

**BOOK NOTES:
A WEB EDITION TO THE
YEARBOOK FOR TRADITIONAL MUSIC 46 (2014)**

(<http://ictmusic.org/ytm2014>)

Hoefnagels, Anna, and Beverley Diamond, eds. *Aboriginal Music in Contemporary Canada: Echoes and Exchanges*. Montreal: McGill-Queen's University Press, 2012. xiv, 503 pp., photos, maps, tables, drawings, bibliography, interviews cited, internet sites, discography, videography, index. ISBN 978-0-7735-3951-8.

In their extraordinary anthology *Aboriginal Music in Contemporary Canada: Echoes and Exchanges*, Anna Hoefnagels and Beverley Diamond have convened twenty-two research essays, interviews, and personal reflections with, by, and for First Nations, Inuit, and Métis people that reflexively engage processes of knowledge production in music scholarship and the practices that inform it, offering a refreshingly transparent view into how, why, and for whom these studies are framed. The collection is organized into three thematic sections—"Innovating Tradition," "Teaching and Transmission," and "Cultural Interactions and Negotiations"—that explore the complexities and particularities of how and why Indigenous musicians articulate understandings of tradition, pedagogy, and intercultural exchanges. Ranging from tribal-specific to intertribal musical styles and repertoires, each essay enriches our understanding of Indigenous musical modernities.

Within the realms of tradition and education, essays in the first and second sections address dynamic issues surrounding Indigenous social roles and protocols, intellectual property and ownership, and the influences of technology, especially in comparison to the ongoing impositions of European ideologies, practices, and institutions. For example, Indigenous people know that our present is inextricably intertwined with our past and future, and take care to point out the cognitive dissonances involved in labelling contemporary artists, genres, and repertoires as hybrid or borrowed. Thus, for me, the volume's third and longest section is most valuable because of its extensive and diverse case studies that explain, from Indigenous perspectives, why there is nothing surprising or anomalous about juxtaposing Inuit vocal games with classical Baroque music (Robinson), a female Cree rap artist (Marsh), or Mi'kmaq hymn singing (Smith). However, the authors also productively attend to what Dakota historian Philip Deloria calls the politics of "unexpectedness" (2004) in each of their respective contexts—a necessary move considering lingering cultural stereotypes and the deeply troubled politics of recognition regarding who "counts" as an Indigenous person, which has direct implications for how Indigenous musics are heard and understood in the twenty-first century.

After reading this collection, I was inspired by the fact that academics are truly beginning to facilitate more critical conversations between the interdisciplinary fields of music studies and Indigenous studies. For me, this type of work contributes to both the development of a “sounded” Native American/Indigenous studies (rephrasing a recent call to continue developing a “sounded” anthropology; see Samuels et al. 2010) and an Indigenization of music studies (following Linda Tuhuwai Smith’s *Decolonizing Methodologies*, 2012). On the one hand, this requires Indigenous studies scholarship and curricula to more fully attend to local and global acoustemologies (Feld 2003), soundscapes, and the politics of aurality. On the other hand, this requires music studies scholarship and curricula that fully incorporate Native American worldviews and methodologies. In order to achieve a more musical Indigenous studies and a more Indigenous music studies, scholars, artists, and students must grapple with the very concrete roles that colonial structures and institutions, such as the histories of and ongoing debates about Canadian Aboriginal Law, play in contemporary Indigenous lived experiences and cultural expressions.

To this last point, I have only two minor recommendations. While I have and will continue to assign Hoefnagels and Diamond’s text in Native American studies undergraduate courses and graduate seminars, I find it is necessary to assign complementary readings on land rights, resource management, and the politics of recognition to name a few—many great examples of which can be found in texts from the same McGill-Queen’s Native and Northern Series. I would also recommend that this anthology be paired with Diamond’s “Music of Modern Indigeneity: From Identity to Alliance Studies” (2007). From an Indigenous perspective, Diamond’s “alliance studies model” has significant and transformative implications for both music studies and Indigenous studies, as it both emphasizes the ways in which sound and musical practice are expressions of *relationships* between humans, animals, and the environment—relationships that are defined by Indigenous people alone or in consensus with others, not by colonial structures or institutions—and insists that we regard “music practices *as theory*, not as objects to which we might apply theory” (170, emphasis mine). These are critical founding principles of an aforementioned Indigenized music studies. Yet despite the absence of the term in *Aboriginal Music in Contemporary Canada*, this collection stands as an exemplar of an alliance studies approach, and for me, alliance serves as the meta-metaphor that encompasses both echoes and exchanges as sub-metaphors.

