

**BOOK NOTES:
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A Note from the Book Notes (Web) Editor:

I am excited to introduce the first edition of “Book Notes.” As an online extension of the *Yearbook for Traditional Music*’s book reviews section, “Book Notes” permits us to increase the number of works we can review, and also provides us with a venue to review works not typically reviewed in the print journal. Aside from the more typical monographs and edited volumes, “Book Notes” may also include reviews of published conference proceedings, special editions of journals, books that take advantage of new media with significant online components, new editions of books, and more. We hope you find “Book Notes” as useful and interesting as we do!

MICHAEL SILVERS

Ballantine, Christopher. *Marabi Nights: Jazz, “Race” and Society in Early Apartheid South Africa*. 2nd ed. Scottsville, South Africa: University of KwaZulu-Natal Press, 2012. (1st ed.: Johannesburg: Ravan Press, 1993). xvi, 247 pp., figures, CD, appendix, bibliography, index. ISBN 978-1-86914-237-7.

“Music is a site of memory and forgetting, hope and despair, freedom and repression: that is its burden,” concludes Christopher Ballantine in the afterword of the second edition of his celebrated *Marabi Nights* (p. 198). This new edition of his classic exploration of black South African jazz focuses broadly on these issues and augments the first edition with a foreword by jazz chanteuse Sibongile Khumalo, expanded versions of the original chapters, two strong additional chapters, and a retrospective afterword. This updated publication is a welcome inclusion in South African musicological literature.

Most of the introduction and first three chapters are found in the first edition, so in the interest of space, I direct readers to reviews by Veit Erlmann (1994), Janet Topp Fargion (1995), and Louise Meintjes (1996). Here, I focus on sections specific to the updated version and the work as a whole.

In her foreword, Sibongile Khumalo situates Ballantine’s scholarship in the lived experience of South African peoples and musicians who hold *marabi* to be an important part of their heritage. She emphasizes the importance of this work to both scholars and practitioners, noting that it has become an important reference for her in her performance career. Ballantine further positions his research in the introduction, “Memory, History and Context,” also providing a brief historical overview and introducing the theory that guides this telling of the *marabi*-jazz story. Citing Theodor Adorno, Ballantine proposes that music can be explicated only when understood contextually.

In his expanded first three chapters, “Concert and Dance,” “Music and Emancipation,” and “Music and Repression,” the author explores: the musical foundations of black jazz; the role of the music in narratives of social emancipation; and the influences of external governmental and internal black bourgeois hostilities toward *marabi*. While these three chapters now contain more detail than their prior versions, their prose and analyses are neither as compelling nor as pointed as those of the two chapters newly penned for the second edition. Although Ballantine’s writing here reveals a pleasant “storytelling” aesthetic, this organization sometimes muddles the reader as the story flows from topic to topic. It strikes me that—especially given the strength of the new chapters—more time might have been spent ensuring that the original three chapters were as readable as the two new ones.

Chapters four and five are the highlight of the new edition. These chapters include clear and incisive analyses of the relationships South African musicians maintained with the United States (“Looking to the United States”), and of the correlation of gender with the rising migration-based labour force (“Gender and Migrancy”). Both sections focus largely on the Manhattan Brothers, one of the most famous South African jazz ensembles in the history of *marabi*. Chapter four recounts how this group would write new lyrics to popular American melodies in indigenous languages like Zulu, Sotho, and Xhosa. In one ironic twist, the Manhattan Brothers were asked to take two of their re-lyricized numbers, translate the new text into English, and export the new songs (“Lovely Lies” and “Kilimanjaro”) for American consumption, thereby completing the circle.

In chapter five, Ballantine scrutinizes the new labour system that resulted from the ever-more-restrictive pass laws and the rise of the rural reserves (essentially, rural slums). The combination of these factors forced many black men to become migrating labourers, which in turn obliged women to assume greater responsibility and political power. Reacting against their perceived emasculation, men resorted to institutionalized misogyny and even violence in an effort to return to the patriarchal social order. Following this section, the book ends with a new afterword. Here the author reviews black jazz culture in the post-apartheid world. While a number of royalty-related lawsuits made positive advances for jazz musicians and their families, Ballantine characterizes jazz increasingly as corporatized, commercialized, and conformist—essentially, lacklustre.

