Message from the President / Message de la présidente

As we are seeing the tail end of what we fondly describe as "third winter" here in Saskatchewan, I hope that CAML members across the country may soon be experiencing the warmth and growth of spring renewal.

It has been a busy year for many of us, individually and collectively. One collective effort was the "Music in Canada @ 150 Wikipedia Project," led by Stacy Allison-Cassin. This national editing campaign aimed to pair the professional skills of librarians and archivists with members of the community, to increase the quality and amount of information about Canadian music in Wikipedia, and to bring wider access to our shared music heritage. Music libraries from Edmonton to St. John's organized editing events in October resulting in over 200 articles edited or created. The hard work of the many organizers, volunteers, and editors who took part in this campaign certainly made it a success!

It will not be long before we will gather for CAML's 48th annual meeting, which takes place from May 31 to June 1 as part of the 2018 Congress of the Humanities and Social Sciences on the University of Regina campus. The campus is situated on Treaty 4 lands, which are traditional territories of the nêhiyawak, Anihšināpēk, and Dakota, Lakota, and Nakoda, and the homeland of the Métis. Both the Program Chair (Tim Neufeldt) and Local Arrangements Chair (Gillian van der Ven) have been working to make sure all arrangements are in place before we arrive.

En Saskatchewan, nous constatons la fin de ce que nous aimons appeler « le troisième hiver » de la saison. J'espère que, à l'échelle du pays, les membres de l'ACBM célébreront sous peu l'arrivée du printemps, qui apporte chaleur, croissance et renouveau.

Pour bon nombre d'entre nous, l'année qui vient de s'écouler a été occupée, tant sur le plan individuel que collectif. Stacy Allison-Cassin a dirigé le projet collaboratif de Wikipédia « Music in Canada @ 150 ». Cette campagne nationale, qui jumelait bibliothécaires et archivistes professionnels avec des membres de la communauté, avait pour but d'enrichir le contenu de Wikipédia portant sur la musique canadienne, et ce faisant, de faciliter l'accès du public à notre patrimoine musical. De St. John's à Edmonton, des bibliothèques de musique ont organisé, en octobre, des blitz de révision durant lesquels on a créé ou révisé plus de 200 articles (lien en anglais). Cette campagne s'est avérée un succès grâce au travail ardu des nombreux organisateurs, bénévoles et éditeurs qui y ont participé.

D'ici peu, nous nous réunirons lors du 48e congrès annuel de l'ACBM. Celui-ci se déroulera sur le campus de l'Université de Regina, du 31 mai au 1er juin, dans le cadre du Congrès 2018 de la Fédération des sciences humaines. Ce campus est situé sur les terres du Traité no 4, territoires traditionnels des Nêhiyawak, des Anihšināpēk, des Dakotas, des Lakotas et des Nakodas, et terre natale des Métis. Tim Neufeldt (responsable du programme) et Gillian van der Ven (responsable des préparatifs sur place) sont à l'œuvre pour veiller à ce que tout soit fin prêt pour notre arrivée.

The program incorporates the Congress theme "Gathering diversities | *mâmawinitotân nanâtohk-ayisiyiniwa*." I especially look forward to hearing from Tanya Ball and Anne Carr-Wiggin from the University of Alberta, who will give a keynote address on the topic of truth and reconciliation in music libraries.

The program also features a number of workshop-style sessions alongside presentations of research papers. You will find the latest draft on the [Congress website](#). Conference attendees are also encouraged to attend any offerings in the [Big Thinking lecture series](#), [Cultural or Community Connections](#) programs, and [featured events](#) along with CAML events. The majority of our sessions and coffee breaks are located in the Education Building, which is conveniently located near the center of campus. If you are planning to attend this year's meeting, I encourage you to [book accommodations](#) as soon as possible (these are limited and filling up quickly).

In the past month, we had three calls for nominations to the board: President-Elect, Membership Secretary, and Treasurer. We received nominations for all positions and further updates will come at the AGM on June 1, 2018. Thank you to our Nominations Office, Jan Guise, for her ongoing work to facilitate this process.

There will be opportunities for CAML members to meet with international colleagues during the 2018 IAML Congress from July 22 - 27 in Leipzig, Germany. I would like to congratulate our own Katherine Penner (University of Manitoba) the recipient of the very first [Liesbeth Hoedemaeker-Cohen Award](#), which will support her travel to the IAML meeting. Congratulations, Katherine! A number of

Le congrès a pour thème : « Diversités convergentes | *mâmawinitotân nanâtohk-ayisiyiniwa* ». J'ai particulièrement hâte d'entendre le discours principal, prononcé par Tanya Ball et Anne Carr-Wiggin de l'Université de l'Alberta, qui portera sur la vérité et la réconciliation dans les bibliothèques de musique.

Un certain nombre d'ateliers sont également au programme, de même que des présentations de projets de recherches. Vous trouverez la version la plus récente du programme sur le [site du congrès](#). Nous encourageons les congressistes à assister aux [causeries Voir grand](#), aux événements de la série [Liens communautaires | Liens culturels](#) ainsi qu'aux autres [événements spéciaux](#), en plus de ceux organisés par l'ACBM. La majeure partie de nos séances et de nos pauses-café se tiendra dans l'Education Building, situé près du centre du campus. Je vous recommande de [réserver votre hébergement](#) le plus tôt possible, car les options sont limitées et la demande est grande.

Le mois passé, nous avons émis un appel de mise en candidature pour les trois postes suivants au sein du CA : président désigné, secrétaire aux adhésions et trésorier. Nous avons reçu des mises en candidature pour chacun de ces postes et vous fournirons plus de renseignements lors de l'AGA du 1er juin 2018. Un grand merci à Janneka Guise, responsable des mises en candidature, qui a facilité le processus grâce à son travail continu.

Les membres de l'ACBM auront l'occasion de rencontrer leurs collègues internationaux durant le Congrès 2018 de l'IAML, qui se déroulera du 22 au 27 juillet, à Leipzig, en Allemagne. Toutes mes félicitations à Katherine Penner (Université du Manitoba), première lauréate du prix [Liesbeth Hoedemaeker-Cohen](#)! (page en anglais) Ce prix couvrira ses frais de déplacement pour se rendre au congrès de

Canadian delegates are on the [program](#), and I encourage you to attend if you are able.

Planning is now underway to hold the first joint meeting between the Québec Chapter of CAML (SQACBM), and two chapters of the Music Library Association (MLA), the New York State-Ontario Chapter and the New England Chapter. This meeting will take place from November 8 - 9, 2018 at McGill University. I look forward to attending this inaugural joint meeting along with our MLA and SQACBM colleagues. Representatives from the CAML and IAML boards will also be in attendance, as will the MLA board. In coming weeks you will find updates, call for papers, and registration on the [SQACBM website](#) or through the CAML listserv.

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l'IAML. Comme un certain nombre de délégués canadiens figurent au [programme](#), je vous encourage à participer à ce congrès, dans la mesure du possible.

Nous avons entrepris la planification de la première réunion conjointe de la Section québécoise de l'ACBM (SQACBM) et de deux sections (Section État de New York et Ontario, et Section de la Nouvelle-Angleterre) de la Music Library Association (MLA). Celle-ci se tiendra les 8 et 9 novembre 2018, à l'Université McGill. J'attends avec impatience le moment de me joindre à mes collègues lors de cette première réunion conjointe de la MLA et de la SQACBM. Le CA de la MLA, de même que certains membres des CA de l'ACBM et de l'IAML y seront présents. Au cours des semaines prochaines, nous afficherons des mises à jour, des appels d'exposés et le formulaire d'inscription sur le [site Web de la SQACBM](#) ou nous vous les ferons parvenir au moyen de notre serveur de liste.

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In Other News: The Significance of Canadian Media Sources in an Analysis of Local Music Collection Literature

by Veronica Kmiech

Abstract

Music libraries have an important role in preserving and providing access to local music materials for scholarly and general audiences. This paper is based on research carried out as part of the "Regional Music Collections" project (led by Carolyn Doi, University of Saskatchewan, and now entitled "Sounds of Home: Exploring Local Music Collections and Collecting in Canada"). During this portion of the project, we conducted a qualitative systematic review and thematic analysis of the literature on local music collections. The paper will provide a brief description of the literature review process and content analysis, followed by a more detailed exploration of eight Canadian newspaper articles. In exploring the articles, NVivo software was used to identify three potential themes: new, copyright, and free. The goal of this paper is to see if these themes can aid in identifying what Canadian media sources say about local music collections, what the relationships are between a community and such a collection, and how Canadian media sources might inform practices for managing collections of local music.