While the above-mentioned recommendations are admittedly reflective of my own preoccupations, I must be clear that there are very few texts that bring together Indigenous knowledge, perspectives, and histories and show their bearing on contemporary musical life as thoughtfully as Hoefnagels and Diamond have achieved here. The book’s most valuable contributions are threefold. First, Diamond’s overview of “Recent Studies of First Nations, Inuit, and Métis Music in Canada” (since 1988) rightly positions engaged and applied scholarship as an *obligation* for scholars working with Indigenous individuals and communities. Second, the extensive (thirty-six page) bibliography is an invaluable and required reading list for anyone interested in the intersections between music studies and Indigenous studies in Canada. And

thirdly, but most importantly, over half of the authors or featured interviewees are Aboriginal people—a shift in Indigenous presence and representation forecast by prominent ethnomusicologist Bruno Nettl (2005), among others. This anthology presents Indigenous musical modernities as alive, diverse, and dynamic, and is a major contribution to research oriented toward social justice.

References cited

Deloria, Philip J.

2004 *Indians in Unexpected Places*. Lawrence: University Press of Kansas.

Diamond, Beverley

2007 “Music of Modern Indigeneity: From Identity to Alliance Studies” *European Meetings in Ethnomusicology* 12: 169–90.

Feld, Steven

2003 “A Rainforest Acoustemology.” In *The Auditory Culture Reader*, ed. Michael Bull and Les Black, 223–39. New York: Berg.

Nettl, Bruno

2005 *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. 2nd ed. Urbana, IL: University of Illinois Press.

Samuels, David W., Louise Meintjes, Ana Maria Ochoa, and Thomas Porcello

2010 “Soundscapes: Toward a Sounded Anthropology.” *Annual Review of Anthropology* 39: 329–45.

Smith, Linda Tuhiwai

2012 *Decolonizing Methodologies: Research and Indigenous Peoples*. 2nd ed. New York: Zed Books.

JESSICA BISSETT PEREA

Omojola, Bode. *Yorùbá Music in the Twentieth Century: Identity, Agency, and Performance Practice*. Eastman/Rochester Studies in Ethnomusicology. New York: University of Rochester Press, 2012. 285 pp., figures, CD, appendix, notes, discography, videography, bibliography, index. ISBN 978–1–58046–409–3.

Bode Omojola’s *Yorùbá Music in the Twentieth Century* effectively deconstructs the notion of a singular Yorùbá musical culture, revealing instead a colourful tapestry of socially and aesthetically diverse traditions that are united, in many cases, only by shared language and national history. While most books on Yorùbá music focus on a single genre or instrument and betray either a musicological or anthropological bent, Omojola skilfully weaves together a broad range of musical topics, grounding each in rich ethnographic detail and rigorous musical analysis. The book covers three general fields of Yorùbá music making: traditional music (drumming and women’s song), Christian church music (European-derived and Africanized traditions), and popular music (including its Islamic forms). We learn that each of these sectors is socially variegated, with groups and individuals using music to both identify with and distinguish themselves from a wider community. The author’s conclusion is that such competitive and complementary processes of identity formation are inextricably linked to the development of modern Yorùbá music. Musical creativity,

he suggests, is not a disinterested activity. While aesthetic ideals and performance conventions may represent the sedimentation of individual imaginative choices, they are also the result of strategic decisions made within complex social fields.

