

one will find live music performances), and a list of Tanzanian promoters. Researchers and general music lovers will find this information helpful.

The book displays the author's encyclopedic and deep knowledge of Tanzania's music economy. It contains rich ethnographic descriptions and persuasive arguments, and would be valuable to anyone interested in the contemporary music scene in Tanzania.

Imani Sanga
 University of Dar es Salaam
 Dar es Salaam, Tanzania
 imanisang@yahoo.com

doi:10.1017/S0002020613000292

Toyin Falola and Tyler Fleming, eds. *Music, Performance and African Identities*. New York and London: Routledge, 2012. ix + 346 pp. Photographs. Index. \$125.00. Cloth.

Much of African music scholarship is dominated by ethnomusicologists who draw on methods and theories derived from anthropology and musicology. Reacting to this trend, Tyler Fleming and Toyin Falola, the editors of *Music, Performance and African Identities*, express the need to “wrestle” the study of African music away from the grip of ethnomusicology. “This philosophy of compartmentalizing aspects of music to certain disciplines is illogical,” they say; the goal of the book is therefore to “interrogate the larger meanings of music” (18). This stated objective perhaps explains why most of the authors featured in this book come from disciplines like history, linguistics, performing arts, journalism, and communication studies.

In many ways I think that the editors may be overstating their case. The exploration of “larger meanings” has always represented a major feature of ethnomusicological research, and Fleming and Falola themselves acknowledge the importance of three music scholars, namely John Miller Chernoff, Christopher Waterman, and Kofi Agawu: Chernoff and Waterman for their methodological insights into the relationships between music and society in Africa; and Agawu for his critical reflections regarding the production of intellectual knowledge about African music. The goal of “interrogating the larger meanings of music” is also evident in the works of pioneering scholars like Alan Merriam, Charles Seeger, and John Blacking. Indeed, the interdisciplinary nature of ethnomusicology is strongly linked to the strong desire to probe and understand the significance of music traditions beyond their value as aesthetic expression (see Bruno Nettl, *The Study of Ethnomusicology*, University of Illinois Press, 2005, 216–17). It is also important to note that the more successful studies of African music are those, like John Blacking's work on the music of the Venda of South Africa (*How Musical Is Man?* University of Washington Press, 1991) in which explorations of larger

meanings of music derive from an analysis of the music itself. I believe, in other words, that there has to be a more cogent reason for “wrestling” African music from the domain of ethnomusicology than the one given by the editors. Nevertheless, in its broad range across many cultures and historical periods, this volume represents an important contribution to the study of African music.

In the introduction, the editors provide a review of many historically important works, including those by Hugh Tracey (1954), Percival Kirby (1932–33), and Rose Brandel (1961). Fleming and Falola explain that earlier studies, especially those of the colonial era, tended to “demonize” African music and propagated an “otherness” ideology that resonated with the politics of colonial domination.

The rest of the fourteen chapters cover a wide variety of musical genres and performance practices from different parts of Africa. The chapters are grouped under four main sections: “Contemporary Music and Its Wider Social Impacts”; “Transnational Projections and Performances”; “Historical Reflections on Music”; and “Cultural and Political Meanings in African Music.” Six of the chapters focus on southern Africa, mainly South Africa and Zimbabwe; four discuss East Africa, mainly Tanzania and Kenya; and the remaining four concentrate on countries in West Africa: Senegal, Burkina Faso, Cape Verde, and Ghana. These four categories are of course not mutually exclusive in terms of the issues that they address. For example, contemporary musical genres are discussed in all the sections, while the exploration of the social significance of music pervades the book.

Topics in the first section include East African hip hop, *takiboronse* music in Burkina Faso, and the use of music for political propaganda in Zimbabwe. A recurring theme is the increasing domination of modern performance spaces by the youth. George Gathagi’s chapter on East African hip hop, “Inventing East African Hip Hop: Youth and Musical Convergence in East Africa,” for example, discusses the development of rap music in Kenya, Uganda, and Tanzania as a symbol of youth power, and as shaped within the political and social dynamics of the region. Topics covered in the second section include the interface of Islam and popular culture in Senegal, blackface minstrelsy in Ghana and South Africa, and gospel music in South Africa and Zimbabwe. The third section addresses topics such as memory practices in South African *kwaiito* music and the impact of American music on Zimbabwe. The final section discusses hip hop music in Kenya, hip-life in Ghana, and the political significance of *morna* music in colonial Cape Verde.

Many of these chapters approach the study of modern performances as neotraditional expressions. In examining the “the modern, the traditional and the religious” view of Senegalese popular culture, for example, Fallou Ngom, in “Popular Culture in Senegal: Blending the Secular and the Religious,” discusses how performance roles are defined and prescribed within the Wolof hierarchical society. He examines the influence of Islam— notably, the “Muridization” of popular culture—and revisits the impact of

Afro-Cuban music, attributing its attractiveness to the strong anticolonial and socialist themes of Cuba's musical cosmopolitanism and, of course, the historical and cultural connections between Cuba and Africa.

