

# BOOK NOTES

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**Machin-Autenrieth, Matthew.** *Flamenco, Regionalism and Musical Heritage in Southern Spain*. SOAS Musicology Series. Abingdon and New York, Routledge, 2017. x, 186 pp., table of contents, list of figures, references, index. ISBN 978-1-4724-8006-4.

Studies of flamenco have tended to neglect the relationships between local and regional understandings of identity in Andalusia and their influence on musical politics and practice. Matthew Machin-Autenrieth addresses this issue, undertaking the difficult task of navigating the identity politics of flamenco in relation to its inclusion as UNESCO Intangible Cultural Heritage. Supported by existing scholarship on flamencology and political geography, and extensive ethnographic research in Andalusia, *Flamenco, Regionalism and Musical Heritage in Southern Spain* provides a welcome ethnomusicological perspective on flamenco practice. It explores the narratives, dynamics, and management of flamenco at institutional and private levels to provide a balanced account of the current situation for artists and aficionados, tackling the complex question: is flamenco a way of being Andalusian? (39) The volume contains nine chapters with an introduction and conclusion, organized in two main areas. The first part provides a geographical, historical, and political introduction to flamenco. The second part uses ethnographic insights to examine how the regionalization of flamenco is received by Andalusians, analyzing how flamenco is a symbol of identity, especially in Granada.

Chapter 2 outlines the distribution of flamenco *palos* (forms) and the conflicting narratives of different flamenco triangles as the cradles of the tradition. Its thorough literature review analyzes the historically contradictory relationship between flamenco and Spanish and Andalusian identity, rightly evidencing how flamenco was championed by Spanish nationalists—and orientalist European romantics—before being reclaimed by Andalusian regionalists. Chapter 3 studies the Andalusian government's policies attempting to develop flamenco as a symbol of one-for-all regional identity. It investigates the inclusion of flamenco in the Statute of Autonomy in 2007 as *hecho diferencial* (distinguishing fact) (38), aiming to represent Andalusia as a “historical nationality” (42). The author detangles the political landscape of Spain's autonomous regions and their conflicts, dissecting the belittlement of flamenco regions like Extremadura and Murcia and the institutional *andalucismo* promoted through large-scale flamenco events

and public media. Chapter 4 interrogates the impact of flamenco's inscription by UNESCO as Intangible Cultural Heritage demonstrating a shift from a narrative of protection and preservation to one of nationalist regional identity (51). Remarkably summarizing the successive UNESCO applications of the Andalusian government, Machin-Autenrieth adds further context on Andalusian identity politics with the analysis of television shows produced leading up to the designation, and private initiatives developed thereafter.

Chapters 5-8 counterpoint the previous section centred around regional and global approaches to locality. In Chapter 5, the author studies regional differences within Andalusian identity and their links with flamenco practices using online ethnography. Its focus on the *Plataforma por Andalucía Oriental* elucidates an often-overlooked conflict between East and West Andalusia and their separate understandings of identity and musical heritage. Machin-Autenrieth succeeds in finding the contradictions in the *Plataforma's* discourse and its use of flamenco for wider political means. This case study also illustrates local right-wing reactions to austerity policies and an instrumentalization of heritage that is interesting to note in the European context. Chapter 6 gives a voice to *Granadino* promoters, artists, and aficionados to account for the regionalization and politicization of the flamenco industry. They highlight the prevalence of *amiguismo* (favouritism) and social capital in the flamenco scene and artists' struggle to find stable work and creative freedom outside of governmental programming, revealing the incongruity of institutional regionalization with participants' regional identities. The marginalization of certain performance contexts through institutional policies is further developed in Chapter 7, which deals with the local flamenco scene in Granada. Machin-Autenrieth contrasts the different expressions of neolocalism between Peña La Platería, which has benefited from the museumization of flamenco; and Gypsy zambra performances, which have been marginalized as an unauthentic performance genre. The last chapter explores locality from the perspective of flamenco guitar and its pedagogy in Granada, further illustrating the idea of the *Granadino* tradition outlined in Chapter 7, and its use as a vehicle for expressing musical identity at the local level (165).