The theme of identity is threaded through the book's various musical subjects. Drawing on work by Christopher Waterman and Thomas Turino, Omojola approaches identity as a matter of strategic representation in the face of existing perceptions. Identity, in other words, refers to how people narrate their own stories and assert their own presence in a world that also tells stories about them. Rather than emphasizing how music reinforces a pan-Yorùbá consciousness, as many earlier scholars have done, Omojola looks at how affiliations of class, ethnicity, and religion destabilize the notion of a unified Yorùbá identity and give shape to a rich array of human stories and musical practices.

Chapters One and Two assess the state of Yorùbá drumming in modern Nigeria, where opportunities for traditional performance are waning due to a decline in indigenous religious practice. This has led, in some regions, to antipathy between *dùndún* and *bàtá* drummers, who now must compete for an ever-shrinking pool of patrons. For centuries, *bàtá* was the instrument most closely associated with the spiritual practices and political institutions of Yorùbá society. More recently, however, the *dùndún* has assumed greater popularity as the instrument of kingship, religious ritual, and social entertainment. Omojola suggests numerous reasons for this situation, including the *dùndún's* greater tonal range, which makes it more effective for imitating Yorùbá speech patterns and generating musical interest. Perceiving an encroachment on their territory, *bàtá* drummers have rhetorically reasserted the authenticity and authority of their tradition, while dismissing *dùndún* as nothing more than an instrument of commerce. The *bàtá* set has also been modified in recent years to give drummers a tonal range and clarity closer to that of *dùndún*, a demonstration of how competition for resources and recognition can motivate creative change. Likewise, in order to maintain their competitive edge, *dùndún* drummers have begun to incorporate dance-drumming patterns from social entertainment music into their sacred performances.

Chapters Three and Four examine women's musical traditions in Ekiti, the region of Yorùbáland from which the author hails. Omojola argues that, due to the dominant cultural legacy of the Oyo Empire, scholars have largely neglected Ekiti-Yorùbá music. Ekiti's historical remoteness limited the impact of both Oyo-Yorùbá culture and British colonial power, making it a refuge for older indigenous practices. The town of Emure-Ekiti, which is the focus of these chapters, is one of the few ethnic communities in which women play leading roles as drummers and singers in town festivals. Omojola compares the genres of *orin olori* (songs of the king's wives) and *airegbe* (songs of female chiefs), examining how women of these two social classes use music to distinguish themselves and mark their status, while at the same reaffirming their connection to a larger body politic. He observes that it is not only a song's content, but also its perceived "complexity"—measured by such features as length, formal variation, and lyricism—that index the performing group's identity.

Chapters Five and Six explore the field of Yorùbá Christian music, from European-derived forms to the modern sounds of the African Incorporated Church.

The late nineteenth century saw the emergence of an elite group of composers, trained in mission schools and European universities, who pioneered an ecclesiastical repertoire that integrated European harmony with Yorùbá language and melody. While it became an identity marker for educated Yorùbá Christians, this music, like the European-oriented churches in which it was performed, failed to resonate with the larger poor- and working-class populace. In the 1920s, breakaway groups of African Christians formed congregations whose incorporation of indigenous practices and emphasis on spiritual revelation through ecstatic worship attracted a much wider following. Among the Yorùbá, these *aládùrà* (prayer band) churches became sites of refuge, healing, and hope for the disenfranchised masses. Using as an example the Celestial Church of Christ's Central Choir, Omojola argues that it is because of the African church's musical eclecticism (including everything from highlife and funk to Protestant hymns and Yorùbá folksong) and its emphasis on individualized participation that it is so effective as a site of spiritual therapy and personal liberation.

Following the pattern of earlier chapters, Chapters Seven and Eight address Yorùbá popular music as a fragmented field, divided along lines of class, gender, religion, and politics. Omojola begins by discussing the worlds and works of highlife bandleader Victor Olaiya, Afrobeat pioneer Fela Kuti, and Africano creator Lagbaja, who are taken as representatives of Yoruba popular music's elitist, populist, and patriarchal tendencies, respectively. The segment on Fela Kuti is particularly illuminating, offering one of the first extensive structural analyses of work by an otherwise much-discussed artist. In the final chapter, the author treats *àpàlà* artist Haruna Isola and emerging *wákà* singer Monsurat Gbajumo as tokens of two contrasting social positions in the world of Islamic popular music: the nationally-known star who occupies a discursive space that extends beyond the local, and the community-oriented artist whose concerns are primarily local. Gbajumo respects a gendered division of musical labour in which men play drums and women sing, but her performances foreground female leadership and women-centred themes to a degree that is unusual in Yorùbá Islamic popular music, offering further evidence of how musical cultures are socially striated even at the local level. Omojola concludes that while Yoruba popular music artists may draw on global cultural resources and speak to many different audiences, their creative choices are most often shaped by their local identities and immediate surroundings.