Beyond the prose, *Marabi Nights* also includes an audio CD of vaudeville and jazz recordings. Although the selections have not changed from the cassette tape included with the first edition, Ballantine has expanded the track annotations. In addition to the archival photographs, recording labels, and concert posters found as figures before the afterword, being able to listen to this music is one of the work’s great strengths. However, aside from the appendix of track descriptions, the CD and its music do not connect with the prose. In essence, the book and CD could be separate publications.

In renovating this second edition of a classic in South African musicology, Ballantine has created a book that meshes well with existing literature by Gwen Ansell, Veit Erlmann, Louise Meintjes, and others on South African topics. His new material is particularly strong and features lucid analyses that especially aug-

ment understanding of gender and politics. He demonstrates how *marabi* jazz was a crucial space of memory, hope, and freedom in the history of apartheid.

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RYAN KOONS

Kondi, Bledar. *Death and Ritual Crying: An Anthropological Approach to Albanian Funeral Customs*. Berlin: Logos, 2012. 341 pp., maps, bibliography, figures, music notation. ISBN 383253220X, 9783832532208.

Death and Ritual Crying is based on Bledar Kondi's doctoral dissertation completed at Martin Luther University of Halle-Wittenburg. The main objectives of the book are interpretation and analysis of sound, text, and behaviour associated with funeral rituals among Albanian populations, and situating Albanian ritual within comparative and philosophical explorations of mourning rituals. The author bases his interpretation and analysis on documentation of funeral events made by twentieth-century song collectors working in Albanian communities around the Mediterranean basin and his own observations.

Early in the text, Kondi aligns his work with ethnomusicology and anthropology. In addition to sources from these two fields, he invokes an ambitious assortment of comparative examples from philosophy, ancient mythology, and global mourning rituals. His scholarly eclecticism ranges from Homer to Émile Durkheim to Anthony Seeger, to name but a few. An audiovisual disc features examples that relate to descriptive passages within the text. To explain the decision to include a variety of resources—be they based in classical antiquity, global mythologies, philosophy, anthropology, or ethnomusicology—the author notes that the book draws on a “constellation of applied theories and methodologies” in order to “provide an integrated approach” (p. 50) to mourning ritual. The examples date from 1952 to 2011 and were recorded by the author and other collectors. Evocative photographs within the text add gravitas to the reading experience.

The book is divided into six parts, including an opening introduction. The introduction presents preliminary thoughts on the prominence of sound in mourning ritual, and a selection of interpretations or philosophical responses to that topic (starting with phenomenology in the introduction and extending outwards as the text progresses). Questions he introduces in this section re-appear throughout the

text: How are stages of life and mourning understood? How do we imagine boundaries between the worlds of the living and the dead? And how are these stages and boundaries navigated in mourning ritual? A brief section (pp. 43–50) on mourning rituals from the 1940s to the 1980s is a highlight of the introduction. In this section, Kondi illustrates how the pervasiveness of Communist-era politics in social life changed mourning ritual, specifically focusing on the new role of euphemism within women's lamentation poetry during that period.

Part one explores death through culturally comparative and philosophical lenses. The author weaves varied cross-cultural understandings of and responses to death with specific examples from Albanian communities. He includes several diagrams that portray emotional, logical, and sonic states and transformations. A section on lamentation poetry from post-Communist Albanian life (pp. 100–112) invokes examples associated with a 1997 naval disaster near Otranto, Italy, and continues the narrative that started in the introduction's section on Communist-era texts. As with that previous section, Kondi uses this opportunity to present discussion of lamentation texts and gender, with particular attention to how texts sung by widows, sisters, and daughters developed during both eras.