Perhaps missing in this volume are issues of race and gender and their roles in these dynamics at local and regional levels. Some aspects are hinted at in the text, but not developed beyond a couple of endnotes. While Chapter 7 outlines the marginalization of Gypsy zambras, there is no acknowledgment of the racial co-option dynamics of the government. There is an acknowledgment of the objectification of female dancers in advertising, UNESCO applications and commercialized performances, and the lack of women in the management of *peñas* (clubs), but for most of the study the author does not give a voice to female performers, teachers, or aficionadas.

Despite these concerns, this volume is an interesting addition to the literature that points to new areas for research. It provides crucial contributions in the study of regional and local musical politics of Andalusia and it invites reflection on the consequences of heritage policies in European contexts. It is an engaging read for flamenco academics, students, and aficionados that deserves the attention of flamenco scholars around the world.

RAQUEL CAMPOS

**Tochka, Nicholas.** *Audible States: Socialist Politics and Popular Music in Albania*. Oxford: Oxford University Press 2017. xiv, 263 pp., list of illustrations, list of figures, appendix, notes, references, index. ISBN-13: 9780190467814.

Nicholas Tochka's 2017 monograph *Audible States: Socialist Politics and Popular Music in Albania*, provides a thorough exploration of popular music in Albania, spanning socialist-era songs to contemporary, neoliberal musical forms. Like many Eastern Bloc countries, Albania fostered state-sanctioned cultural production that drew on local folklore. In the Albanian context, this music came to be called *këngë të muzikës së lehtë*, or light music songs. *Audible States* traces the half-century trajectory of the genre and Radio-Television Albania's Festival of Song from its development to today. Yet, Tochka's book is far more than a genre or repertoire study. *Audible States* ambitiously seeks to map out the entire terrain of music-making in Albania during the Cold War period and beyond, expertly weaving together careful analyses of light music, the administration of the domestic music economy, musical institutions, and the role of individual professional musicians in the composition and performance of state-sanctioned music. More specifically, Tochka's study of Albanian music production is cast through the lens of governmentality, power, and political economy. He explores the processes by which "human beings and their creativity have been addressed as objects for government in its many modern guises" (6), arguing that the realm of the aural played a significant role in the Albanian socialist political agenda. By prodding at the *audibility* of the state, Tochka succeeds in exposing the "artistic and political subjectivities, which emerge at the intersection between the policies, practices, and positions-taking that give rise to the economies in which people produce and consume music" (4).

Over the course of the introduction, five chapters, and epilogue that comprise the book, Tochka guides his readers through the fascinating interplay between political, social, governmental, and creative life in post-war Albanian society. The book begins its tale in 1945 and proceeds chronologically through

modernist-nationalist, state-socialist, and post-socialist/neoliberal regimes, exploring the relationship between music and the State and how the political agenda of each era influenced cultural production within the nation-state. Tochka makes an interesting theoretical intervention in bypassing the simple binary of conformity versus resistance, arguing that, “the production of musical works...cannot be disarticulated from the broader problem of social belonging in political-economic orders” (5). Thus, Tochka does not frame the relationship between individual music-makers and social orders strictly in terms of censorship and dissidence; rather he reveals it as dialectical, comprising of a give and take between social actors implicated in all aspects of cultural production.

The narrative of the book begins by detailing the efforts and challenges faced by Albanian administrators who sought to modernize “backward” Albanian society in the early-to-mid twentieth century by modeling Soviet institutions in establishing orchestras, collecting and distributing folkloric materials, as well as heightening the reach of Radio Albania (Chapter 1). Chapter 2 begins with the Moscow-Triana break, and traces the ensuing debates among musicians, arrangers, state officials and the intelligentsia about the exact nature of light music. Then, Tochka reflects on the importance of the *individualiteti*, or individuality, musicians cultivated in response to stricter regulation in the 70s (Chapter 3), ultimately arguing that “particular economies of production mold not only aesthetically meaningful musical output, but also socially and politically meaningful subjectivities” (127). Finally, *Audible States* details the post-socialist life of light music, discussing the deterritorialization of the cultural landscape, the strong influence of democratic ideals of “freedom,” cultural exchange, and the effects of capitalist market forces. Most saliently, Tochka argues that post-socialist music has been charged with the difficult task of forging an outward-facing, modern image of Albania vis-à-vis Europe (Chapters 4 and 5).