Although some of the topics are highly specialized, Omojola's book is broadly accessible and makes valuable contributions to scholarship on identity and African music. While the author's deconstruction of "Yorùbá music" as a unitary phenomenon and his attention to the agency of African musicians are much-needed interventions, this places a burden on the reader to keep the larger historical picture in view. The same history of Christian missions, colonial power, and early African nationalism that produced Yorùbá church music in its elite forms, for example, also produced the contradiction of Afrobeat, a music simultaneously populist in orientation yet designated by its creator as an "African classical music." The contrasting fates of Yorùbá *bàtá* and *dùndún* drummers can also be explained, in part, by this history. The rise of the Christian church has, among other factors, led to a decline in indigenous

religious practices, which disadvantages traditional performers generally and *bátá* drummers in particular. The *dùndún*, however, which is an instrument largely free of religious restrictions, has proven its merit in social entertainment and popular music at least since the 1940s and is now widely used as musical accompaniment in churches of all denominations. Although such wider historical connections among Yorùbá musical phenomenon aren't always fully explored, the beauty of Omojola's book is that it offers readers a wealth of material ripe for further synthesis.

The musical illustrations and textual translations, most of which relate to recordings on the accompanying CD, are clear and well chosen. The author's crisp musical analyses and rich ethnographic descriptions give his theoretical arguments a satisfying concreteness. It is this same characteristic that makes the book thoroughly teachable, full of detailed examples ready for comparison with other world traditions. I would highly recommend it for advanced courses in ethnomusicology and musicology, as well for specialists in African music, literature, and history.

JESSE RUSKIN

Côrte-Real, Maria de São Jose. *Migrações: Music and Migration*. Lisbon: Portuguese Immigration Observatory, 2010. 278 pp. ISSN 1646–8104.

Migrações is a journal published by the Portuguese Immigration Observatory, a government-backed organization initiated to gather and disseminate data and research relating to immigration and public policy in Portugal. The journal covers issues relating to migration within Portugal, its former colonies, the European Union, and to the Portuguese diaspora elsewhere in the world. *Migrações* is a thematic journal and previous issues have included public health, entrepreneurship, and migration between Portugal and Latin America. Generally published in a free, online-only format, the latest edition, titled "Music and Migration," has been reissued in print form in both Portuguese and English.

Edited by Maria de São José Côrte-Real, this collection engages with themes that emerge through discussion of relationships between the flow of people and music. Broadly considered, the concerns throughout include the role of music in the creation and negotiation of personal and collective identities, hybridity in diaspora, and connections between culture, place, and ethnicity. Côrte-Real argues that these discussions, and the practices to which they relate, can challenge political and physical boundaries while breaking down intercultural and colonial conflicts. Furthermore, she suggests that music encourages the participation of migrant communities in their new countries, and thus serves as a way to extend or develop new cultural references that challenge notions of self-identification and external categorization. While the focus is on Lusophone countries, Côrte-Real includes articles that look beyond this scope. Baily's discussion of Afghan music in Australia, Martínez's exploration of Indo-Pakistani cultural life in Spain, and Christensen's exploration of the reworking of musical expression of Kurdish Berliners provide a wider transnational scope and add further nuance to discussions of cultural hybridity, synchronization, and transculturalism.

Migrações is presented in three sections: “Research,” “Good Practices,” and “Notes and Opinions.” The first section comprises longer format research articles, and forms the bulk of the collection. “Good Practices” presents reports from, and critiques of, cultural organizations, events, and practices. While shorter and lacking the deep analysis of the research articles, this section provides a voice for practitioners, social and cultural workers, and adds context to the research sections. The final section provides a platform for discussion on research and the practicalities and issues of conducting transcultural research and research on migration or hybridity.

