

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.

Pieslak is also clear that despite the political turbulence that the Iraq War has caused in the United States and despite the impossibility of neutrality as a researcher (noting military involvement in his own family history), he does not take an official stance for or against the war. Pieslak's refusal to engage the fundamental framework around which his subject is built may be difficult for some readers to overlook, specifically those opposed to military operations in Iraq. However, Pieslak's defense – that it is precisely because of his open refusal to “politicize” the subject matter that soldiers are willing to talk to him – gains credibility as the book progresses.

Pieslak begins with the use of music in military recruitment efforts in the United States. Through careful analysis of advertising campaigns in the 1980s, 1990s, and into the twenty-first century, he argues that music has been used to portray military service as patriotic and honourable while at the same time offering a career full of excitement. Following sonic trends in action films and music videos, military advertisements “utilize specific musical codes to create meaning within the commercials” (21). Homophonic brass arrangements, for example, signify heroism and nobility, while metal and hard rock timbres denote action and adventure. Implicit in much of these musics is a timbral index of power.

Pieslak's analyses are well served by the book's companion website where links to commercials and other referenced video materials are posted. Seven of 29 links were not accessible at the time of my reading; still, the website's visual and sonic elements are

highly valuable in conceptualizing what Pieslak describes in the text.

The book's remaining chapters focus on music as it is used in combat: as inspiration (Chapter 2), as a “psychological tactic” (Chapter 4), as a form of soldier expression (Chapter 5), and as a timbre of power, particularly vis-à-vis metal and rap ideologies (chapter 6). Pieslak also gives brief attention to musics used in anti-American and anti-Israeli propaganda videos in chapter 3, noting the common elision of the two powers by anti-American groups in the Middle East. Much like military recruitment advertisements in the US, these products appeal to a sense of nationalism (or to religious nationalism in the case of Islam) in their target audience.

Pieslak's engagement with music as a “psychological tactic” (Chapter 4) is especially provocative in light of Suzanne Cusick's recent work on music as torture (2006; 2008). In her 2006 article, “Music as torture / Music as weapon,” Cusick charts the systematic use of music as a weapon by the United States military in conflicts as recent as Iraq and Afghanistan. Used on the battlefield as a sonic tool of intimidation and disorientation, and in the interrogation chamber as a means of eliciting information without leaving visible scars, the harnessing of music's power in this way has been condemned as a violation of human rights, resulting in the Society for Ethnomusicology issuing a position statement on torture in February of 2007.<sup>1</sup> Pieslak refers to this debate in *Sound Targets*, but refuses to equate the use of sound in interrogation with torture, as “such a claim immediately

casts those who used this technique as torturers and war criminals .... (T)he severity of such accusations demands that we approach the topic as carefully and comprehensively as possible" (91).

The caution with which Pieslak engages related soldier accounts is noteworthy, as are the at times difficult-to-read stories that emerge. One soldier describes playing recordings of crying babies in order to break detainees' wills, noting that he was required by law to listen to the same recordings. Others describe pre-mission rituals that involve yelling aloud to recordings of death metal and gangsta rap with violent and misogynist texts in preparation for combat, a necessary means of altering their state of mind: "that's what happens in war. You've got to become inhuman to do inhuman things" (162).

Regardless of one's ethical position on the war in Iraq, Pieslak's careful consideration of soldier accounts about music and his detailed analyses of specific musical texts, videos, and repertoires make *Sound Targets* an important and timely contribution to the growing discourse around music and war.

The editors of *Music and Conflict* seek not only to explore ways in which engaged scholarship serves to identify, name, and understand conflict, but also how advocacy through applied ethnomusicology might contribute to conflict resolution. The volume does not ignore the potential for music to function not only *in* but also *as* conflict; still, emphases on dialogic research and advocacy are developed throughout.

The book is divided into six parts, each exploring a different facet of music and conflict with a view to explore

what the editors call an "ethnomusicological position" (10), one grounded in ethnography that considers both practical and theoretical elements in its approach. In Part 1 (Music in War), Jane Sugarman and Inna Naroditskaya explore how music serves contrasting functions in war zones, at times perpetuating and at others de-escalating conflict. Grounding their work in Kosovo and Azerbaijan, respectively, both authors consider the power of music to convey ideological positions at local, national and international levels.

Part 2 (Music across Boundaries) considers music in divided territories and post-colonial contexts. Keith Howard's exploration of music at the DMZ (demilitarized zone) draws on shared aspects of North and South Korean musical histories prior to their 1945 partition. Describing how music is used in cultural diplomacy between the two countries, Howard suggests that historically shared genres, repertoires, and instruments may enable musical reunification in the future. Exploring musical divisions in Northern Ireland, David Cooper suggests that the distinctions between so-called Irish traditional music and traditional music of the Ulster-Scots are ideologically constructed. He argues further that binary categorizations like these not only polarize historically shared musical repertoires in the region, but also encourage further conflict.

Music and dispossession is the focus of Part 3 (Music after Displacement). Here Anthony Seeger describes how music enables intercultural dialogue between Suyá Indians and Brazilian society, noting that in this context

it is in silence rather than sound that conflict is expressed. Also working in an equatorial region, Adelaida Reyes considers the music practices of urban Sudanese refugees living in Uganda. For both Seeger and Reyes, community dynamics of power can be read in song practice.