Introduction

When I first began working as a research assistant on the "Regional Music Collections" project (now entitled "Sounds of Home: Exploring Local Music Collections and Collecting in Canada"), I had never heard the phrases "qualitative systematic review" or "thematic analysis of the literature," but as a member of the project team I had the opportunity to participate in just these activities. The project in question is led by Music & Education Librarian Carolyn Doi and tri-agency funded from the University of Saskatchewan President's SSHRC (PSSHRC) research fund. With an overall goal of

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learning more about collections of local music, the project involved a literature review that encompassed sources from Canada and all around the globe. At this point in my university career, I had written several research papers, most of which were for musicology courses I took as part of my music degree. The research process for these papers gave me familiarity with the library catalogue, online databases for musicological articles, interlibrary loan, and contacting European institutions to request material from their collections (this last one involved an interesting 4:00 a.m. phone call, which was thankfully not required for this paper). As a research assistant for the local music collections project, my background was helpful, but I found the depth of searching needed for the literature review much greater than anything I had done before. My role in this project involved searching for sources, screening those sources based on their relevance to the project, and using NVivo software to identify themes in the literature.

Once the literature review and the content analysis were complete, I had the opportunity to explore the data in a number of ways, leading me to the focus for this paper. Since 2017 was the 150th anniversary of Canadian Confederation, I decided to isolate the Canadian sources chosen for content analysis using some of the different features in NVivo. In doing so, I discovered that all of the newspaper articles found for this project were from Canadian sources, which lead me to focus on that material. I asked two main questions about media sources and how they relate to libraries, collections, and communities:

1. What do Canadian media sources tell us about local music collections, and what can they tell researchers about the relationship between a community and a collection of local music?
2. How can Canadian media sources inform practices for managing local music collections?

With these questions in mind, I used NVivo word clouds to identify significant themes within the media sources and to compare these themes with those found in the larger project. These themes will be examined throughout this paper.

Literature Review

The purpose of the literature review was to find sources that discuss collections of local music in cultural heritage institutions.[1] Before starting the literature review, we anticipated that relatively few scholarly articles would be found; therefore, it was always part of the plan to also search for print monographs, grey literature, and newspaper articles. We wanted to find all the ways in which

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1. Defined as "establishments primarily engaged in: preserving and exhibiting objects, sites and natural wonders of historical, cultural and educational value." "Heritage Institutions," https://www.ic.gc.ca/app/scr/app/cis/summary-sommaire/712.

local music collections were discussed, so it was important to include all potential sources of information in the search.

Conducted from May 2nd to June 1st, 2016, the literature review retrieved a total of 408 unique sources (667 before deduplication). Searches were carried out in a variety of literature databases and individual journal titles (some of which were hand searched), including USearch (the federated search tool from the University of Saskatchewan Library); Google Scholar; *Evidence Based Library and Information Practice*; *Partnership: The Canadian Journal of Library and Information Practice and Research*; *Journal of the Canadian Health Libraries Association*; *In the Library with the Lead Pipe*; *Journal of Information Literacy*; *College & Research Libraries*; *Journal of the Medical Library Association*; *Library and Information Science Abstracts* (LISA); *Library Literature & Information Science, Full Text and Retrospective*; *Library, Information Science & Technology Abstracts* (LISTA); *Education Resources Information Center* (ERIC); *Canadian Newsstand* (now *Canadian Newsstream*); JSTOR; RILM *Abstracts of Music Literature*; *Music Index*; *Canadian Music Periodical Index*; Factiva; and *ProQuest Dissertations & Theses Global.*

Other sources of information were print monographs, grey literature such as conference abstracts, and listserv archives from the International Association of Music Libraries, Archives and Documentation Centres (IAML), the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML), and the Music Library Association (MLA). Citation tracking was also conducted for 13 journal articles. Figure 1 shows the breakdown of search locations for the initial 408 sources.
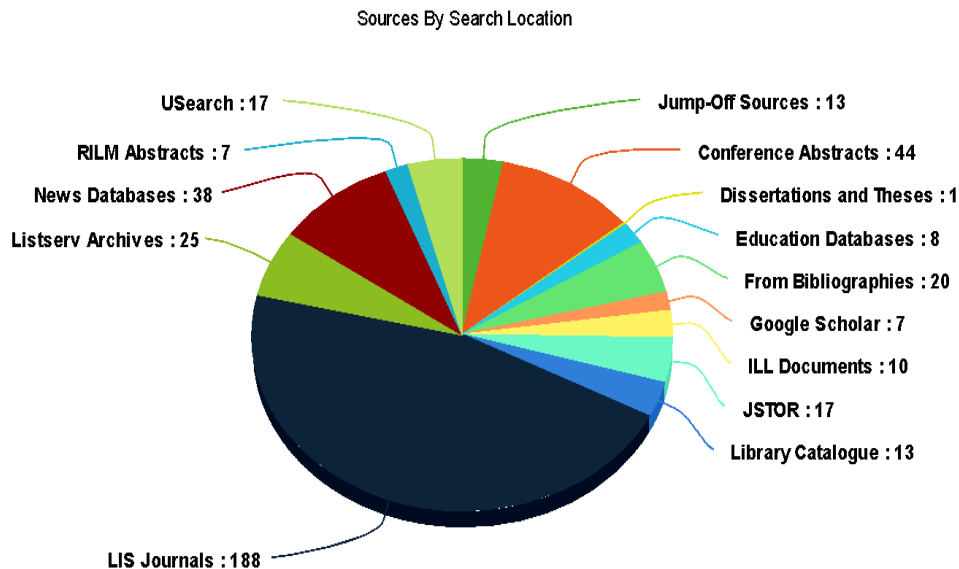

Figure 1: Number of sources retrieved from each search location

We chose to include literature from all geographic locations and a range of collection types, although the majority (49%) came from North America. Reading international perspectives on collections in a range of settings (e.g. libraries, churches, archives, etc.) provided an increased understanding of the contexts that exist for local music collections.

Once the literature search was complete, the 408 sources were screened to select those relevant for content analysis. Sources were included if they spoke to practices in managing local music collections in public institutions or in private collections made available to the public, as was the case with a collector in Edmonton, Alberta.[2] No limitations were placed on date of publication; however, only English-language publications or publications with English abstracts were included. After the initial screening process and subsequent full-text screening, a total of 50 documents were chosen for content analysis.[3]

Of those 50 documents, only eight sources were newspaper articles; however, all eight were from Canadian papers. The eight articles, all found through *Canadian Newsstand* (now *Canadian Newsstream*), describe collections as far east as Toronto and as far west as Victoria, spanning dates from 2006 to 2016.

This literature shows us one of the ways Canadians are being informed about local music in their communities. To examine the sources further, I used NVivo software to conduct a content analysis, using the word cloud features to extract some of the significant themes.

Why Media Sources?

The media has the potential to provide insight on public interests and concerns, influence public opinion, create public awareness, show a snapshot of current events and developments, and offer a different perspective from what is often seen in academic publications.

Schrøder et al., in their book *Researching Audiences*, explain that "people's media use is anchored in the contexts of everyday life in which people live their lives as members of partially overlapping large and small groups, at the global, national, regional, and local levels."[4] The authors speak to people's media use at a local level. The local can often be overlooked—not only in research but also in mass media that often focus on national and international events. In a study of news sources that describe local music collections, acknowledging people's media use at the local level indicates a potential relationship between the community and those collections.

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2. Sandra Sperounes, "Unofficial Visual Record of Local Music Scene a History-Maker; Musician, Illustrator Relied on Anecdotes To Dig Up Dirt On City's Past Bands, Acts," *Edmonton Journal*, June 6, 2008.

3. The systematic review and content analysis of this subset of articles will be described in greater detail in a later paper.

4. Kim Schrøder et al., *Researching Audiences* (London: Arnold, 2003), 5.

In *Making Sense of Library Research,* a student guide from North Carolina University, the section on media sources suggests that "for the most recent information about events in our world, newspapers stand out above all other periodicals. Because newspapers chronicle events from one day to the next, they are excellent historical sources that provide researchers with contemporary accounts of past events."[5] This quote speaks to the importance of newspapers in providing a window into a particular time and place in history. With this in mind, examining the media sources using content analysis will aid in developing the picture of local music collections and how they have been tied to community events.