Exemplifying the themes, concerns, and theoretical foundations of *Migrações* is Susan Sardo’s article, “Proud to be a Goan: Colonial Memories, Post-Colonial Identities and Music.” Sardo reveals the potency of musical forms in critiquing coloniality through a discussion of the evolution of distinctly Goanese styles of music. Sardo argues that in creating genres such as *mandó*, practitioners were implored by Catholic Portuguese colonialists to use western classical and religious musical vocabularies. Goanese musicians, however, incorporated Kokani language and elements of Indian sonority. The subtle processes of mixing escaped Portuguese colonial consciousness and created space for Goanese cultural and social autonomy. Drawing on the concept of schizophonia as previously employed by Schafer (1977) and Feld (1995), Sardo argues that these styles held subversive and critical meanings for participants that outlived Portuguese colonialism and became central to Goanese collective identity, both in diaspora and under the ongoing occupation by India in the “postcolonial” period.

Migrações situates itself within the dual contexts of ethnomusicology and Lusophone studies, whose research agendas often overlap. Other recent works on Lusophone music deal with the issues of hybridity, postcolonialism, migration, and identity this work also addresses. However, many works on the Portuguese diaspora and Lusophone musical hybridity focus on Africa and South America, while one of *Migrações*’ strengths is situating research on these locales alongside others less often studied, as in Côte-Real’s article on *fado* and citizenship in the United States. Chapters that diverge from a Lusophone context seem a little out of place in the collection, although such works share many of the same themes and concerns as the other articles. The breadth of topics covered makes this work valuable to those who work on transnational music, Portuguese and African diaspora studies, or cultural or identity studies.

References cited

Feld, Steven

- 1995 “From Schizophonia to Schismogenesis: The Discourses and Practices of World Music and World Beat.” In *The Traffic in Culture: Refigure Art and Anthropology*, ed. George Marcus and Fred Myers, 96–126. Berkeley: University of California Press.

Schafer, R. Murray

- 1977 *The Tuning of the World*. New York: Knopf.

Koch, Grace. *We Have the Song, So We Have the Land: Song and Ceremony as Proof of Ownership in Aboriginal and Torres Strait Islander Land Claims.* Canberra: Australian Institute of Aboriginal and Torres Strait Islander Studies, Research Discussion Paper No. 33, 2013. 45 pp., cover photographs, bibliography. ISBN 97819–2210–2133 (eBook, pdf).

This discussion paper explores song and ceremony in Australian indigenous land claims through an analysis of judges' reports made under both the Aboriginal Land Rights (Northern Territory) Act of 1976 and the Native Title Act of 1993. It is organized into four sections: "Introduction," "Findings Arising from Searches on the Terms," "The Role of Song and Ceremony in Reports and Determinations," and "Summary and Conclusion." The introduction includes a brief summary of functions of songs in indigenous Australian society, background to the two pieces of legislation, a discussion of the proof of connection to land required under the Acts, and the methodology used for the analysis. The second section is a mainly statistical analysis of references to song and ceremony in the judges' reports using a list of search terms (for example "song," "ceremony," "dance"). The third section, the most interesting for ethnomusicologists, is a discussion of the uses of song and ceremony as evidence of claimant groups' connection to the land, as they are mentioned in the reports. In the brief final section, the author contends: "In Aboriginal and Torres Strait Islander societies, song and ceremony serve as title deeds to land" (p. 38), and "Song and ceremony...have provided significant and, indeed, influential evidence for Indigenous land claims made in Australia" (p. 39). As Koch notes, the recent acceptance of song and ceremony as evidentiary proof in Australian indigenous land claims is a radical departure in Anglo-Australian law. The discussion paper ends with a bibliography including both works cited and a list of the land claim reports relied on for the analysis.