William Beeman and Anne Rasmussen explore music, conflict and Islam in Part 4 (Music and Ideology). While Beeman describes the creative manipulation of song forms by Persianate musicians in order to avoid religious censure, Rasmussen contrasts musical expressions of Islam in Indonesia. By unpacking not only sonic manifestations but also the underlying ideologies of two distinct genres, Rasmussen demonstrates implicit connections between music, media, and politics within Indonesia's Islamic population.

Parts 5 (Music in Application) and 6 (Music as Conflict) emphasize applied models for ethnomusicologists working in conflict zones where music can function as both a weapon and a tool of empowerment. In Part 5, Svanibor Pettan and Britta Sweers describe projects designed to promote conflict resolution and to enable intercultural understanding through music. Pettan's work among Bosnian refugees in Norway, for example, involves collaborative research, education, and music making among Norwegians and Bosnian refugees in order to create awareness of Bosnian cultural experience in Norway and to initiate intercultural conversation as part of postwar rehabilitation. Working in Rostock, Germany, Sweers emphasizes the importance

of intercultural education at all levels of the education system in developing a pedagogy of "music against fascism" (193). In order to make this viable, Sweers posits that ethnomusicologists act as mediators, working collaboratively with community members and musicians to develop relevant and accessible curricular resources.

Samuel Araújo and Grupo Música build on this dialogic approach in Part 6 (Music as Conflict). Strongly influenced by the work of Paulo Friere, Araújo sees collaboration between communities and academia as imperative. Further, Araújo emphasizes the importance of determining desired research outcomes in collaboration with community members, given that outcomes that are good for scholars (e.g., published articles and academic advancement) are not always equally beneficial to communities. Blum's consideration of music as conflict takes a different approach. Examining the work of African American artists in the twentieth and twenty-first centuries, he reads composition and performance as potential embodiments of, and responses to, conflict. Not only can conflicts be named and enacted through subversive repertoire choices, Blum also suggests that stereotypes, misrepresentations, and oversimplifications can be contested through the contextual framing of performances and recorded media.

*Music and Conflict* is valuable both for the contextual and geographic breadth of its content and for its commitment to engaging ethnomusicological discourse (theoretical and practical) in applied settings. The collection's edi-

tors recognize that music “identifies, incites, promotes, and celebrates conflict and violence,” but also that it can provide a platform for dialogue and for imagining change (243).

Despite their divergent approaches – Pieslak seeking a neutral stance and O’Connell and Castelo-Branco calling for discrete and intentional action – *Sound Targets* and *Music and Conflict* speak to each other in meaningful ways. In the classroom, these texts may spark debate around how ethnomusicologists engage in conflict spaces, as well as what it means to merge responsible advocacy with academic goals. For example, how does SEM’s statement against music as torture impact Pieslak’s work and vice versa? Conversely, what cautions must ethnomusicologists acting as mediators or cultural advocates keep in mind when working in post-colonial spaces, particularly in light of sometimes patronizing historical encounters?

Considering these two texts within a specific North American context, other questions also emerge: How might Pieslak’s descriptive analysis of music in American military advertising inform our perceptions of recruitment ads in Canada? Further, what, if anything, has been documented regarding the use of music in Canadian military efforts and interrogation in Afghanistan and elsewhere? Similarly, we might ask what an edited collection like *Music and Conflict* would look like were its themes situated in North America rather than internationally. While Blum’s chapter (the last in the collection) describes the subversive work of African American composers and musicians, American involvements in global conflict zones

are conspicuously absent from this collection, as are the experiences of First Peoples in North America. It is tempting to locate sensitive analyses of music and conflict discretely and beyond our own borders, but as these studies demonstrate, such compartmentalization is misleading and unhelpful; music *in* conflict and music *as* conflict are not exclusive to particular geographies.

Both texts challenge their readers to consider seriously the ways in which music, violence, and conflict merge. Further, they consider how these connections contribute to our understandings of intercultural relations, power, and movements towards resolution, taking into account our role in them as researchers, mediators, and (and perhaps most importantly) human beings.



#### NOTE

1. This position statement on torture can be found at: [http://webdb.iu.edu/sem/scripts/aboutus/aboutsem/positionstatements/position\\_statement\\_torture.cfm](http://webdb.iu.edu/sem/scripts/aboutus/aboutsem/positionstatements/position_statement_torture.cfm).

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BY DAN BENDRUPS

In 2010, prominent North American ethnomusicologist Timothy Rice called for greater attention to theory in ethnomusicology, spurring a detailed and healthy debate (Rice 2010). This review presents an appraisal of three recently published texts that, in different ways, relate to the development of ethnomusicological theory across a range of places (particularly European and North American), musics and contexts. Published between 2007 and 2010, these books provide an overview of ethnomusicological thought at a particular point in time, one decade into the twenty-first century. They are introduced here in chronological order, followed by some comparative discussion of their content.

Aubert: *The Music of the Other*

This slender publication presents the