In part two, the author introduces terms such as “free integrative crying” and “free simultaneous crying” to describe ingredients of mourning ritual. These terms are part of an overall discussion on connections between collective behaviour and sound. The author presents parameters and expectations—both behavioural and psychological—related to moments of free individual improvisation, group vocalizations guided by a leader figure, and vocalizations involving no leader and uttered by a group of mourners according to a collectively understood and prescribed practice.

Parts three and four present musical analysis, and are where the reader finally gains a sense of how funeral events proceed and the location of noise-making within mourning rituals. In part three, “The Albanian Phonosphere of Death: Female Crying and Mourning,” Kondi demonstrates links between language, vocal directionality, meaning, and the natural world. Musical transcriptions clarify description, and some examples are also provided on the CD-ROM. The author then moves back to a philosophically-oriented discussion, this time about what funeral ritual “says” about a female mourner's understanding of the world of the living and the world of the dead.

Part four is a close look at male vocalizing, or *gjama* (also referred to as “ritual shouting”). The author looks at mythology and attitudes, and provides some background and context for the reader, who is invited to understand the emotional and social power of how men are perceived in and after death. Kondi delicately executes a fascinating discussion of blood feud.

This part is the first and only to provide the “who, what, where, why, when, and how” of funeral ritual; this information would have been welcome near the front of the work. An additional section on female lament (p. 265) inserted into this section might seem out of place, but it too presents vital introductory information that would have been helpful at the start of part three.

The fifth and final part reiterates and further discusses the philosophical questions and responses presented in the first two parts. As a conclusion, the presentation of additional thoughts and explication, rather than a streamlined summary of points and concluding thoughts, seemed cumbersome.

This book would be an excellent resource for readers interested in a philosophy-oriented discussion of ritual and dying. One challenge of reading *Death and Dying* relates to a lack of contextualization in the early parts of the book. From my perspective as a specialist on religious ritual music in the Balkans (specifically in former Yugoslav territory), but an admitted novice of the practices discussed in this work, a stronger literature review could have been helpful at the start of the book for others new to Albanian culture to help familiarize themselves with religious affiliations and language groups around the Mediterranean basin and the Balkans. An introduction to types of funeral events, along with a simple description of how they unfold, and who is involved in what portions, would also have been helpful near the start of the book. Several jarring insertions of philosophical concepts and comparative examples in latter sections of the book made the trajectory of narratives and arguments unclear at times.

In spite of these issues, the author's writing style in sections when he focuses on Albanian funeral ritual not only illuminates his intimacy with the material but also shows an exceptional ability to communicate emotion and meaning to the reader. An additional strength of this text lies in the breadth of diverse cases collected within it, which display both an immense amount of research and an informed and nuanced understanding of historical and current practice.

KATHLEEN WIENS

Hayes, Eileen M. *Songs in Black and Lavender: Race, Sexual Politics, and Women's Music*. Urbana: University of Illinois Press, 2010. 231 pp., discography bibliography, index. ISBN 978-0-252-07698-5.

Through interview-based, multi-sited ethnographic research conducted at eight US women's music festivals held during the summers of 1992–95 and 2003–5, *Songs in Black and Lavender* reveals the sociocultural tensions that persist in women's music festivals. Since the early 1970s, women's music production has involved three overlapping groups and geographically dispersed networks, as identified by author Eileen Hayes: "white lesbian, lesbian feminist, and feminist musicians and activists" (p. 1). These groups have cultivated a network despite their geographic dispersion. Toni Armstrong, Jr., concisely described women's music as "music by, for, about, and financially controlled by women" (p. 2). Although the women's music industry has significantly declined since the 1970s, music festivals are a remnant of that era, providing a space for woman-identified participants, who may be broadly characterized as bisexual or heterosexual, but are predominately lesbian. The gatherings are held annually throughout the country with varying success in longevity. Founded in 1976, the Michigan Womyn's Music Festival (MWMF)—one of the flagship events that Hayes observes—is grounded in a separatist femi-

nism that intends to dismantle patriarchy by radically focusing on women and girls. The author begins with and occasionally utilizes MWMF as a case study to examine and compare the “multiple axes of oppression” (p. 107) that arise for black women-identified participants who negotiate scenes that are like, dissimilar to, or independent of that festival.