Agitation for the recognition of indigenous land rights has a long history in Australia. Unlike other comparable countries with indigenous minorities that began as British colonies (New Zealand, Canada, United States), the state made no treaties with indigenous peoples in the early years of nation formation. The land was legally *terra nullius* (land belonging to no one) before British colonization. The first change in its status was the passing of the Aboriginal Land Rights (Northern Territory) Act in 1976, which provided for claiming unalienated (legally available) land on the basis of traditional ownership, but only in the Northern Territory, which falls under federal government jurisdiction on land-usage matters. The Native Title Act of 1993, which provided for essentially the same right in all states and territories of Australia, followed a ground-breaking High Court ruling in 1992 that "Native Title" existed in Australia prior to British colonization. The Native Title Act represented a revolution in Australian law.

Also revolutionary was the effect that the two Acts had on academic disciplines and institutions dealing with indigenous matters: anthropology, history, linguistics, and ethnomusicology. Most Australian researchers in indigenous studies have helped in the preparation of land claims, and their understanding of Aboriginal culture and society was immeasurably affected and enhanced. The

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) may owe its continuing existence to this phenomenon, as its substantial records of indigenous cultures have been an important source of information in the preparation of land claims, and it instituted major programmes to assist the processes of mounting claims. The author of this publication, Grace Koch, is the native title research and access officer at AIATSIS and has contributed independently as an ethnomusicologist to the preparation of land claims. This discussion paper summarizes the impact of the disciplines that contributed to the scholarly knowledge of Australian indigenous songs and ceremonies, not least ethnomusicology, on the land claims process. Needing further analysis is the impact of the process itself on those disciplines in Australia.

The author acknowledges that the sources of the analysis are restricted to the land claim reports handed down by the commissioners and judges who heard the claims, all published online. Not included are the more voluminous submissions to the hearings and the transcripts of proceedings. As the author explains, access to such documents often relies on the uncertain cooperation of Aboriginal Land Councils and other representative bodies, and analysing these sources would be a huge task. Another source of potentially invaluable information on the subject, not mentioned by the author, are the records (submissions, transcripts, reports) of the state and territory-based indigenous land claims, as most if not all states and territories, following the example of the federal government, passed their own legislation providing for such claims in their own jurisdictions.

Given the body of information potentially available on the subject, this discussion paper, though invaluable, is just the beginning of a more comprehensive analysis of the role of songs and ceremonies in land claims and the impact of the indigenous land rights movement on relevant disciplines, particularly ethnomusicology. Koch's paper is nonetheless a useful stock-taking of the role of songs and ceremonies in the preparation, execution, and results of Australian indigenous land claims up to 2010. It is also a useful summary of the role of Australian indigenous songs and ceremonies generally, particularly in relation to their connection to land. It is freely accessible on the AIATSIS website (www.aiatsis.gov.au).

STEPHEN A. WILD

CONTRIBUTORS

Jessica Bissett Perea is an assistant professor of Native American Studies at University of California, Davis. She earned her PhD in Musicology from UCLA. Her writings appear in *American Indian Culture and Research Journal*, *MUSICultures*, *Journal of the Society for American Music*, and *Jazz/Not Jazz: The Music and Its Boundaries* (University of California Press, 2012).

Jesse Ruskin received a PhD in ethnomusicology from UCLA, where he currently lectures on world music and global popular music. His research concerns musical creativity and cultural entrepreneurship among Yorùbá musicians in Nigeria and the United States. He is also interested in biographical methods, music archiving, and world music pedagogy. Jesse's articles and reviews have appeared in *Ethnomusicology*, *Black Music Research Journal*, and *Ethnomusicology Review*. He currently performs as a drummer for Ghanaian xylophonist S.K. Kakraba Lobi.

Garth Sheridan is a graduate student in the Media and Communications Department at RMIT University, Australia. His PhD research is on *kuduro* music in Angola and Portugal.

Stephen A. Wild is currently senior fellow, School of Music and Centre for Indigenous Studies, Australian National University. He is also Vice President of ICTM, a fellow of the Australian Academy of the Humanities, and formerly ethnomusicology research fellow and research director at the Australian Institute of Aboriginal and Torres Strait Islander Studies.