What unites all three periods in Albania’s post-war political history, Tochka argues, is the basic premise that modern social bodies have been understood to be “malleable, able to be shaped or molded by culture and the arts toward particular teleological ends” (14). Tochka draws on diverse sources, both, archival and ethnographic, including the National State Archives, and the Radio-Television archive as well as interviews with composers, performers, administrators, and officials. His meticulous study of programmes, policies, transcripts, examples from the repertoire, and ethnographic data richly illuminates the differences in these regimes’ distinct approaches to governing cultural—and by extension—social life.

*Audible States* makes a significant intervention into the scholarly literature on socialist and post-socialist cultural policy, in offering a nuanced exploration of a heretofore untreated genre of popular music. Tochka’s book is rigorously researched, carefully constructed and engaging. For example, each chapter begins with an anecdote or a historical vignette that colours the

unfolding of the musico-historical narrative Tochka relays. *Audible States* will be welcomed in several academic disciplines within music studies and beyond. Of clear interest for ethnomusicologists of Eastern-European music, Tochka's diverse methodology and sources broaden the audience of interest. As he argues in the book, socialist governments saw music production as a central element in projects of modernization and nation-building. This highlights the importance the state placed on cultivating not just a legible, but also an *audible* Albanian political subject, rendering *Audible States* a must read for anyone interested in Soviet and post-Soviet worlds.

IOANIDA COSTACHE

**Lind, Tore Tvarnø.** *The Past is Always Present: The Revival of Byzantine Musical Tradition at Mount Athos.* Europea: Ethnomusicologies and Modernities Series, No. 13. Philip Bohlman and Martin Stokes, series editors. Lanham, MD: The Scarecrow Press, 2012. xx, 241 pp., series editors' foreword, acknowledgments, note on translation, list of figures, CD track listing, glossary of Greek terms, bibliography, index, about the author. ISBN 978-0-8108-8147-1 and ISBN 978-0-8108-8148-8 (e-book).

Danish ethnomusicologist Tore Tvarnø Lind has created a thorough and insightful monograph with an accompanying CD on musical practice at the Great and Holy Monastery of Vatopaidi at Mount Athos. Reflecting on his "ethnographic encounter with Greek Orthodox monks and their music" (1), Lind addresses questions of tradition and authenticity; oral, aural, and visual learning and representation of musical sounds; and the broad spectrum of spatial and sensory experiences that constitute Byzantine chanting at Vatopaidi. He richly describes his own experiences of musical training and understanding through silence, participation in everyday life and work, and conversations and formal interviews among monks and their music consultants over a period of more than ten years. Lind clearly cites previous writing about the history of Byzantine musical traditions at Vatopaidi, and refers to his process of dialogic editing through presenting books of scholarly writing and his own dissertation to the monks for their feedback and response.

With over fifty thousand visitors every year, the Mount Athos region has grown in popular imaginations worldwide as a "mythical, peaceful, and unworldly place" (142). Pilgrims and tourists travel to the peninsula along with monks and the many workers employed to rebuild and restore the monastic complexes and work in the tourist industry. Material items representing Mount

Athos are sold locally and online, including commercially produced recordings of Byzantine chant performed by the monks at Vatopaidi. Lind's book and CD are an important addition to this material, offering an ethnographic anchor for understanding the importance of Byzantine chant and life as spiritual and musical practice among the monks at Vatopaidi.

The "Introduction" and "Conclusion" of the book offer Lind's musical and anthropological insights into the significance of performance, tradition, identity, Orthodox religion and sacred music, as well as ethnographic study and writing. He puts the production and practice of Byzantine music in context among those who "live the tradition and live the music" (13) in order to understand the history and revival of monastic music "in a context defined by modern techniques and technologies" (205). Lind acknowledges his perspective as an outsider, seeking to condense "his impressions and understandings" of living relationships between himself as ethnographer and the monks (6). This was made poignantly clear as his teachers pointed out to him that while his study of the music progressed well, it was not important in relation to more eternal questions of spirituality.