Although all the chapters explore and reflect on the relationship between music and society, those by Xavier Livermon and Juliana Braz Dias stand out. Livermon, in "Representation of Sophiatown in Kwaito Music," analyzes how South African music indexes political and social meanings. By identifying with African American elements like jazz, blues, and gospel music, and by reconfiguring such elements in a manner resonant with indigenous musical practices, South African musicians of the apartheid era, Livermon argues, achieved a form of cultural independence and forged a creative black diasporic global connection that undermined the cultural and political control of apartheid. He analyzes how present-day *kwaito* musicians recall South African popular music of the 1950s as well as Sophiatown, a city that existed as an oasis of racial harmony during the apartheid years. Livermon employs Paul Gilroy's concept of "melancholic conviviality" to explain how Sophiatown provided the "spaces of cohabitation" (171) that made possible the germination of these musical experiments. The evocation of these musical elements and Sophiatown in postapartheid *kwaito* music—and its offshoot, Afropop—represents a form of musical memory that analyzes the past as a means of reflecting on the challenge of political leadership in present-day South Africa.

Dias's chapter, "Popular Music in Cape Verde: Resistance or Conciliation?" reviews some familiar arguments about popular culture—mainly those advanced by the Marxist-inspired Birmingham Cultural Study Group and the Frankfurt School as represented by Theodore Adorno. Dias shuns the themes of hegemony, resistance, and acquiescence that tend to frame these arguments. She explains that the dynamics of musical creativity and performance are often far more complex than their representations by these two schools suggest. Focusing on *morna* music in colonial Cape Verde and relying on song-texts and personal life narratives of musicians, she explains that the themes of interconnectedness and interpenetration, rather than those of separatism and antagonism, are more relevant to the assessment of the significance of *morna* music. The music, she argues, displayed a striking "proximity" to the operators of the colonial regime, "which controlled and created the official history of the country" while also preaching "economic solutions to the woes of the subjects" (322).

Although I would have liked to see a much more invigorated engagement with "the music itself" in the process of analyzing the social and cultural significance of music in this book, Fleming and Falola must be commended for bringing together in one volume a wide range of topics and methods that probe the social dynamics of modern performance traditions in Africa. It is particularly noteworthy that some of the chapters focus on countries like Burkina Faso and Cape Verde, which are often marginalized in African

music scholarship. Devoid of technical jargon and often very insightful, the essays in this volume will be very valuable to teachers, scholars, and students, as well as the general reader.

Bode Omojola

Mount Holyoke College/Five Colleges

South Hadley, Massachusetts

bomojola@mtholyoke.edu

doi:10.1017/S0002020613000309

Akin Adesokan. *Postcolonial Artists and Global Aesthetics*. Bloomington and Indianapolis: Indiana University Press, 2011. xix + 230 pp. Film stills. Bibliography. Index. \$24.95. Paper.

Akin Adesokan's *Postcolonial Artists and Global Aesthetics* is very much a book for postcolonial studies scholars to think with. Unlike scholars of decoloniality such as Walter D. Mignolo, who are engaged in a project of updating the oppositionality of decolonization by defining alternative, critical epistemologies located in Asia, Africa, Latin America, and the Caribbean, Adesokan provides a systematic way of thinking about the deep structural links that unite globalization and decolonization, as world-historical social formations, in the work of artists from what was once called the "Third World." Borrowing from network theory, Adesokan demonstrates how we might create new cognitive maps of the postcolonial "Third World" based on links and ties across geographic space and in relationship to the metropolises, an approach that justifies his own pairing of African, Caribbean, and South Asian artists and thinkers.

For Adesokan it is precisely the tension between modernity and coloniality, in their globalized iteration, that characterizes the work of contemporary artists. This is a tension not easily collapsed into smooth neologisms such as the "glocal." Rather, *Postcolonial Artists* rests on the idea that what is post-postmodern and post-postcolonial are artistic modes of production that are neither simply oppositional nor simply co-opted but are rather complexly intertwined with global capitalism. These are the aesthetic effects of a cultural and economic complex Adesokan describes as the "crossroads of capital," that is, an idea of the marketplace as a socioeconomic formation where competing interests and forces of the local and the global not only meet but also intertwine and, at times, find an uneasy reconciliation. Adesokan affirms the indebtedness of such figures as C. L. R. James, Ousmane Sembene, and even to some extent Tunde Kelani to midcentury visions of pan-Africanism and tricontinentalism that allow these artists to maintain a separateness from "First World" values and understandings of the world, and an emphasis on more "local" beliefs, value systems, symbolic orders, and ways of understanding the local in the global. In the work of Jean-Pierre Bekolo, Caryl Phillips, and Arundhati Roy, by contrast, metropolitan locations and funding sources complicate these artists' efforts, and intent, to articulate an oppositional aesthetic politics.