NVivo for Content Analysis

For the larger local music collections project, the 50 documents selected for content analysis were searched for themes using NVivo software. Among other features, this software allows the researcher to "import and analyze documents," "review [their] work with coding stripes and highlighting," and "ask questions of [their] data."[6] To discover what Canadian newspaper sources might reveal about local music collections and their management, I used the word frequency feature and word cloud tools in NVivo.

English Oxford Living Dictionaries defines a word cloud as "an image composed of words used in a particular text or subject, in which the size of each word indicates its frequency or importance."[7] For visual learners, word clouds can provide unique insights into potential avenues of exploration, which makes them a good jumping-off point in a research setting. As a communication tool, they have the benefit of highlighting significant themes quickly and in an engaging way. Furthermore, word clouds are attractive visuals and can be used effectively in displays, brochures, and other settings.

I created a few different word clouds when beginning this project, but decided to focus on two in particular: the top 20 words in all sources excluding newspapers (see Figure 2) and the top 20 words in newspapers (see Figure 3). Doing so allowed me to compare and contrast the Canadian newspaper sources with the other sources in the project.

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5. Bryan Sinclair, ed., *Making Sense of Library Research: A Guide for Undergraduate Students* (Asheville: North Carolina University, 1998), 76, https://files.eric.ed.gov/fulltext/ED422012.pdf.

6. QSR International, "NVivo for Mac: Find Insight in Qualitative Data," accessed April 20, 2018, http://www.qsrinternational.com/nvivo-product/nvivo-mac.

7. English Oxford Living Dictionaries, "Word Cloud," accessed April 20, 2018, https://en.oxforddictionaries.com/definition/word_cloud.

Figure 2: Top 20 words, from the selected documents, in all sources excluding newspapers

Figure 3: Top 20 words, from the selected documents, in newspapers

I used these word clouds as a jumping-off point for isolating what it is about local music collections that may interest the public. When creating the word clouds, I did add words to the "stop word" list, removing small, connecting words, as well as names of particular places (since the focus was on local music in general rather than the local music of a particular area). I also chose to search for stemmed words, rather than exact words.

Themes

Based on the word cloud analysis, I chose three themes to explore in greater detail: 1) new, 2) copyright, and 3) free. These themes interested me because they appeared in the second word cloud but not the first. From here, I read through the newspaper articles to explore how these three words were used. With an added perspective from the articles, I saw potential to answer my original questions with the help of these themes.

Theme Analysis: "New"

When first I noticed the word "new" in the word cloud, I assumed it referred to new music, such as music that had been recently released. In some cases, this was shown to be true, as in an article from the *Globe and Mail* that states: "she enlisted the help of record store Soundscapes … to pick the cream of the crop of recent releases."[8] In this case, the Youth Collections Librarian of the Toronto Public Library, Lisa Heggum, is exploring new music in the Toronto scene.

Upon closer examination of the articles, it became clear that the word "new" holds multiple meanings in various contexts. The following quote from the Victoria *Times-Colonist* illustrates this point: "Albums by everyone from alt-artists Hank and Lily to the DieMahler String Quartet are part of a new collection of Vancouver Island music at the Greater Victoria Public Library."[9] In this case, the quote indicates that the collection itself is "new," and the article goes on to inform the public that it is now possible to access local music through this collection.

Another context for the word "new" appears in an *Edmonton Journal* article: "'The web really provides libraries with opportunities to do new things,' said Alex Carruthers, the [Edmonton Public Library's] digital public spaces librarian."[10] This quote speaks to "new" opportunities afforded to libraries by digital technologies. Other articles in this study also discussed the introduction of online platforms for sharing local music, suggesting that these new sites may be an important way for the public to access these materials from libraries.

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8. Tabassum Siddiqui, "Rockin' Out in the Stacks: Don't Expect Any Shushing When the Toronto Public Library Launches Its New Local Music Collection," *The Globe and Mail*, October 28, 2006, M3.

9. Amy Smart, "Library Project Brings Local Music to Your Ears: Five-Hundred CDs Span Rock, Blues, Classical, Jazz, Folk and Many Other Genres," *Times-Colonist* (Victoria, BC), July 23, 2013, C.4.

10. Brent Wittmeier, "Local Library Unveils Music Sharing Site; Capital City Records Puts Focus on Tunes with Edmonton Roots," *Edmonton Journal*, August 5, 2015, C.2.

Theme analysis: "Copyright"

The word "copyright" stood out to me, since it did not appear in the word cloud containing all literature excluding newspapers—despite the fact that copyright is an important topic for libraries—but did appear in the word cloud for newspapers.

Copyright was most often discussed in the media articles in relation to how users might choose to access copyright protected materials. This quote from the Saskatoon *Star Phoenix* is one such example:

> Belford hopes that eventually a lot of the collection, including sound recordings, will be on the university website. "We need agreement from the copyright holders, mostly the publishers or original performers, that they would allow us to put an entire song or an entire album or say a 30 second clip so people can listen to it from afar."[11]

In this case, the solution was to provide a thirty-second sound clip of the recordings, yet this quote also speaks, in general, to copyright being an issue as libraries move towards making their local music collections available to their patrons online—especially when that music is new. Wittmeier describes another solution:

> Participating musicians receive honorariums of $100 to $200, depending on album length, for a licence agreement to make their album available for at least two years. Each featured artist also receives a biography and links to their website.... The library is budgeting for 100 honorariums a year, but will potentially have more music if artists waive fees or simply allow their music to remain.[12]

With "copyright" appearing as a theme in the newspaper articles, it suggests that the media views copyright and, by extension, access to copyright protected materials as important issues.

Theme analysis: "Free"

I chose to examine the "free" theme in detail, since free access to information and services is an important characteristic of local libraries—an issue that was described in almost all of the articles. As exemplified by the following quote, newspaper articles tend to use the word "free" primarily in reference to accessing digital media online: "The Edmonton Public Library will unveil its innovative music sharing website Wednesday, with free offerings from 46 local performers.... Downloading is free for members, streaming free for everyone."[13] This is one example of libraries working to remove barriers to accessing information, and news articles highlighting how readers—the general

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11. Lana Haight, "U of S Library Safeguards Province's Musical Past," *Star-Phoenix* (Saskatoon, SK), January 18, 2006, Final Edition.

12. Wittmeier, "Local Library Unveils Music Sharing Site."

13. Wittmeier, "Local Library Unveils Music Sharing Site."

public—can access the materials described in these articles. It is important to note that people may still be interested in using library items in person at the library. However, online availability is convenient for many people and provides access to information to those who, for various reasons, are unable to visit a library building.

Discussion

What do media sources tell us about local music collections?

I used the word clouds to get an idea of what media sources may be able to say about local music collections and their importance to the public. From here, I have drawn some conclusions about what researchers can take from these media sources. In terms of the first of my two questions, what media sources tell us about local music collections, I noticed two things in particular. First, the appearance of "new" as a theme indicates that the public may have an interest in new music and new collections. At the very least, this is indicative that the media believes the public will be interested in this information. Secondly, the word clouds helped to reveal that the media is informing the public about free online access to local music materials through libraries, which suggests that the media believes it is important to report on this issue.

As for the second part of my first question, what these newspaper articles can tell us about the connection between a community and a collection of local music, I did not find any material that provides a direct answer. However, I would like to present the articles themselves as evidence of that relationship. The fact that the public is reading about local music collections in their daily newspapers shows that people have the opportunity to learn of the existence of these materials.

How can media sources inform practices for managing local music collections?

The direction that this analysis of themes took did not provide specific answers to this question. My hope was that the themes found in the newspaper articles would provide clues or even advice on how best to manage a collection of local music. Although the study did not directly answer this question, the themes that I highlighted here were also reflected in scholarly articles and grey literature from the larger project, suggesting that newspapers have some potential to offer indications of collection management considerations for librarians.

Limitations, Next Steps, Conclusions

Limitations

It is important to note that this project has a few limitations. Different or additional search locations, such as different news databases and archives for specific papers with more international content, may have retrieved more varieties of media perspectives on local music collecting in addition to offering more potential for analysis. As well, relevant articles might have been published since the completion of the literature review on June 1, 2016.

