

This is a well-written, complexly contextualised and enormously interesting biography that will attract the attention of scholars involved in women and gender studies, transnational studies, and, to a lesser extent, those interested in the history of education. Non-Argentine readers will learn a great deal about Argentina during the beginning of the Golden Age (1880–1920), while Argentine readers can find much information about frontier life, female education and the East–West cultural gap in the United States. I have learned much from this book; I really enjoyed reading this biography and would expect other readers to have a similar experience.

Universidad Torcuato di Tella

RICARDO D. SALVATORE

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Javier F. León and Helena Simonett (eds.), *Views from the South: A Latin American Music Reader* (Urbana, IL: University of Illinois Press in collaboration with the Society for Ethnomusicology, 2016), pp. xi + 449, £28.99, pb

This timely and commendable reader, edited by Javier F. León and Helena Simonett and published in collaboration with the Society for Ethnomusicology, is made up of a collection of essays selected to showcase the work of Latin American music scholars over the last 25 years. The aim of the editors has been to increase knowledge of research by scholars based in Latin America and the Caribbean among ‘English-language scholars working outside of the region’ (p. x). As such, all of the essays have been translated from Spanish or Portuguese into English and have been chosen for their applicability ‘to contemporary research issues and concerns within the region, rather than adopting a more historical or geographically based approach’ (p. ix). Following a Preface and Introduction, the collection of essays is divided into three parts, each of which is prefixed by a short introduction providing useful chapter summaries.

The book begins with an introductory chapter (‘One Hundred Years of Latin American Music Scholarship: An Overview’), which is written by Simonett but ‘is a revised, rewritten, reorganized, expanded rendering’ of an unfinished manuscript by the late Michael Marcuzzi (note, p. 47). The chapter offers an historical overview of Latin American music scholarship since the turn of the twentieth century, starting with four pioneers: Carlos Vega in Argentina, Mário de Andrade in Brazil, Fernando Ortiz in Cuba and Carlos Chávez in Mexico. Continuing to focus on the first half of the twentieth century, the chapter then details the dynamics and key figures of emerging scholarship in four regions: Mexico and Central America, the Andean region, the Spanish-speaking Caribbean and Brazil. This is followed by a section titled ‘New Directions’ (p. 20). Here, Simonett (and Marcuzzi) highlight how from the 1960s there was a move away from a systematised view based on a ‘tripartite ethnic scheme: Amerindian, African, and European’ as well as a ‘search for origins or originary traits’ (p. 20). In turn, there was a shift toward a more anthropological and experiential engagement with contemporary practices, which resulted in emerging interests in topics such as migration and minority populations. The authors discuss developments in Venezuela, Mexico and Central America, elsewhere in South America, the Spanish-speaking Caribbean and Brazil. In addition to documenting the contribution of specific scholars the chapter emphasises the pivotal role played by national and transnational institutions, which proliferated in the post-1950 period and contributed to a plethora of books and periodicals. The authors conclude: ‘The continent in all its

diversity has prevented a monolithic perspective to emerge and, thus, preserved the complexity and multivocality of music scholarship' (p. 46). Furthermore, they suggest that engaging with vantage points 'from the South' can facilitate greater dialogue 'across disciplinary, subdisciplinary, national, hemispheric, institutional, and language boundaries' (p. 46).

Part 1 of the book is predominantly historiographic and features essays that critically map a 'shifting landscape of disciplinary boundaries and definitions by focusing on both the legacy of particular academic lineages as well as their more recent contestation' (p. 70). Essays in this section are concerned with methodological and theoretical developments in South American music research (Raúl Romero); deconstructing essentialisms about Colombian musical traditions linked to nationalist ideologies (Carlos Miñana Blasco); the conceptual tensions around notions of 'the popular' in Latin American music research (Juan Pablo González); productive ways of combining lay and scholarly histories of the *charango* (Julio Mendivil); the influence of nationalistic ideologies on Chilean music historiography (Alejandro Vera); and how the hybridity of *bambuco* challenges the epistemological foundations of musical (sub)disciplines (Carolina Santamaría-Delgado).

The authors in Part 2 focus on issues of style and genre. Generic taxonomies have long been central to Latin American music research but this group of essays is testament to recent developments where 'the primary interest has been to examine the various ways in which genre is musically, discursively, and socially constructed, not only by practitioners themselves, but also by listeners, music critics, and academics' (p. 216). Authors in this section variously address the transnational development of *mambo* style (Rubén López-Cano); trace generic histories of *samba carioca* that go beyond the limits of historical recordings (Carlos Sandori); consider the radical and progressive foundations of Violeta Parra's songs (Rodrigo Torres Alvarado); offer a sociological analysis of the emergence of the 'new Argentine songbook' (Claudio Díaz); rethink notions of appropriation in the development of *timba* (Iñigo Sánchez Fuarros); and consider the relationship between genre and gender in Brazilian popular music (Rodrigo Cantos Savelli Gomes and Maria Ignêz Cruz Mello).