Byzantine music, as one of the essential foundations of revival at Vatopaidi, is being reconstructed at the level of musical symbols and sounds in much the same way that old monastic buildings are being rebuilt to accommodate changes at Mount Athos. Monks refer to a "musical blossoming" taking place as they strive to improve or revitalize musical standards. Lind methodically explains performance practices and symbols, illustrating with recordings and visual images that sometimes represent exotica or nostalgia for Western musicologists. In the context of his own "ethnomusicological pilgrimage," Lind examines tourism at Mount Athos, the imaginings of past religiosity, and the professionalization of monk musicians (122). The notion of a local "Athonite" style of chanting is becoming more complicated as the monks themselves no longer come primarily from a rural background, but from a more cosmopolitan urban background. Lind skillfully describes the full sensorium surrounding Byzantine chant at Vatopaidi including sights, smells, feel, tastes, sounds, and even silence experienced by the monks. He offers a thoughtful discussion of the sound of what may seem to be nonsense syllables, describing that they are not meaningless but rather meaning-free, representing the "sweet" and wordless voice of God (184).

Ethnomusicologists will benefit from Lind's thorough work and thinking, and this excellent book and CD will enhance a graduate level class in ethnomusicology. Musicologists will appreciate Lind's writing for his detailed descriptions and illustrations of musical scripts and cheironomy, and his descriptions of the various roles and sounds of chanters. Lind's thoughtful and insightful ethnographic writing presents a good example for students of cultural anthropology, but the technical sections on music, especially in Chapter 4, might be difficult for readers without musical training to follow.

For the monks, the ongoing invention, practice, and revitalization of musical traditions at Mount Athos, marked by the Greek nationalist movement during the nineteenth century, designations by the EU in 1979 and UNESCO in 1988, and the recent increase in tourism, follow a continuum that began with the Biblical Fall. The book has an important and appropriate place in the *Europea: Ethnomusicologies and Modernities Series*, edited by Bohlman and Stokes. Lind shows how Byzantine music as practiced by the monks at Vatopaidi continues to be a physical and imaginary space in which “The Past is Always Present.”

RODNEY A. GARNETT

**Koglin, Daniel.** *Greek Rebetiko from a Psychocultural Perspective: Same Songs Changing Minds.* SOAS Musicology Series. Farnham, England: Ashgate Publishing Ltd., 2016. xiv, 276 pp., list of figures, list of tables, list of musical transcriptions, preface, appendices, references, index and glossary. ISBN 978-1-4724-6571-9. ISBN 978-1-4724-6572-6 (ebook). ISBN 978-1-4724-6573-3 (epub).

What is *rebetiko*? The simple, common answer is that it is an urban, subcultural, anti-establishment musical genre that emerged in the early part of the twentieth century in the cities of Greece and the Aegean coast of Turkey. In this book, Koglin argues that *rebetiko* is not a simple concept, but rather, a multivalent complex of shifting, contradictory, and ever-evolving characteristics. He pursues this idea by examining and interrogating *rebetiko* through manifold lenses, including ethnomusicology, sociology, philosophy, anthropology, psychology, logic, cognitive science, semiotics, and semantics.

Koglin’s writing is all over the place, but in a good way. The text is densely populated with the author’s musings, wanderings, propositions, anecdotes, theoretical explorations, and analytical models. To create some order to these many pathways, Koglin organizes his book into five chapters, each of which “is intended as an autonomous study” with the work progressing in a “spiral fashion” rather than a “linear” one (20).

The first two chapters examine the diverse nature of the concept of *rebetiko*. Chapter 1 includes a history of *rebetiko* followed by inquiry into what Koglin calls the “mythology of *rebetiko*”: the writings spanning the years 1929 to 2002 about all aspects of the tradition. Chapter 2 looks at the ritual of *rebetiko* performance and its religious connotations, giving special attention to the *ghléndi*, the iconic performance event associated with the tradition. Chapter 3 examines

ideas about rebetiko in Turkey (most specifically in Istanbul) and Greece, the regions most attentive to it, finding both commonalities and dissimilarities. Koglin also explores interpretations of related musical traditions such as Turkish *arabesk* and *halk müziği* (folk music) and Greek *skiládhiko*, as well as Turkish *âşik* and Greek *rebétis*, the romanticized male singer-poets or traveling bards.

In Chapter 4, the author uses the ideas, theories, and analytical systems of Ludwig Wittgenstein and Charles Osgood to consider what he calls the “semantic space” of rebetiko. Here Koglin ponders, constructs, and implements an analytical model to examine semantic relations of the words used in the debate about rebetiko. His approach is the psychometric method of semantic differentiation, in which he employs a questionnaire of descriptive differential scales. The Greek and Turkish participants in the study completed the questionnaire in response to listening to rebetiko songs and seeing three related terms. The chapter concludes with a lengthy factor analysis of the data derived from the study. Chapter 5 is the culmination of the previous four. Here Koglin attempts “to weave together the threads of the entire study and to look critically at the resulting pattern” (187). He returns to such topics as myth, marginality, and metaphor and the value of employing a synthesis of anthropological and psychological theories and methods in the study of rebetiko.