Word clouds, by their nature, have certain limitations as a tool for content analysis. It is not possible to isolate the context in which a word is used, or to identify words synonymous to a theme. Further analysis and synthesis of the literature is required to get a fuller picture of the content of each source.

Finally, the literature review was conducted in English, and although numerous scholarly articles in other languages were saved when their English abstracts came up in the search, newspaper articles generally do not have translated abstracts and therefore the findings were limited to English-language publications.

Next Steps

The research described in this paper, as well as in the larger project on local music collections, presents several possibilities for further studies, some of which are already in progress. First of all, an article on the qualitative systematic review and content analysis is in the works, and a survey of local music collections in Canadian libraries, to be distributed in spring 2018, has been designed based on this information. There are also numerous options for additional exploration related to media sources, including searching for articles in languages other than English and comparing media sources about local music collections to media sources about music collections in general. Another potential avenue could be to compare local music collections to local collections of other materials.

With a subject like local music collecting, the collections and some of the practices for managing these collections are as unique as the communities they serve. Despite the individuality of each collection, the newspaper articles, as well as sources from the literature review as a whole, indicate some common themes for the public, librarians, and researchers. The overall purpose of the "Sounds of Home: Exploring Local Music Collections and Collecting in Canada" project is to find some of these common themes, to advance understanding of best practices for managing collections of local music, and to gain a deeper understanding of the value of music and place through a collections lens. Many opportunities for studying the collection of local music remain, especially as more and more collections start to flourish in libraries and institutions throughout Canada and the rest of the world.

Conclusions

The newspapers analyzed as part of this project provided some indications about elements of local music collections that may be of interest or concern to the public—in particular, new content and access issues. These findings are of interest as the number of collections of local materials continues to grow, alongside technological innovations that make new ways to access these materials possible and desirable to the public. Libraries looking into or beginning to create local music collections of their own will likely face some of the challenges suggested by the newspaper articles in this study. For solutions to the issues that arise, librarians and researchers can turn to the scholarly literature, additional research, and their own experience and innovations.

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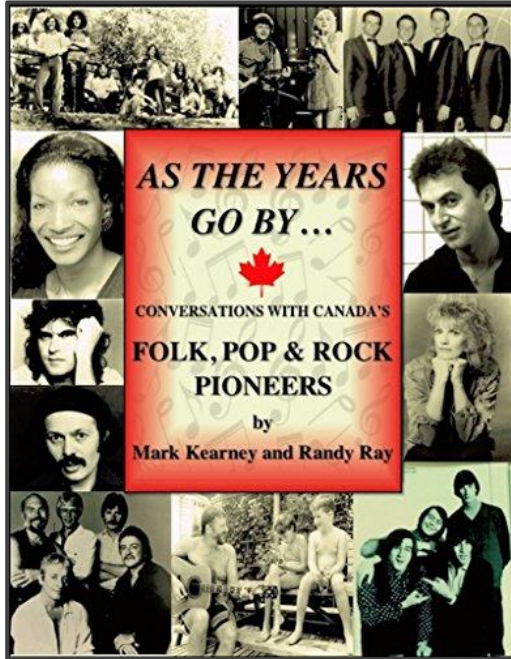
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Reviewed by: Marc Stoeckle, University of Calgary

Since moving from Germany to Canada I acquired a number of Canadian customs: a tendency to apologize and a fondness for Tim Hortons' Double-Double, to give two examples. Each day I dive deeper into Canadian culture and history. Reviewing *As the Years Go By … Conversations with Canada's Folk, Pop & Rock Pioneers*, by Mark Kearney and Randy Ray gave me a wonderful opportunity to learn more about Canadian pop/rock music and its history. The book focuses on musicians who had achieved popularity between the 1950s and the 1980s, and subsequently slipped out of the limelight. *As the Years Go By* is based on articles originally published as a newspaper feature between the mid-1980s and the early 1990s. They are compiled here with updated information on the artists' stories. Among the nine chapters are those featuring the careers of "Early Pioneers," such as Terry Black, Bobby Gimby, and Adam Timoon; R'n'B and soul artists, such as Bush, Jay Jackson, and The Silhouettes; Montreal musicians, such as Offenbach, The Bells, The Haunted; and artists described as "More Rock than Pop," among them Christmas, Steppenwolf, and Leigh Ashford. The authors purposely excluded well-known Canadian artists such as Neil Young or Joni Mitchell due to the fact that "their stories have been told in countless other books and compilations" (p. 11).

Each chapter contains a collection of two-to-three page articles that generally provide a historical overview followed by information on the musician's development after their greatest musical success. The entry for the singer Shawne Jackson, for instance, discusses the 1974 hit "Just as Bad as You," and her later career as a jingle recording artist and actress, which also included a Juno Award nomination. Another example is the entry for the band Mashmakhan. The group had a No. 1 hit in Canada with "As the Years Go By," which according to the authors' interview with Pierre Sénécal, the keyboard player of the band, took only 15 minutes to write. The band was never able to repeat this success and singer Brian Edwards currently owns a trucking company in Saskatoon.

The book is filled with other wonderful stories of fame and its inevitable aftermath. While some careers did fade, others built upon their early music success. The 13-piece rock band Lighthouse, for example, turned down an opportunity to play at Woodstock in 1969 due to fears that the water supply was possibly spiked with drugs. Former band member Howard Shore became one of the elite Hollywood composers, writing the music for Peter Jackson's *Lord of the Rings* film trilogy and many other films.

Among the other well-known musicians covered in this book is Rich Dodson, a member of the famous Stampeders. In 1971 the band took home Juno awards in several categories for their song "Sweet City Woman." In the 1980s Dodson turned from performing and became a music producer, but returned to the stage with the Stampeders in 2016. One of the other famous bands profiled in the book is Steppenwolf. According to the group's bass player Nick St. Nicholas, the band was "more or less just existing" when their most famous song "Born to be Wild" was released and entered the charts. St. Nicholas recounts that band member Dennis Edmonton wrote the song after a motorcycle ride that involved a stranger making fun of his long hair. This altercation led to Edmonton knocking the stranger out and stuffing him into a telephone booth.

The book contains many other quirky anecdotes. Country singer Colleen Peterson, a Juno Award winner who died in 1996, told the authors the story of, at the age of 16, chauffeuring Joni Mitchell to a party in Ottawa thrown by Jimi Hendrix. Canadian producer Jack Richardson, who was, according to Kearney and Ray, known as the "Grand Daddy of Canadian Music," recalled "The Godfather of Shock Rock" Alice Cooper's appearance after working with him: "He was great. I'd say I'd take him home to see my mother" (p. 376).

As the Years Go By works if approached as a non-academic reference book on the history of Canadian pop/rock music. It is filled with rich and valuable information of musicians and their careers primarily after the discussed artists struck gold with a release and its ensuing aftermath. The information compiled by the authors can probably be found online, however the personal stories that were compiled through the authors' interviews with the artists are unique to this publication. The quirky, funny, and sometimes tragic stories uncovered through this personal approach make the book enjoyable to read and browse through.
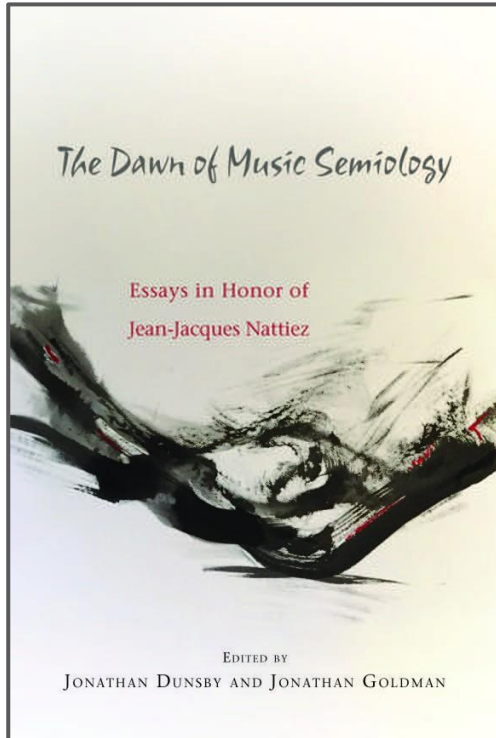
The Dawn of Music Semiology: Essays in Honor of Jean-Jacques Nattiez. Edited by Jonathan Dunsby and Jonathan Goldman. Rochester, NY: University of Rochester Press, 2017. 228 pp. ISBN 9781580465625.

https://boydellandbrewer.com/the-dawn-of-music-semiology.html

Reviewed by: Jason Noble, McGill University

The Dawn of Music Semiology: Essays in Honor of Jean-Jacques Nattiez pays tribute to the influential semiologist in the form of an ambitious and valuable set of contributions representing "some of the latest thinking about the nature and purpose of music semiology" (p. 1). These essays build upon ideas from Nattiez's numerous publications, some of which are listed in a selected bibliography. The book is organized into three parts: "Metaconsiderations," "Poietic Channels," and "Esthesic Excursions," providing a cogent structure by which to navigate the diverse subjects covered: the first section focuses on philosophical critique, the second contrasts methods of textual analysis, and the third emphasizes contexts of interpretation.

