that is not paralleled on American radio. This has had the dual effect of fostering an allowance for genre experimentation and diversity in Canadian artists and of hindering these artists' success south of the border. An acknowledgement of some of these subtleties driving Canadian composition and the legitimacy of the discourse that emerges out of such music might help to nuance Edwardson's discussion.

Ultimately, Edwardson's book is a thoughtful commentary on the impact

that nationalist discourse can have on artistic production. His concentration on the impact of the CanCon regulations demonstrates that a domestic industry would not have developed on its own, and that, despite the many criticisms levied at the regulations, they were unequivocally connected to, and responsible for, Canadians' desire for a distinct identity. *Canuck Rock* comes at a critical moment in Canadian music: as regional scenes flourish and the global orientation of the internet breaks down national borders; as multinational bands like Arcade Fire dominate the airwaves and online radio skirts the consequences of avoiding broadcast policies, our notions of what Canadian music is may indeed vanish. 🍁

**Music and Conflict.** John Morgan O'Connell and Salwa El-Shawan Castelo-Brando, eds. 2010. Urbana, Illinois: University of Illinois Press. viii, 304pp, black and white photographs, maps, charts, musical examples, tables, references, contributors, index. Cloth, \$80.00; paper, \$30.00.

**Sound Targets: American Soldiers and Music in the Iraq War.** Jonathan Pieslak. 2009. Bloomington, Indiana: Indiana University Press. x, 240 pp, black and white illustrations, figures, map, glossary, notes, bibliography, index. Paper, \$21.95.

BY JUDITH KLASSEN

In recent years, the power of music as a tool of resistance has been documented in both scholarly and popular media.

Whereas music's performativity is celebrated in contexts of resistance, there is an increasing recognition among music scholars and cultural theorists that music is not only a tool of hopeful transformation; it may also function as an instrument of violence and in some instances a weapon of war (Araújo 2006; Cusick 2006, 2008; Daughtry, forthcoming; Gautier 2001; Johnson 2009; Maus, 2011; Moehn 2007). The two books under review differ in their respective approaches; however, both contribute to this emerging discourse around music, violence, and conflict, demonstrating diverse approaches while highlighting the complexities involved in considering the possibility of an "ethnomusicological position" in spaces of conflict.

Pieslak came to study soldiers and music in the Iraq War indirectly. While doing research on the thrash/death metal band Slayer in 2004, he discovered that an unusually high proportion of their fan mail came from American soldiers deployed for Operation Desert Storm. This led Pieslak to wonder how music might function in the lives of soldiers in combat zones. His subsequent exploration uncovered a propensity towards metal and gangsta rap among American soldiers, and comprises the substance of *Sound Targets*.

Given the politically sensitive (and potentially dangerous) nature of Pieslak's topic, his research has some limitations. His fieldwork does not, for example, include time spent in Iraq, but rather involves 18 interviews (email, telephone, in-person) conducted with American soldiers following their return to the United States.