Hayes explains that the colours black and lavender signify the primary issues for black women-identified participants: black represents their racial identity and lavender symbolizes their lesbian collectivity. The combination of the two colours indicates black lesbianism and is thus an analytical touchstone of her project. Women’s music festivals are a rich site for ruminating on the complex positionality of black feminists, who embody diverse practices. With humour and theoretical rigor, Hayes covers themes such as the politics of self and collective identity, the navigation of privilege in women-centred programming, the role of socio-economics in women’s music organizing, and the business of exclusion.

Although they share some feminist interests with white women, a significant number of the black women at these festivals do not self-identify as feminists. Many of Hayes’s interlocutors convey that the term “feminism” is too confining. They demonstrate more of an interest in negotiating their racial and sexual identities in these contexts.

At the MWMF and other festivals, safe spaces have been both created and contested. As a result, the Women of Color tent is accompanied by the White Women’s Patio, which is a gesture of solidarity and is a site for educating participants about whiteness and privilege. Hayes discovers that in the broader women’s music-festival discourse, other racial minorities perceived “women of colour” as a euphemism for solely black women.

While racial safe space has been afforded at the MWMF, there is no harbour for male to female (MtF) transgender participants because of the MWMF’s women-born-women participant policy. The implications of the hot-button issue of MtFs seeking festival inclusion are two-fold. First, this debate reveals the tensions within separatist feminism. Second, Hayes suggests that it also exposes what seems to be a white MtF entitlement to inclusion that has not been significantly contested by minority transgendered people. Black men or black MtFs, for example, have not significantly aired grievances about their exclusion from attending the women-centred events.

The intersections of blackness and feminism allow Hayes to examine the ways in which socio-economics plays a role in women’s music-festival organizing as well. The author illustrates that some issues are not at the fore of black feminist discourse, such as providing programming to focus on transgender issues. She attributes this exclusion to the fact that the majority of those who actually undergo gender reassignment surgery are not black. One part of the cause, she finds, is its expense. With regard to intercultural exchange outside of the festival, Hayes exposes socio-economic tensions that manifest in matters such as who is able to financially contribute to festival organization, who can afford the more luxurious festival destinations, and how class figures into translating gender constructs to experiences of black women. For example, she finds that white participants often

mistakenly identify working-class black women as “butch.” In addition, she evaluates the black presence/absence in drag-king shows and the ways in which their inclusion in the programming is dissonant with the women-centredness for which organizers advocate. I was struck by the ways in which drag kings lip-syncing to male voices sonically contradict the policies of some festivals that do not allow male performers. More ethnography on the logic of accepting the bio-musicality of women performers with lower voices and the politics of women lip-syncing to men’s voices in drag-king shows in festivals where only women-born-women are allowed would be interesting.

This trailblazing work necessitates further deliberation about women’s music-festival culture and its community engagement, specifically with black, other minority, and male attendees along the gender and sexual orientation spectrum. Although they do not constitute a large part of the demographic, I am curious to hear reflections by men of colour on educational moments as festival attendees. What were the issues that drew them to women-centred music spaces? Hayes’s focus on transgender people was compelling, but I would also like to see greater consideration of the ways in which intersex people are received in these circles. The business of exclusion she describes between white and black participants was nicely broached. Consequently, I long for more inquiry into the black feminist business of exclusion of transgender and intersex people within women-centred settings. I am confident that for the wider readership of musicological, black, and women’s studies research, Hayes’s *Song of Black and Lavender* will inspire a new wave of interest in the artists, music, and scenes that she exposes through this work.

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REVIEWERS FOR BOOK NOTES

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