The first entry in "Metaconsiderations," and a highlight of the book, is "Theorizing Gesture," a chapter from Jean Molino's *Le singe musicien: essais de sémiologie et anthropologie de la musique* (2009), here translated into English for the first time. Molino states that music is "complex, heterogeneous, involving the inherent participation of the body as well as the gestures of its producers and listeners. Thus there is no pure music" (p. 13). It may be no coincidence that Molino's reintegration of music and gesture—soul (or mind) and body—comes at a time when embodied cognition in music research is beginning to come of age.

The second essay is Jonathan Dunsby's "Music Semiology in the Mind of the Musician," which describes music as mental synthesis and questions why semiology has not had more of an impact on music psychology. This is an important question, but Dunsby's critique of music perception and cognition research would benefit from greater documentation. Claims such as

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"experts in music perception can seem to take musical signification for granted, probably because, broadly speaking, scholars often confuse music and language" (p. 24) are made without specifying who or how, and only three sources from the field are cited in the essay.[1] It would be interesting to know how Dunsby would assess a broader range of sources: for example, Aniruddh Patel's *Music, Language, and the Brain* would offer much in response to the claim quoted above.[2]

Kofi Agawu's "Against Ethnotheory" offers a compelling and eloquent critique of the will to difference upon which he claims ethnotheory is founded. This article presents the closest thing to an argument against Nattiez in this book: Agawu says that he has "stepped to the right of Nattiez by arguing against ethnotheory," having found it "ultimately a confining rather than liberating discourse" (p. 51).

The second part of the book, "Poietic Channels," opens with Simha Arom's "From Georgian to Medieval Polyphonies: Analysis and Modeling." Arom presents a comparative analysis of the interval content of a mini-corpus of seven works each of Georgian and Medieval polyphony, aiming to demonstrate the potential contributions of ethnomusicology to Nattiez's ideal of *musicologie générale*. Next, Nicolas Meeùs's "Schenker's *Inhalt*, Schenkerian Semiotics: A Preliminary Study" suggests that Schenker "attempted to develop an autonomous musical semiotics" (pp. 82-83) in which meaning is situated in the correspondence between hierarchical structural levels, thereby accounting for meaning—conceived as musical content (*Inhalt*)—in "absolute" music. Arnold Whittall's "Music under the Sign of Modernism: From Wagner to Boulez, and Britten," concludes the section with what the author styles as "a deliberately impressionistic foray" into composers' and scholars' responses to Wagner's work, with a particular focus on Boulez (p. 101). This section is somewhat more conservative overall, adopting methods and subject matter closer to those of traditional music theory and musicology.

"Esthesic Excursions," begins with Rosanna Dalmonte's "Musical Borrowings in the Works of Bruno Maderna," which discusses theoretical and political dimensions of Maderna's incorporation of folk and early music into his compositions. Neo-Adornian overtones colour the discussion: Maderna's borrowings are described as suggesting "ethical and human meanings that had been effaced by time and by the culture industry" (p. 129).

Jonathan Goldman's "Of Doubles, Groups, and Rhymes: A Seriation of Works for Spatialized Orchestral Groups (1958-60)" stands out through its eloquent prose, clarity of purpose, and

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1. Elizabeth Hellmuth Margulis, *On Repeat: How Music Plays the Mind* (Oxford: Oxford University Press, 2014); Diana Deutsch, Editorial, *Music Perception: An Interdisciplinary Journal* 1, no. 1 (Fall 1983); David Temperley, "Syncopation in Rock: A Perceptual Perspective," *Popular Music* 18, no. 1 (1999).
2. Aniruddh Patel, *Music, Language, and the Brain* (New York: Oxford University Press, 2008).

thorough grounding. Goldman describes the outpouring of spatialized orchestral compositions between 1958 and 1960 in tandem with the stereo technology that was becoming popular at the time, and points out that musicological discussion of technology typically focuses on the poïetic side, only rarely addressing esthesic implications such as those taken up in this essay.

The final entry, Irène Deliège's "The Psychological Organization of Music Listening: From Spontaneous to Learned Perceptive Processes," is an empirical study of segmentation and perception of musical form by musicians and nonmusicians. Its inclusion in this book is to be applauded for bringing together traditionally separated disciplines with much potential for mutual enrichment. Readers familiar with music perception and cognition literature would welcome more detail about the experimental design and statistical analysis, but the adopted tone is understandable in a collection of this nature.

The title of the book is intriguing in light of its contents: the editors intend the word "dawn" to indicate that music semiology is "young, vibrant, and certainly not fully formed" (p. 1). If this is a dawn, perhaps we have turned around to behold not the sunrise itself but the vast landscape that it illuminates. Another light-based analogy might be the prism: the white light of Nattiez's semiological insight having dispersed into a spectrum of complementary hues of inquiry. The editors "hope and believe that the heterogeneity of this rich assemblage will strike the reader as being part of its overall value" (p. 6), and I believe it does. However, the coherence of the collection, which "is promised by our strategy of exploring what we regard as central themes of the discipline" (p. 2), is somewhat more elusive given the wide variety of subjects and methodologies. This is in the spirit of Nattiez's *musicologie générale*, but it may make the collection useful to some readers as a collection of chapters rather than a unified whole. Nevertheless, this book is a welcome and substantial contribution to semiological and semiology-inspired research, and a fitting veneration of its honoree's life's work (so far).
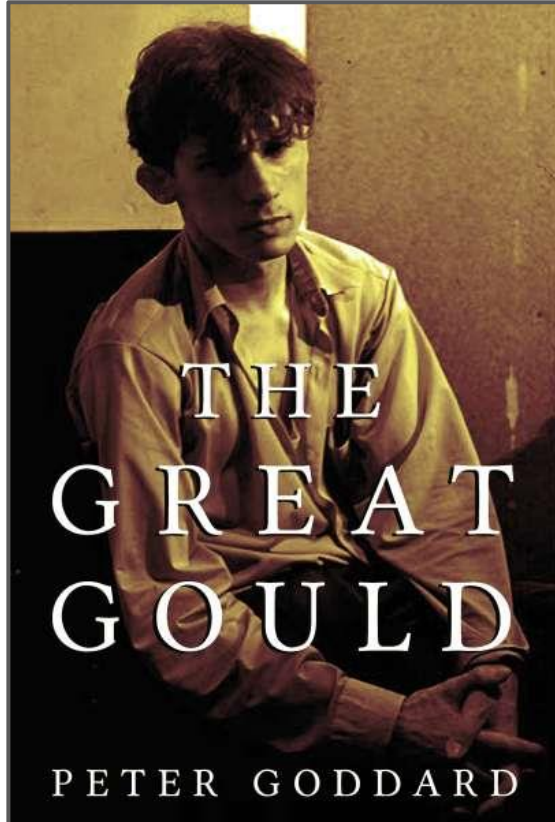
The Great Gould. **By Peter Goddard.** Toronto: Dundurn, 2017. 176 pp. ISBN 9781459733091.

https://www.dundurn.com/books/Great-Gould

Reviewed by: Edward Jurkowski, University of Lethbridge

It is remarkable that even though it has been thirty-five years since the death of Canada's most famous classical musician, Glenn Gould, we still cannot seem to get enough of him: witness the continuous, unabated stream of books, articles, and scholarly dissertations about ostensibly every aspect of his life and artistry. In addition to this valuable literature, we are fortunate to have the most precious work of all: Gould's recorded legacy. As is well known, Gould's iconic 1955 performance of Bach's *Goldberg Variations* propelled him to superstar status; the recording has never been out of print. Gould recorded exclusively and extensively for Columbia Masterworks (later Sony); and throughout the years, there have been repackagings and sonic improvements to various portions of his recordings, thereby continuously bringing his artistry to new audiences. More recently, there have been two intriguing releases: Gould's complete recordings re-mastered on eighty-one CDs, released in 2015; and the 2017 release of the complete unreleased studio recording sessions from the pianist's 1955 *Goldberg Variations*.[1]

Adding to the voluminous body of literature is a new offering by Canadian music critic and writer Peter Goddard, entitled *The Great Gould*. This relatively short book, one hundred and seventy-six pages in total, is a collection of personal reminiscences and educated suppositions by Goddard about Gould—some of which have been informed from interviews undertaken by Goddard of Gould himself as well as some of the pianist's friends and professional associates.