This work is a challenging and provocative read. Those not familiar with psychological studies and research methods, including statistical analysis, may find parts of the text difficult. Further, Koglin’s system of Greek-to-English transliteration is unusual. Those who make their way through the dense thicket of ideas, however, will be rewarded with delightful insights, well-documented research, and thoroughly enjoyable tales of rebetiko that are essential reading on the subject.

MICHAEL G. KALOYANIDES

**Wright, Michael.** *The Jews-Harp in Britain and Ireland*. Oxon: Routledge, 2015. xvii, 220 pp., black-and-white figures, photographs, tables, maps, CD with accompanying notes, bibliography, references. ISBN 978-1-4724-1413-7.

The jews-harp has often been disdained as a toy (or worse) by musicologists and “serious” music lovers. Wright’s monograph is a step towards reconciling some of the troubling attitudes that have plagued the instrument’s existence.

Confusion has long been part of the instrument’s story: it is known around the world by a thousand different names. In English, these range from the controversial jews-harp, to the euphemistic Bruce harp, to the commercial Snoopy Harp. It is sometimes called a trump, but this term has never achieved



widespread popularity. The author notes that it is only in English that it bears a name referring to Jewry, although the instrument has never had anything to do with Jewish religion or culture.

Wright juggles complicated subjects adeptly, handling acoustics, theory, performers, and repertory with one hand while, with the other, managing archeology, colonization, history, culture, and economy. The result is a fascinating kaleidoscope, showing how a seemingly unimportant instrument once played a small but significant role in the British Isles.

The book is organized into three sections. Section I describes how the instrument produces its distinctive sounds. It goes on to explore the jews-harp's Asian roots, and the instrument's long journey to Europe, England, and the colonies. Section II presents the commercial history of British jews-harp's manufacturers, sales and exports. The author shows how the instrument played a small historical role in Britain's colonial economy. Among the anecdotes he recounts is how jews-harps were part of the barter British colonists paid in exchange for native American lands (106). Section III is dedicated to the instrument's place in the visual arts, literature, the media, and, of course, its role in music both traditional and modern. The author points out that although Britain excelled in the manufacture and sale of the jews-harp, it fell behind Scotland and Ireland when it came to players. Wright discusses here those musicians who have excelled in the use of the instrument. Among them are his brother, the late, legendary John Wright, to whom the book is dedicated.

The author's love for the instrument is clear, and his scholarship meticulous. He references the work of previous scholars with emphasis on the writings of the Norwegian music archaeologist Gjermund Kollveit and the American musicologist Frederick Crane. Wright's plea for the instrument's musicality is convincing—alternately describing and illuminating its melodic, atmospheric, and rhythmic characteristics.

A clear strength of the book is the accompanying CD where four members of the Wright family perform. Before beginning to read the book, I would recommend listening to the recordings, for once the sound of the instrument is planted in the reader's ear, Wright's sometimes dry data is easier to assimilate. Despite the exceptional musicianship of the Wrights, I would have liked to hear recordings of other performers as well. A discography with the inclusion of catalog references would also have been welcome.

Although Wright focuses on Britain and Ireland, it would have been helpful to include more references to past and present composers and performers from outside the British Isles. Mentioning Austria's Albrechtsberger, India's Varun Zinje, performers from China's Yi and Hue regions, Russia's Baikal Jew's Harp Orchestra, America's Mike Seeger, Bill and Janet Gohring, and the early 1925 recording of Lloyd Finlay's *Jews Harp Blues*, would enhance Britain's role as a valuable member of the international jews-harp community and negate any suspicion of isolationism.

These comments, however, should not detract from Wright's monumental achievement. The jury may be out as to whether this monograph will increase the number of jews-harpers in the world or whether it will help further rehabilitate this underestimated instrument. One thing is certain: Britain and Ireland's role in the story of the jews-harp has been securely established by Wright's research. Wright's piecing together of some 6000 documents leaves few stones unturned and handily fills a gap in academic studies of the instrument. This is now the definitive work on the British and Irish jews-harp and should be on the shelf of every university library where traditional music is taught.

