

the government's feeble response to the terrorist onslaught and the state of emergency it imposed on artists; or the attempts by hip hop artists such as *Les Sofas de la République* to use social media in mobilizing a counter-public among Malian youth against government negligence and empty rhetoric of national unity. The remaining chapters in the second part of the book are about the destruction of monuments and libraries and the responses to the crisis articulated by Malian writers, poets, actors, and movie directors. In the end, Morgan argues, it is the determination and resilience of Malian artists of every background and description that will set the country on the path of recovery and what he calls a "third way." This alternative to colonialism, post-colonialism and globalization differs from Skinner's plea for an Afropolitan ethics in that it reinstates the very dichotomy between the local and the global, between democratic governance and "old tribal" allegiances, Western education and local languages and culture that five decades of Malian independence failed to transcend.

Veit Erlmann, University of Texas at Austin

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Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making.

Suzel Ana Reily and Katherine Brucher, eds. 2013. Surrey: Ashgate, illus., index. 268pp.

Reily and Brucher have assembled a valuable collection of nine essays focusing on the brass band tradition as it finds itself embedded within contemporary societies around the world. As the subtitle suggests, the articles deal with militarism (particularly its social effects on the musical environment), colonial legacies and local music-making techniques, with a strong sociological emphasis. Charles Keil proves an enthusiastic advocate of brass bands in his engaging foreword. In fact, Keil's foreword sets the tone for the entire collection, and it is abundantly clear from the outset that the authors are

passionate about brass bands and about their positive social functions. While it is clear that Keil's passion is the rhythmic aspect of marching bands, other authors each reveal their own particular preferences for band instruments or music styles in their essays. The overall result shows the incredible range of interpretation of the description "brass band" in the world today with the authors showing that brass bands can include string instruments (143), or reed instruments (123) among others.

In their introduction, the editors say "As traditional disciplinary boundaries are being corroded, musical worlds that were previously overlooked are drawing scholarly gaze precisely because of the complex ways in which they highlight global flows and articulations and the implications of these processes in the construction of contemporary musical values" (3). Indeed, as the lines between so-called "musicology" and "ethnomusicology" gradually blur, the anthropological and sociological aspects of music and its performance have become more and more interesting to scholars. But, perhaps more importantly, the value of studying the effects of colonial "residue", with particular reference to how musicians from former colonies have adapted and localised colonial standards has increased dramatically in the past decade. More and more monographs and essay collections are appearing which concentrate on the process of localisation and how music has changed not only its sound, but its function as it has been embraced by colonised peoples. This particular book is another important collection which adds to this growing body of knowledge, because it continues to encourage creative juxtapositions of scholarly endeavour, chiefly sociology, anthropology, history, ritual studies and musicology.

For readers interested in colonial studies, the essays will present a wealth of material. For the most part the authors deal with how music from western countries has been reinvented so as to be incorporated into local rites or civic gatherings, or even to create new musical genres. For example, Sarah McClimon shows how Japanese composers gradually began creating their own patriotic military music, initially fusing western and European styles, but eventually founding a completely original local style (55–78). Similar adaptations of style and function have taken place all across the world where cultures have intersected, not least in religious (usually Christian) music. Thus, this type of essay provides a prototype for aspiring authors who are delving into such research. Scholars whose field is ritual studies will note how Christian ideals and ethics were taught through the military-like nature of brass bands (not unlike the scouting movement). Note, for example, the link of respectability, churchmanship and bands in Cape Town (140).

Scholars whose interest is more closely linked to politics may find Gordon Ramsey's chapter on Ulster flute bands engaging. Here is an example of music which functioned in a provocative manner (in this case from Protestant performers to Catholic listeners) now being reinvented so as not to cause offence, but rather to create a carnival-like atmosphere (177–198). Clearly the political situation in Northern Ireland, which has thankfully cooled in recent times, is having a direct effect on musical performance of local bands. Politics in music is nothing new, but to see it being reinvented so as not cause offence is quite striking. Linked with this, though, is another aspect of brass

bands, which comes out quite strongly in the collection. This is the idea of “space” and “place” which marching bands can actively inhabit. The editors provide a short, but insightful, introduction to the concepts of space and place, basing their argument on Michel de Certeau’s distinction between the two concepts (17–22). Ramsey’s chapter picks this theme up, but so do several other authors, in particular Matt Sakakeeny (who discusses New Orleans brass bands) and Sylvia Bruinders (who focuses on the Christmas Bands of the Cape Flats of South Africa).

Sakakeeny and Bruinders offer deeper insight into the effects of racism and how this plays out in contemporary ‘banding’. Sakakeeny offers a bold and engaging chapter which analyses the politics of blackness in the largely disenfranchised communities of New Orleans. In essence his work shows the negotiations of power which take place in the staging of band marches in relation to two streams of brass band development, namely traditional and contemporary (123–138). Bruinders’ work with ‘coloured’ Christmas bands gives an almost nostalgic view of how displaced communities were held together through bands. She further examines the implications of Christian ethical endeavours of the bands and how this plays out in contrast to the popular Minstrel Carnival held around the same time of year (139–154).

Those who read this journal are generally interested in African music. For those looking for African elements, they will be sad to find very few. However, since the book does not claim any African concentration, this cannot be expected of it. But, as I have suggested above, there is much in this collection which can be used as inspiration for other musical genres and instruments which have migrated to Africa. As a prototype, then, this book may be of great value to scholars whose research interests include politics, anthropology, sociology, post-colonialism and localisation (or ‘glocalisation’ as the editors suggest in their introduction).

Finally, this book adds significantly to existing musical scholarship. More importantly, it signals a new avenue of research around brass bands. For this “first” the editors and contributors are to be commended.

Andrew-John Bethke, Post-Doctoral Fellow, UNISA

Women’s Voices from West Africa: An Anthology of Songs from the Sahel. Thomas A. Hale and Aissata G. Sidikou, eds. 2012. Bloomington: Indiana University Press . index, 143pp.

Women’s Songs from West Africa. Thomas A. Hale and Aissata G. Sidikou, eds. 2014. Bloomington: Indiana University Press. index, 341pp.

Never judge a book by its cover, or more pointedly, by its title. When I was first given these books to review, I imagined they would be an ethnomusicological investigation into music-making among women in the Sahel area of West Africa. While the books do discuss music-making occasionally, this is not the main thrust of any of the multiple