1. *Glenn Gould Remastered - The Complete Columbia Album Collection* (Sony Classical, 88875032222); *Glenn Gould - The Goldberg Variations - The Complete Unreleased Recording Sessions June 1955* (Sony Classical, 88843014882).

The design of the book is relatively straightforward: following a short Introduction, there are four major chapters. They are not chronological in any sense; rather each chapter contains various perspectives about a particular theme that structures that specific chapter. A short Finale and Coda conclude the text; a seven-page chronology ("The Life and Times of Glenn Gould"), Acknowledgements, and Image Credits round off the book.

Goddard presents interesting personal musings and insights about Gould. I especially enjoyed the various "alter ego" Gould narratives he puts forward in the first chapter "Enigma's Variations"; his thoughts in the chapter entitled "The 'Con'" about why Gould was likely so attracted to the technological achievements practiced at Columbia that he signed his 1955 recording contract with them; and Bruno Monsaingeon's recollections of his films about Gould in the short "Finale."

Despite these and other stimulating reminiscences Goddard presents on Gould, unfortunately several frustrating aspects mar these perceptions. First, the book needs a keen editor's eyes to remove the not insignificant number of run-on sentences, sentences ending with prepositions, or sentence fragments (there are several instances of clauses without any verb contained within). Second, Goddard includes several intriguing photographs but provides no dates—a remarkable omission considering the care with which the author identifies the sources and, where appropriate, the copyright holder of each image in the "Image Credits" index. Further, there appears to be no serious attempt to associate the images with the text. Consider, for instance, the iconic 1967 photograph of Morley Callaghan, Ernest MacMillan, Kate Reid, A.Y. Jackson, Marshall McLuhan, and Gould walking together (although the photograph is identified to have appeared in the *Toronto Telegram*, the photographer is uncredited): while the photograph is discussed on p. 92, the image itself appears on p. 14. Another oddity is the extensive description on pp. 27-28 of Ruth Abernethy's celebrated sculpture of Gould sitting on a bench; yet the image on p. 27 contains a close-up of only a portion of the pianist's head. There is, to be generous, a poor attempt to cite sources discussed in the text. To mention two examples: James Francis Cooke's *Great Pianists on Piano Playing* is discussed on p. 72 and dated 1913, while shortly thereafter John Beckwith's important biography of Alberto Guerrero discussed on p. 73 is undated (it was published in 2011); and some excerpts of dialogue between Harry Brown and Gould from the CBC radio show *As It Happens* appear on pp. 56-57, yet the date is missing. Finally, there are occasional odd and inappropriate statements that appear seemingly out of the blue and have no meaningful relevance to the topic at hand. Consider, for instance, in setting up his narrative to compare Gould with other precocious child musicians, Goddard writes that "Same with Rose Grainger, who hustled her son Percy, an Australian-born composer, pianist, and sadomasochism aficionado" (p. 71).

To sum, *The Great Gould* is an interesting personal account of the pianist's career by one of Canada's noteworthy music critics. While Goddard's book will certainly not replace such vital contributions by Kevin Bazzana, Otto Friedrich, Peter Ostwald, and Geoffrey Payzant, it does provide some intriguing perspectives about Gould's various projects with the CBC (I especially welcomed Goddard's ideas pertaining to Gould's vision of "Place" and of the North), life at the Royal Conservatory of Music, the pianist's attraction to Petula Clark, and why Gould grew to have such a strong association with Toronto, especially once he stopped performing live.[2] Despite the misgivings identified above, I warmly recommend this book to Gould aficionados.

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2. Kevin Bazzana, *Wondrous Strange: The Life and Art of Glenn Gould* (Toronto: McClelland & Stewart, 2003); Otto Friedrich, *Glenn Gould: A Life and Variations* ([Reprint. Originally published: New York: Random House, 1989] New York: Random House (1990); Peter F. Ostwald, *Glenn Gould: The Ecstasy and Tragedy of Genius* (New York: W.W. Norton & Company, 1997); and Geoffrey Payzant, *Glenn Gould: Music & Mind* (Toronto; London: Van Nostrand Reinhold, 1978).
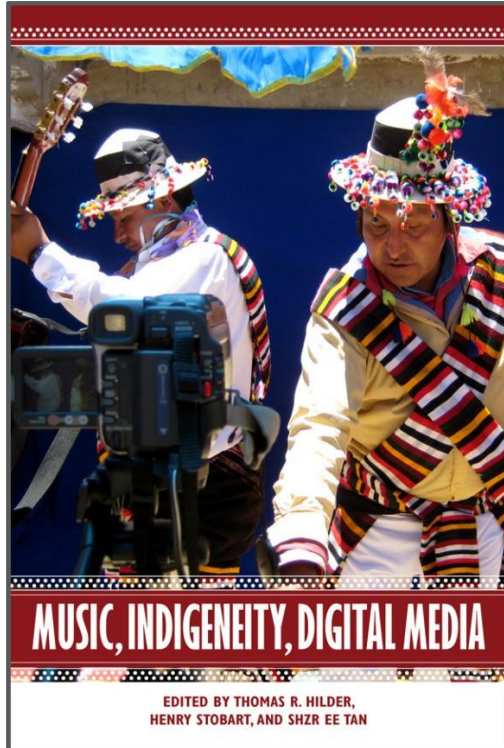
***Music, Indigeneity, Digital Media*. Edited by Thomas R. Hilder, Henry Stobart, and Shzr Ee Tan.** Rochester, NY: University of Rochester Press, 2017. 224 pp. ISBN 9781380465731.

https://boydellandbrewer.com/music-indigeneity-digital-media.html

Reviewed by: Gordon E. Smith, Queen's University

Music, Indigeneity, and Digital Media is an outcome of the symposium by the same title held at the Department of Music, Royal Holloway College, University of London, in April 2010. The editors of this volume, two of whom are colleagues at Royal Holloway (Stobart and Tan), and the third, a graduate of Royal Holloway's ethnomusicology doctoral program (Hilder), were also the symposium organizers. The symposium was sponsored by Helen Gilbert and was part of her *Indigeneity in the Contemporary World: Performance, Politics, Belonging* project funded by the European Research Council and the Faculty of Arts and Sciences at Royal Holloway College. The content of *Music, Indigeneity, and Digital Media* is representative of the international scope of the symposium, spanning five continents, and drawing on case studies from diverse local, national and transnational contexts.

Thomas Hilder's introduction to the volume (seven chapters) is a richly informative discussion of a range of critical themes related to ways that music and digital media function in and around articulations of Indigeneity. Hilder emphasizes the struggle for Indigenous political recognition and self-determination, including laws, land claims and language revival, in various governmental and other institutional contexts over the past fifty years, and how the struggle has been enabled by the increasing availability of communication technology in Indigenous communities, and mobilized creatively by Indigenous musicians as they recreate new Indigenous traditions. Skillfully referencing useful critical sources, Hilder presents this contextual framework through three complementary lenses: "Articulating Indigeneity in Global Modernity," "The Politics of Digital Indigeneity," and "Music, Indigeneity, Digital Media."

