

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.

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*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

of both the colonial and post-independence past seem rather more entertaining and sociable than that of the present. From there the narrative shifts into a genuinely entertaining immersion into the popular music and dance performance scene in the nocturnal venues and diurnal spaces of rehearsal, preparation and negotiation where the music economy creates and shows its wares. The impression one receives is of a highly *interactive* set of relationships between music producers and consumers. This dialogic expressive enlistment and mutual recognition of musicians and audience reminds us that dance music is not just a pleasurable background to sociability but part of the fabric of social being itself.

The subsequent chapter delves deeply into popular music education and recruitment to both the performing and producing sides of the profession in Tanzania over the years. The following three chapters provide rich, perhaps even overly-detailed (well, not if you are a true academic fan) accounts of the development and organization of music on Tanzanian radio, the eclectic, pay as you go technical processes of producing and distributing recorded music, and the unstable vagaries of employment, band organization and membership, and trajectories of professional careers. A chapter enticingly entitled 'Legend of the Pirates' gives an astonishingly lucid and complete account of the Byzantine arrangements and strategies by which recording is marketed, (un)regulated, pirated, disseminated, re-appropriated, struggled over, but somehow still able to thrive.

Perullo's concluding chapter is not only enticingly but somewhat philosophically entitled 'Everything Is Life'. Indeed the 'music economy' in the end comes to seem a lot like everyday life in 21<sup>st</sup> century Dar es Salaam. In his perspective on present futures, Perullo outlines five transitions that characterize the post-contemporary in the Tanzanian music economy. The first is 'the increasing formality of interactions between individuals in the commodification of arts' (p. 344), as making and consuming music in Tanzania turns toward lawfare. Second, coinciding with more formal business relationships is a transition toward media privatization and conglomeration (p. 346). Perhaps the most significant transition involves the re-conceptualisation of musical works as intellectual property and as 'goods' – in both senses of the word – that can enhance Tanzanian social landscapes and economic welfare (p. 347). The fourth transition is less salutary in outlook, and involves the abandonment of instrumental musicianship in favour of technological manipulation and production. This is particularly the case with currently dominant forms of globalised youth music locally known as *bongo flava*, in which electronics and contracts over-master musical craft (pp. 350-354). The final transition, one which on reflection can be seen to underlie the author's purpose in writing *Live From Dar es Salaam*, is the ways in which popular music and dance did and still do address the issues that matter most in urban Tanzanian society over the decades. Everything, but especially music, is life.

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