

the sensory experience of hearing. The image of oscillating waves of sound provides Muller an image in which to imagine a more fluid idea of a transnationally vibrating jazz history that is more inclusive of jazz histories and trajectories such as those of Sathima Bea Benjamin and Abdullah Ibrahim. Muller is not alone in trying to imagine ways of describing the richly interacting histories of musics and people that migrate and circulate. Jocelyne Guilbault has used the idea of audible entanglements, Homi Bhabha has spoken of interstitial space, Chakrabarty has called for provincializing Europe, and jazz scholars as diverse as Gabriel Solis, Sherrie Tucker, Guthrie Ramsey, Farah Griffin, and myself have talked about the dialogue between the present and past as crucial to unsettling the teleological, masculinist, and heroic understandings of jazz history that we inherited.³ The metaphors we choose to express these relationships seem ultimately less crucial than the fact that a broader community of inquiry is on board with creating a more layered and evocative sense of jazz history. Muller's and Benjamin's remarkable book provides a much welcome tidal wave of ideas and experience from South Africa that will buoy us all up for quite some time.

—Ingrid Monson, Harvard University

Cultural Globalization and Music. African Artists in Transnational Networks.

Nadia Kiwan and Ulrike Hanna Meinhof. 2011. Palgrave Macmillan. 272 pp.

How do African artists gain cultural capital in a context in which global cultural production is largely dominated by the advanced economies of the North? What role do individuals, institutions and the growing urban centers of the African continent play in furthering African artists' access to the cultural economies and creative industries of the developed world? These are some of the questions Nadia Kiwan and Ulrike Hanna Meinhof seek to address in their informative and wide-ranging study.

Anthropologists have long called for multi-sited research and ethnomusicologists are increasingly exploring the cultural and musical flows between communities of origin and diasporic communities. Kiwan and Meinhof propose to widen this 'bi-focal' scope from ethnically and spatially defined communities to the more complex and fluid flows between networking individuals. To do so, they introduce several concepts. The first of these is 'transcultural capital,' a combination of Bourdieu's familiar categories of social and cultural 'capital,' and the notion of 'social remittances' developed in migration studies. The advantage of the term, the authors suggest, is that instead of

³ Veit Erlmann, *Reason and Resonance: A History of Modern Aurality*, New York: Zone Books, 2010; Jocelyne Guilbault, *Governing Sound: The Cultural Politics of Trinidad's Carnival Musics* University of Chicago Press, 2007. Homi Bhabha, *The Location of Culture*, London: Routledge, 1994; Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*, Princeton: Princeton University Press, 2000.

essentializing artists' cycles and patterns of migration in ethnic terms, 'transcultural capital' describes the strategies by which artists "use the valuable resources acquired in their countries and cultures of origin to underwrite and develop their art *and* at the same time underwrite and support their commercial appeal to different publics." (9)

The second concept Kiwan and Meinhof introduce is that of the 'hub'. There are four 'hubs' around and through which transcultural capital is acquired. The first is a 'human hub' consisting of highly significant musicians and cultural organizers who serve as key nodes linking all agents in the network. The second hub is a 'spatial hub,' usually the capital city or a larger regional center, but also former imperial centers such as Paris or London. Thinking of these spaces as hubs enables a rethinking of conventional center-periphery models by emphasizing the two-way exchange between North and South. The third type comprises 'institutional hubs,' such as government- and NGO-run cultural centers, while the fourth type of hub are 'accidental hubs' that emerge when researchers interact with consultants, mutually drawing each other into networks of academic, media and everyday artistic practice.

It is on the basis of this framework that the authors provide a wide-ranging comparison between Morocco and Madagascar. Although both countries share a common history as French colonies and Paris looms large on musicians' map of 'spatial hubs,' significant quantitative and qualitative differences are observed. For instance, whereas Moroccan musicians residing and performing in Paris have created solid networks that are often concentrated in one suburb of the French capital, Malagassy musicians are more dispersed. Similarly, while Antananarivo forms the undisputed *passage obligé* for musicians from Madagascar's rural areas, Casablanca (Morocco's economic powerhouse) does not.

Instructive as this is, at times it is hard to follow the enormous amount of information being offered and the reader may easily get lost in the flurry of individuals, locations and musical styles. And while the authors emphasize the ethnographic approach adopted in their study, on closer examination that approach boils down to little more than personal interviews with 'human hubs.' Except for a brief description of the infrastructural challenges facing networking artists in Madagascar, the reader will look in vain for richer, layered accounts of Casablanca, Antananarivo or, for that matter, the core *quartiers* of African immigration in Paris. And except for a number of excerpts from lyrics, hardly any supplementary sources are being exploited. And perhaps most unfortunate, there is little discussion of how musicians actually engage the transnational experience musically. How are the different layers that typically constitute 'world music' styles such as *rai* being re-deployed to enhance musicians' 'cultural capital' in their countries of origin and abroad? Ethnomusicologists have long been focusing on music as global meaningful practice. In fact, the authors could have drawn on the substantial number of ethnographies on Malagassy and Moroccan music that offer this kind of 'thick' description.

This is, of course, not to say that ethnographic description is the only approach one might take in a comparative study such as this one. Macro-economic data can

be and have been productively combined with a more close-up view of local settings and individual strategies. And so, despite these shortcomings, the authors must be commended for having covered an extraordinary vast and complex landscape of transcultural practice in a book that is written in a straightforward and accessible style and that deserves a wide audience.

—Veit Erlmann, University of Texas at Austin

Live From Dar es Salaam: Popular Music and Tanzania's Music Economy. Alex Perullo. 2011. Bloomington: Indiana University Press. 459 pp.

This is an extraordinarily comprehensive work on its subject, and I cannot resist beginning with a commendation to Indiana University Press for their willingness to publish such a big fat monograph, complete with four appendices and a seemingly exhaustive discography. The result is an account that provides everything readers wanted to know about the 'cultural production' (emphasis on production) of popular music in Dar es Salaam but were afraid to ask, and then some. To be clear, the subject of the book is not so much urban Tanzanian music itself, its meanings, social import, or the experience of composing, playing, listening or dancing to its various genres. It is rather about the capitol city's 'music economy' as the author terms it: the complex history and practice of making a profession out of music in a world of limited resources and over-abundant complexities of social exchange. In the immediate background is the author's extraordinary length and depth of ethnographic field research, spanning over 12 years from 1998 to 2010. While the reader gets the impression that the author had more than even an ethnomusicological researcher's share of fun, his untiring dedication to his project and genuine interest in and empathy for his subjects, both musicians and other participants in this music economy, are exemplary.

Indeed, the book itself provides something of a model of academic cultural production in the field. There is no previous study of which I am aware on which Perullo might be said to have patterned his opus, not even Kelly Askew's *Performing the Nation* (Chicago 2002), Louise Meintjes' *Sound of Africa* (Duke 2003), or Bob White's *Rumba Rules* (Duke 2008) all themselves path-breaking comprehensive works but focusing on other musical terrains in different ways. *Live from Dar es Salaam* locates itself expertly in the unique or at least very singular history of Tanzanian colonial history, with its post-independence shift into a flawed but serious attempt at African socialism, its relative isolation from its neighbours, and the road (retreat?) toward the dominant model of global economic relations over the past quarter century. The account of this broader context supports seamlessly the following chapter that, the inevitable nostalgia of memory allowed, makes the Dar es Salaam music and dance performance scene