This opening sets the stage for the following section of the introduction in which Hilder discusses the book's chapters around five key critical areas. This outline creates a useful framework for the reader to navigate the collection based on topic interest, and serves as a platform for reviewing the articles in the volume. Under the first area, for example, "Activism, Transnationalism, Sovereignty," Hilder references Shzr Ee Tan's chapter on the music of the Amis in Taiwan in which the author examines the role of new musical media and existing networks of kinship, local and national institutions, and how such new media can blur traditional boundaries of rural/urban and homeland/diaspora. Likewise, Fiorella Montero-Diaz's chapter on Andean "fusion" music in Peru, a country with complex, contemporary representations of Indigeneity, is also discussed in this section.

In the second of the five areas, "Production, Mediation, Consumption," Beverley Diamond's chapter on Sámi audio production and Henry Stobart's essay on Bolivian Indigenous music production are each referenced. Focusing on elements in the three words in this rubric, Diamond argues that the studio is an important site of experimentation and Indigenous creativity, and she compares two case studies through the critical frames of genre and gender, temporality, spatiality, and polyvalence; she also examines Sámi vocal technique in the context of studio recording and production. Stobart draws on what he calls "critical pragmatism" as a framework for his study of the music video (VCD) production processes of Gregorio Mamani Villacorta, an *originario* (Indigenous) musician and cultural activist. Stobart's ethnographic description of collaborating with Villacorta on video production is an important reflexive dimension of his work.

Continuing to draw on Hilder's introductory categories, issues surrounding "Archives, Transmission and Orality" are explored in Linda Barwick's chapter, in which the author discusses her research on *djanba,* ceremonial song of the Murinny Patha people in Wadeye, Northwest Australia. Barwick's study focuses on local funeral songs, and how digital media serve as a means of remembering songs, as well as creating ones inspired by shifting social and political contexts. Stemming from a collaborative project involving national and local institutions, Barwick's work draws attention to the importance of Indigenous cultural activists, who have increasingly turned to the digitalization of archival sources to provide access and allow repatriation of collections to Indigenous communities. This theme also runs through John-Carlos Perea's chapter, in which the author voices his experience of learning, teaching and performing powwow in the San Francisco Bay area. Perea's autoethnographic style in this chapter makes it a richly reflexive read.

"Subjectivity, Ownership and Authorship," the fourth introductory rubric, is particularly fitting for the volume's single interview with traditional Lil'wat singer Russell Wallace. Hilder met Wallace at an International Council for Traditional Music colloquium on global perspectives on

Indigenous Music and Dance as Cultural Property in Toronto in 2008, and his interview with Wallace included in this collection is a reminder that technology and process of Indigenization are fraught with issues of ownership, authorship, and consent between Indigenous participants and others. The Wallace-Hilder interview also signals the importance of broadening notions of ownership, as digital media become more pervasive, and Indigenous artists articulate nuanced understandings of ownership. Tan's aforementioned chapter also resonates here with its discussion around ways new media practices can affect and blur traditional boundaries. Hilder's comment that "… Indigenous musical ontologies of composition, and transmission as well as articulations of protecting and sharing in a digital era … can offer alternative global models of musical creativity, subjectivity, and consumption in the twenty-first century" (p. 19), is especially telling with respect to these two chapters, as it is, in fact, to the entire volume.

In "Cosmologies, Virtuality, Posthumanism," the fifth critical area within which to view music, Indigeneity, and digital media, readers are challenged to consider how new media and Indigenous ways of knowing can conflate the virtual and real binary, creating new perceptions of reality, cosmology, and the human. In his chapter, "The Politics of Virtuality: Sámi Cultural Simulation through Digital Musical Media" (the final one in the book), Hilder draws on his extensive research with the Sámi, in particular Sámi museum exhibitions, CD-ROM software, and music production that illustrate Sámi revival and cultural transmission. Hilder uses these case studies, coupled with intriguing critical references (e.g., Baudrillard), to build an argument that draws together a network of themes articulated throughout the book.

Music, Indigeneity, Digital Media is an important new source for ethnomusicologists, media studies scholars, and any scholars and practitioners working in Indigenous studies. It is a richly documented volume, with a range of significant sources in the chapter endnotes lists, as well as in a helpful selected bibliography at the end of the volume. Although a relatively small book (224 pages), it is a dense read, and, as with many such collections, it is best approached in stages (i.e., individual or groups of chapters), once past the Introduction. Notwithstanding any apparent minor shortcomings (e.g., the relatively small amount of illustrative material), I strongly recommend this book. Collectively and individually, the authors articulate important new perspectives within which to view how music, Indigeneity and digital media interact, thereby inspiring scholars of multiple disciplines and interests to discover new pathways of understanding around Indigenous ways of knowing.
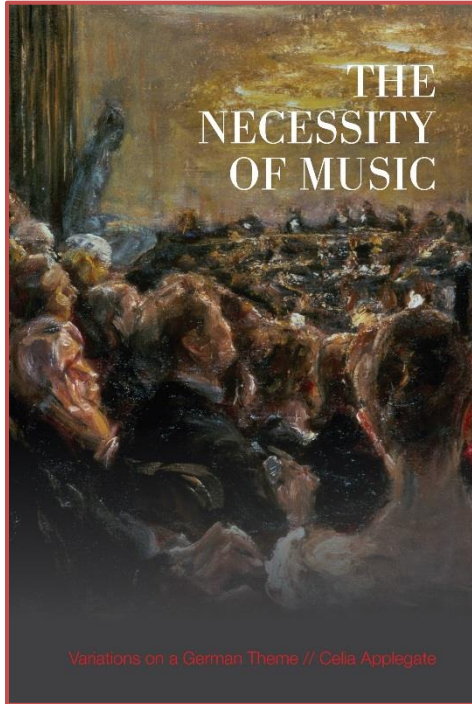
The Necessity of Music: Variations on a German Theme.
By Celia Applegate. Toronto: University of Toronto Press, 2017. xii, 402 pp. ISBN 978-1487500689.

https://utorontopress.com/ca/the-necessity-of-music-4

Reviewed by: David Gramit, University of Alberta

Despite a long-established disciplinary habit of complaining that scholars in other fields slight music when they consider culture and its history, musicologists have in fact found a number of kindred spirits among social and cultural historians. Even if we consider only the long nineteenth century, historians like William McGrath, Carl Schorske, James H. Johnson, and William Weber have written work that has become essential foundational reading for students of the European music of that period. That list, however, conspicuously omits one name, as the volume under review here demonstrates: for some twenty years, Celia Applegate has been writing insightfully and engagingly on the culture of music in German-speaking Europe from the eighteenth through the twentieth century. *The Necessity of Music: Variations on a German Theme*, published in 2017 by the University of Toronto Press, collects more than a dozen of Applegate's essays, written between the late 1990s and the present. Most have appeared in print elsewhere, although some are new or based on previously unpublished presentations, and—as befits genuinely interdisciplinary scholarship—they have appeared in diverse enough venues that few readers indeed will have been aware of all, or even most, of them. While some such collections of scholars' essays offer little beyond the convenience of easy reference—a function considerably less compelling than it was before most periodicals and many books became easily accessible online—this one provides considerably more. Because of the clear focus of Applegate's work on issues of music and nationhood, and because within that area, she has explored German-speaking culture from a remarkably diverse variety of perspectives, the volume as a whole effectively offers a kaleidoscopic history of the culture of German music, or perhaps better, a cultural history of Germany from a music-centric perspective, and an argument for why that perspective is essential, perhaps more for this time and place than for any other.

The book is carefully structured. It begins with an introduction succinctly situating the author's work within the broadly defined "new cultural history of music" (p. 6), recalling the title of historian-editor Lynn Hunt's influential collection of historiographic essays of 1989. The volume itself is divided topically, with four essays focusing on "Places," four on "People," and six in a looser grouping called "Public and Private." But this overt structure is only part of the story. Because the first section opens with an essay ("How German Is It?") focused on modernization and the meaning of nation as understood in the Napoleonic era before moving on to studies of later topics including Bayreuth as place (prefaced by a thoughtful discussion of how place might more effectively figure in considerations of music history), the international mobility of musicians, and the place of music in nationalistically conceived world's fairs, it opens out both geographically and chronologically. The collection as a whole does much the same thing, because the second section focuses on four significant mid-nineteenth-century figures (Mendelssohn, Schumann, Brahms, and less predictably but informatively, the theorist, editor and pedagogue Adolph Bernhard Marx), while the last deals primarily with topics dating from the beginnings of the German Empire through the Third Reich and beyond, closing with a thoughtful consideration of the vicissitudes of the idea of German musicality after World War II.