ROGER MASON

**Levin, Theodore, Saida Daukeyeva, and Elmira Köchuümkulova, eds. *The Music of Central Asia*.** Bloomington: Indiana University Press, 2016. xxii, 676pp., includes illustrations, portraits, facsimiles, musical examples, index, charts, diagrams, maps, glossary, Internet resources. ISBN: 978-0-253-01751-2.

*The Music of Central Asia* is not only a book but also a multi-media repository, the outcome of the collaboration of twenty-seven scholars from fourteen countries. Given the vast area covered by the topic, and the number of ethnic groups, languages, and cultures involved, a team of this size and scope is necessary for such an undertaking. As formidable as it sounds, however, the book turns out to be very readable, as the contributors have made their writing accessible to readers who do not have backgrounds in music or Central Asia.

That does not mean, however, that the book lacks depth. While not an encyclopedia that covers every aspect of Central Asian music in an exhaustive manner, the book provides insights into all the major genres and problems of concern to ethnomusicological study. The reader can find discussion of the musical life of a single place (Chapter 26 on music in the city of Bukhara, by Theodore Levin and Aleksandr Djumaev), gender in music (Chapter 25 on female musicians in Uzbekistan, by Razia Sultanova), and a performer's understanding of the musical tradition (Chapter 5 on oral epic in Kazakhstan, by Uljan Baibosynova). The "Performer Profiles" found in most chapters are also very useful, providing information on musicians who are household names in their areas but hardly known internationally.

These issues neatly intertwine with the book's basic structure, divided into four parts. The first part is a general introduction to the musics and cultures of Central Asia. The second and third parts deal with the music of nomadic and sedentary dwellers respectively, a basic categorization of the prototypes of

Central Asian cultures that the book adopts. The last part ventures out of the sphere of traditional music and discusses “Central Asian music in the age of globalization”.

The variety of contributors that the book has gathered—from the United States, Europe, and of course, Central Asia—has made it possible to present perspectives not found in publications written by scholars from a single area. As a researcher of Uyghur music myself, I have learned a lot from the book’s chapters on Uyghur *muqam* by the U.K. scholar Rachel Harris, and on *zīkr* ceremony in Ghulja by Uyghur scholar Mukaddas Mijit. The chapter on Uyghur *dastan* co-written by Rahile Dawut, a Uyghur folklorist who has spent decades documenting traditional Uyghur rituals and performances, and American ethnomusicologist Elise Anderson, who has also done extensive fieldwork in Xinjiang, is a great example of what cross-boundary collaboration can yield.

The research of Uyghur music (and Uyghur Studies in general) has long suffered from the segregation between Xinjiang Studies scholars who typically come from sinology and Central Asia Studies scholars who more often come from backgrounds in Russian. Although Uyghur music is very much part of Central Asian music and shares a lot of elements with neighboring areas, political and linguistic barriers have made it difficult for existing literature to discuss Uyghur music in the context of Central Asian music. Thus, it is very helpful to compare Uyghur *muqam* to relevant phenomenon of *maqom* of Uzbekistan and *magham* of Azerbaijan, to compare the Uyghur *māddah* to the *maddoh* of Badakhshan, and to read about the use of the Kashgar *rubab* in Uzbekistan, all in the common context of Central Asian music.

The book can be a great resource for both the research and teaching of Central Asian music and has already been used in relevant courses at SOAS, University of London. There are also plans for the book to be translated into local languages, which will help benefit a wider public. However, some parts of the text could attract censorship in certain countries, like the section about the Uzbek government’s banning of certain *estrada* songs and revocation of artists’ performance licenses.

Most impressive for me is the website (<http://www.musicofcentralasia.org>) that accompanies the book, which includes 189 video and audio examples of the musical genres discussed, most of which are hard to access elsewhere. These examples constitute an important archive (although one link doesn’t seem to be working—Ref. 33.2, the Uzbek *estrada* song “Muzykal’ naya Chaykhana”), and make theoretical discussion tangible. They work best together with the listening guides and study questions in each chapter. There have been other books in ethnomusicology with attached CDs or companion websites, but this comprehensive collection of musical examples and its seamless integration with the text should serve as an example of how to assign a more prominent place to sound in multimedia publications.