Part 3 deals with the challenges of overcoming the historical pervasiveness of national identities and attendant issues of hegemony, indigeneity and cultural essentialism. As such, the authors in this section orientate themselves toward the marginal, the subaltern and the indigenous. Here, the essays variously consider the perceived distinction between indigenous and non-indigenous musics in Mexico's Huasteca region (Gonzalo Camacho Díaz); examine how Mapuche musical practices work to counter narratives that assume their incompatibility with modernity (Jorge Martínez Ulloa); propose ways of establishing more equitable partnerships between scholars and culture bearers from ethnic minorities in Brazil (Angela Lühning); critique the interrelation between applied ethnomusicology, state-sponsored institutions and indigenous musical practices in Mexico (Marina Alonso Bolaños); and reinvigorate the debate around indigenous exceptionalism by considering how applied work can help prevent the co-option of Afro-Brazilian cultural practices by nationalist and capitalist forces (José Jorge de Carvalho).

This is a terrific collection of essays that will be essential reading for English-speaking scholars and students of Latin American music, culture and history for decades to come. It will be valuable for ethnomusicologists researching in other regions of the world, too, and in graduate teaching where language abilities inhibit engagement with the work of scholars based in Latin America. It provides an enticing introduction

to the diversity of musical research from within the continent that should inspire more and deeper engagement with views from the south.

University of Oxford

JAMES BUTTERWORTH

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Matthew B. Karush, *Musicians in Transit: Argentina and the Globalization of Popular Music* (Durham, NC, and London: Duke University Press, 2017), pp. x + 268, \$24.95, pb

The book examines the domestic and international careers of seven of Argentina's most prominent and successful twentieth-century musicians: Oscar Alemán, Gato Barbieri, Lalo Schiffrin, Astor Piazzolla, Sandro, Mercedes Sosa and Gustavo Santaolalla. It focuses on how these artists' artistic and commercial trajectories were shaped by constraints linked to Argentina's peripheral position in the transnational music industry, as well as the country's shifting internal socio-political and cultural dynamics and conflicting relationship with other Latin American countries. The study convincingly demonstrates how these artists were able to use these circumstances creatively to generate bridges between cosmopolitan trends and local audiences and propose innovative ways of understanding national and ethnic identity.

The first three chapters look at the impact of jazz as a signifier of North American modernity in the Argentine music scene between the 1930s and the 1960s, and the implications of this in the various appropriations and hybridisations produced by Alemán, Barbieri, Schiffrin and Piazzolla. Chapter 1 shows how Alemán's African phenotype and international experience allowed him to capitalise on jazz's associations with black modernism, excitement and authenticity. In the Buenos Aires jazz scene, Alemán came to embody a cosmopolitan blackness shaped by Euro-American primitivist understandings of race and, as a result, he was positioned simultaneously inside and outside the national community. Chapter 2 looks at the international careers of Schiffrin and Barbieri, focusing on how both created hybrids that imaginatively used North American views of Latin American identity and culture as homogeneous, exotic and exciting to their advantage, even if these preconceptions did not correspond to their own identitarian conceptualisations. The case of Piazzolla, examined in Chapter 3, exemplifies exactly the opposite situation: the book shows how he systematically failed to impress foreign audiences in the 1960s precisely because his '*nuevo tango*' did not accommodate to these preconceptions about Latin-ness that Schiffrin and Barbieri had exploited so successfully. Ironically, the chapter shows how this allowed Piazzolla to circumvent the creative limitations of the artists above – and of other Latin American genres like bossa nova and Latin jazz. Locally, his music captured the cosmopolitan aspirations of the Buenos Aires middle class during the early 1960s and, in the 1980s, connected with a widespread nostalgia for that very same period, framed as a sort of 'age of innocence' before the horror of the Proceso dictatorship (1976–83). During those years, changes in the global market of music and the consolidation of the label 'world music' – which precisely aimed to move away from familiar ideas about the Other in search for more exotic products – finally granted Piazzolla the international success that had eluded him for so long.

The last three chapters look at the development of pan-Latin American genres from the 1960s, when the position of multinational record companies in the region, already pre-eminent, strengthened even more. Chapter 4 looks at Sandro's transformation