Within this progression, the first essay of the last section, "What Difference Does a Nation Make?" functions as a kind of centerpiece—not because of its conclusion (that the nation *per se* only made much difference from a few rather limited perspectives) but rather because it gives a concise, concentrated perspective on the breadth of German musical activities and institutions before and after the formation of the German Empire. This is not, however, only an institutional history; as important as the structures of musical life—whether wind bands and amateur choirs or professionalizing orchestras and the theatre-cum-pilgrimage-destination of the Bayreuth *Festspielhaus*—are the attitudes that informed and grew from those institutions and the activities they supported. So, for instance, Applegate is repeatedly occupied with teasing out implicit conceptions of regional loyalty and diversely conceived cosmopolitanisms in contexts where others have been inclined to see little other than increasingly bellicose nationalism— this, in fact, is the central theme of the first essay, with its careful and nuanced assessment of the career of the mason turned choral director, and confidant of Goethe, Carl Friedrich Zelter. But matters of state are by no means the only concern, either: "Women's Wagner" operates on a much more intimate level, exploring the responses to that composer recorded by women of several nations and varied occupations, including musicians, authors, and educators; and "*Hausmusik* in the Third Reich" cautions against the dangers of assuming that the obligatory rhetoric of National Socialism fundamentally changed deeply ingrained musical practices, however much it revealed the fragilities and insecurities that led to conformity with official positions.

If we consider *The Necessity of Music* as a cultural history, then its essayistic nature is revealed as a real strength, for it allows recognition of common features without subsuming geographically, socially, and musically varied phenomena into a single developmental narrative. Another such strength is the sheer quality of Applegate's prose. In her hands, complex ideas are clearly explained, and nuances dealt with carefully but often vividly. So, to single out only a few examples among many, the complex and changing social situation of German musicians around 1800 receives a remarkably succinct exposition (pp. 30-31); the beleaguered state of musical institutions in early imperial Germany is memorably encapsulated with the remark that "the institutions . . . [of musical life] had hardly reached adolescence when they came under attack as hidebound and conservative" (p. 207); and with an aptly light touch, we learn that George W. Stewart, the musical impresario of the Panama-Pacific International Exposition of 1915, "managed to bag an actual living European composer, though an elderly one: Camille Saint-Saëns, about to turn eighty" (p. 105). Amid such riches, it may seem churlish to note an unsurprising but unfortunate omission: books of essays rarely include comprehensive bibliographies, but the sharp focus and depth of research that characterize this one means that such a bibliography would have been a valuable resource for anyone working in this area, whether in history, musicology, or area studies. But overall, both the author and the press merit our thanks for this important and well-produced book—it makes an enduring contribution, not only to the history of German music, but also to our understanding of how to study the place of music in modern society.
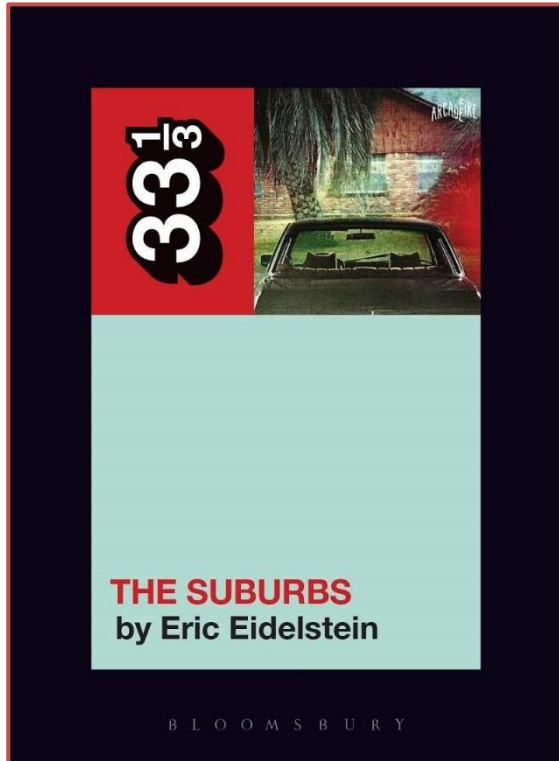
***The Suburbs.* By Eric Eidelstein.** New York: Bloomsbury Academic, 2017. 144 pp. ISBN 9781501336461.

https://www.bloomsbury.com/uk/arcade-fires-the-suburbs-9781501336461

Reviewed by: Linda Moroziuk, York University

Eric Eidelstein's book *The Suburbs* is the result of three contributing factors: First, is the author's avid work as a film and television critic. Second, is his love of Montreal-based indie rock collective, Arcade Fire. Third, is his life-long connection to suburbia. Released in 2010, Arcade Fire's *The Suburbs* is an album that explores the carefree comforts and numbing conformity of growing up in the suburbs. Drawing on, among other things, the films by Douglas Sirk and David Lynch, the author illustrates how the band's perceptions of suburban life are mirrored in audiovisual media. He includes academic references but avoids overloading the reader with theoretical content in this well-written and engaging text that is geared towards popular culture enthusiasts.

Eidelstein's work is organized into nine chapters, with an informal division of the book into two parts. The first part focuses on Arcade Fire and provides specifics and analyses of their albums prior to, and including their third release, *The Suburbs*. Chapter 1, "Who is Arcade Fire?," presents biographic material on the sextet, describing how they were catapulted into the mainstream with a 2011 Grammy win alongside nominees Lady Gaga, Katy Perry and Eminem. In chapter 2, "What are the suburbs?," the author draws on personal experience, as well as the work of cultural theorist Jean Baudrillard and urban historian Kenneth T. Jackson, to articulate the sociological space that is the suburbs. Chapter 3, "Where do you kids live?," consists of a track-by-track breakdown and analysis of the 16 songs on *The Suburbs.* In chapter 4 the author details *Scenes from the Suburbs,* a 30-minute short film created by the band in collaboration with director Spike Jonze and packaged along with the CD.

The second part of the book consists of social commentary on suburbia and reflections on the expression of anxieties about modern life in films and television series since the 1950s. Chapter 5, "Why do I have these headaches?," takes a concerted look into Douglas Sirk's 1955 film, *All That Heaven Allows.* The author identifies how the movie and *The Suburbs* use melodrama to convey complex perspectives on suburban life. In chapter 6, "Why are there people like Frank?," David Lynch's dark realization of life in a small town is considered as seen in his 1986 movie, *Blue Velvet*. *The Suburbs* is described as mirroring aspects of desolation from the film, but also promoting a hopefulness amidst what can sometimes be a harsh, manic environment. Chapter 7, titled "Why are you so profoundly sad?," focuses on two television period-dramas: AMC's *Mad Men* and FX's *The Americans.* Here, the author considers how the shows' depictions of suburban life are reflected in Arcade Fire's third album. Chapter 8, "Surely expulsion is not the answer?," is a sort of catch-all portion in this part of the book. Eidelstein examines television shows *Black-ish*, *My So-Called Life* and *The Leftovers* along with films *Polyester*, *The Incredibles*, *Welcome to the Dollhouse*, and *Ordinary People* in connection to *The Suburbs* and Arcade Fire's second album, *Neon Bible*. The ninth and final chapter references lyrics from the song, "The Suburbs," in the chapter's title "Should I move past the feeling?" Here, Eidelstein gives the reader a glimpse into his own life and adolescence through his recollections of the suburb in which he grew up.

Eidelstein's use of intertext to illustrate how one piece of music or instance of visual media informs another is the thread that ties the book together. A strength of this book is the author's accessible writing style which lends to the ease and enjoyment of the read. He lives up to the synopsis on the back cover of the book, and successfully deconstructs the music of Arcade Fire and the films and television shows that communicate various depictions of the cultural construct that is the suburbs. Yet, some of the arbitrary chapter titles distract from the otherwise logical organization of the book. *The Suburbs* is part of Bloomsbury's 33 1/3 series, named after the speed of a vinyl LP. Each volume in the series of short books focuses on an individual album, and the artists covered range from Björk to Fugazi and from Merle Haggard to Celine Dion. Musicians, music lovers and music educators in the post-secondary field are likely to find *The Suburbs* of interest. It leaves the reader wondering how comparative studies of other creative works in connection to a diversity of sociological factors might be beneficial.