All the examples in the book come with both transliteration and English translation, which is another strength. If I were to split hairs, I find the only problem to be occasional inconsistencies in transliteration, for example, the adoption of both ä and e for some Uyghur terms in the book. However, this gives me a reason to hope for an updated second edition in the near future.

MU QIAN

**Uí Ógáin, Ríonach and Tom Sherlock, eds. *The Otherworld: Music and Song from Irish Tradition*. Dublin: Comhairle Bhéaloideas Éireann, 2012. 159 pp., 2 CDs, list of recordings and sources, photo credits, bibliography. ISBN 978-0-9565628-3-8.**

This book and the accompanying two CDs constitute a marvelous presentation of recordings of Irish music and song associated with the fairies or the Otherworld, with some contextualization and analysis thereof. From germination to publication, the project evolved over a period of more than twenty years and the items presented span almost an entire century. The publication contains a representative selection from the materials in the National Folklore Collection, University Collection Dublin, in addition to the RTÉ (*Raidió Éireann*) archive and covers almost all of the counties of Ireland. While containing only a tiny sample of the material from the National Folklore Collection, the items are carefully chosen and well-presented, and offer a tantalizing glimpse of what has been collected and deposited there. As the editors remark, “there are islanders and city dwellers represented here. There are farmers, teachers, housewives, travellers, students—just a few are professional musicians” (7). Stories and song in both Irish and English are featured.

The recordings result, for the most part, from fieldwork conducted for the Irish Folklore Commission, or its successor, the National Folklore Collection, and originate in a wide variety of formats, all skillfully remastered by Harry Bradshaw. A particular debt is acknowledged to the Dublin-born collector Tom Munnely who, in the course of a career that spanned more than thirty years (until his death in 2007), amassed the largest collection of English-language Irish song ever gathered by an individual in Ireland, and who collected most of the English-language songs featured in this publication. The documents bear testament to the enduring Irish fascination with the Otherworld. Belief in a world beyond our mortal ken is commonplace in Irish lore, and journeys between the mortal world and a supernatural or preternatural world beyond it abound in tales, legends, lore, place names, and song.

There is a wide diversity of voices here and, in contextualizing them, the editors draw on a rich knowledge of both local folklore and an international context for comparisons and analogies, facilitating the publication's reach beyond the boundaries prescribed by its national context. It is also clear that the editors have a wide-ranging knowledge of the materials deposited in the National Folklore Collection, and so can judiciously select relevant items to explore the theme of the publication. Both the original collectors and the individuals from whom they collected are presented in some detail, eliciting from the reader a personal and invested interest in the materials. While the presumed readership is English-speaking, translations to English are provided for the items in Irish, facilitating wider access to this collection than might otherwise have been possible. But, for those who understand Irish, the beauty of the original lyrics has been retained: one striking example is the lyrics of *Réidhchnoc Mná Duibhne* (The Smooth Hill of the Dark Woman), sung by Pádraig Ó Cearnaigh (disc 1, track 18, pp. 74-77). While I do not wish to single out one individual performance, the lyrics in Irish here are both representative (if exceptional) and extraordinarily poetic and evocative.

The editors draw on their own considerable musical knowledge to contextualize the items within a broader national musical context, and items collected in the 1930s, for example, are interleaved with others collected in the 1990s, bearing witness to the persistence of such beliefs in contemporary Ireland. The black-and-white photographs—of performers, collectors, notable places, and artefacts—that illustrate the text are, likewise, mostly drawn from the National Folklore Collection, here beautifully, pertinently and evocatively reproduced. It is notable that profits from the sale of this work will be invested in further conservation and publication of the National Folklore Collection. This volume will prove of interest to both scholars and amateurs of folklore and music.

Any criticisms that might be made of the publication are indeed minor. The CDs might be more effectively packaged; sleeves would be more useful as the CDs easily slip from the current “push-on” inserts in the cover of the book. An index of the contents of both CDs might also be given at the outset of the book, rather than the index of CD1 at the beginning and that of CD2 mid-way through the text. And while it is tempting to seek the sources of the images that adorn the CDs and the cover of the book, these might have been indicated on the verso of the title page for easier reference.

This is an evocative publication that will bring to life old memories, and give great pleasure, to a wide variety of readers and listeners.

THÉRÈSE SMITH

## CONTRIBUTORS

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