

or any medium of communication? I found the article in which he provides, in his own words, a much edited and even redacted rendering of his interview with jazz musician Chris McGregor equally troubling. We know Ballantine's interview was spread over many hours, but what we are given is just an inkling of the totality of McGregor's life and musical creativity. I wondered, if it was this lack of a larger people's history of musical style, a sense of the voices and stories of the larger black jazz community, an inability to connect to the words without the people, that rendered Sibongile Khumalo's Foreword as a text without her signature poetic spin and insight?

We don't know the answers to this question because despite the reflexive turn in anthropology and ethnomusicology, Ballantine provides no information on why he moved into creating a scholarly field of South African jazz studies, how he proceeded, what were the challenges and opportunities, and indeed, what were the privileges and access to research funding resources that were available to him in the 1980s, that were not available to black South African researchers or organic intellectuals of the 1980s? These kinds of reflections matter because in a historical moment where a new generation of South Africans is posing new questions about the distribution of power and construction of knowledge, much like Ballantine surely did in his early days, such a narrative of scholarly evolution could be truly useful, perhaps even inspirational.

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Highlife Saturday Night: Popular Music and Social Change in Urban Ghana.

Nate Plageman. 2013. Bloomington: Indiana University Press. 30 figures, glossary, discography, bibliography, index, 318 pp.

'A socio-political history of Ghana from 1890 to 1970', 'the beginnings and development of Ghanaian highlife music', and 'the inextricable relationship between popular music and Ghanaian urban popular culture', are the more enduring themes that emerge from the reading of Plageman's *Highlife Saturday Night: Popular Music and Social Change in Urban Ghana*. In the 318 pages of the book, the author engages with the history, significance, and meaning of Ghanaian highlife music and, to a significant extent, the broader realm of Ghanaian popular music in a coherent, context-rich and well illustrated narrative. The purpose of the book, as he succinctly puts it, was to use Ghanaian highlife music as "a means to further understand the complex dynamics that characterized urban Ghana's fluid landscape of gender, generation, and power during the colonial and immediate postcolonial periods" (12). Using highlife music as a lens through which several aspects of the urban Ghanaian culture can be understood as an approach finds justification in Matczynski (2011), who observes that: "highlife music... represents an expression of urban identities shifting through colonialism, independence, and post-colonial periods. In this way, the history of highlife is at once a history of Ghana, its politics, and its people (11).

While acknowledging the panoply of traditional musical styles that influenced the development of highlife music, the author, in line with Collins (1989), identifies three major, distinct streams through which highlife emerged, each dependent on which particular western musical influence was assimilated and utilized by the African musicians who fused it with their own tradition. Of these three streams, namely, palm-wine highlife, brass-band (*adaha*) highlife and dance-band highlife, the author focuses on the latter and discusses its practices particularly on Saturday nights when people in Ghanaian towns meet to actively engage in highlife music and dance away the tedium of the work week while at the same time negotiating the spaces of gender, colonial and traditional hierarchies, class, politics, identity and self-expression.

As a historian, the author presents a rich account that illuminates the historical significance of urban Ghana's Saturday nights from an impressively wide array of sources which triangulates evidence from archival materials, the print media and interviews. There is, however, a rather shallow depth in terms of musical analysis. In addressing a definition of highlife, for example, the author draws on only three successive, syncopated rhythms provided by an interviewee and goes on to admit that highlife is tricky to define. He could have spoken, for example, about other musical elements such as melodic and harmonic structures in highlife, common instrumentation, form and so on. References to scholars such as Collins (1989) or Coffie (2012) who have gone to some length to address the structure of highlife music would also have been helpful in this regard. Albeit there is no musical analysis of its structure or form, the author emphasizes other components of the music such as the song lyrics, dance, dress, and sociability—mediums which according to him, were “used to inculcate social change” (12).

Apart from having an introduction and an epilogue, the book is divided into five thematic and chronologically organized chapters each focusing on developments within a specified period of time: a) how popular music, as evident in ‘proto-highlife’ forms took center stage in the wider struggles about the social and political structure of colonial rule between 1890–1940; b) how highlife garnered approval from members of the colonial state between 1915–1940; c) how varied groups capitalized on highlife's expanding popularity and accessibility in the period after the Second World War to negotiate the gendered, generational, and social fabric of the soon to be independent nation between 1940–1960; d) how the principal political party of the independence years, the Convention People's Party (CPP), attempted to transform highlife into a “national” music and medium of collective rather than individual identity between 1950–1965; and e) how some notable highlife performers such as Jerry Hansen and Desmond Ababio, between the period of 1945–1970, [a period described by Matczynski (2011) as the “golden age” of highlife], struggled, in spite of their fame, to attain the kind of riches usually associated with such musicians.

It is worth noting that in spite of all the points raised, the book begs a few minor questions of concern. To begin with, the over-emphasis on the use of highlife (or popular music in general) by the CPP government, portraying highlife as ‘the national

music, belies a rather significant reality of the *mélange* of musical styles that existed within said period and which undoubtedly contributed in no small ways to political and social struggles in Ghana. Agawu, classifying musical styles that have existed in Ghana since colonial times, for instance, notes that “although there is a considerable amount of overlap and mutual influence among them, three distinct traditions of music-making may be distinguished: traditional, syncretic and ‘classical’” (1984: 38). Highlife falls within a syncretic tradition. There is enough evidence to show that these three musical traditions were pervasive as Ghanaians navigated the complex spaces of race, gender, the struggle for independence, and so on. Collins (2011) sheds considerable light on this by pointing out how Kwame Nkrumah, the leader of the CPP, upheld a tri-musical (traditional, syncretic and classical) vision in his bid to champion the creation of ‘the African personality’. What this means is that the flurry in popularity of highlife during its ‘golden years’ did not necessarily cause a corresponding decline in other musical forms that existed as might be the impression created in Plageman’s book; these other musical forms were equally regarded as ‘nationalistic’ and were used by the Ghanaians and the CPP towards goal-oriented ends.

Furthermore, there are a few issues with spelling and translation of some of the Akan words which are extensively used in the book. Considering that the author is not a Ghanaian or for that matter a native speaker of Akan, more rigorous and further consultations on Akan orthography would have been helpful. It is possible also that some of these errors with translation could have resulted from other sources that were cited in the book. In establishing the gendered difference between elderly women and elderly men, for example, the author uses the word *mpanyinfo* which he translates as ‘senior men’ (7). Although this Akan word could be correct in a different context, it is totally mis-applied as an antonym to *mmerewa*, which means ‘senior women’. *Mpanyinfo* is a generic term for ‘the elderly’ or people who occupy higher positions. Older men in Akan are referred to as *nk]kora*. Other examples include the misspelling of words such as *abo]fo* (37) instead of *ab]fo*, *]bir[mp]n* instead of *]beremp]n*, and the mis-translations of the words *]baa* as ‘adult woman’ and *]barima* as ‘adult man’ (232) instead of ‘female’ and ‘male’ respectively. The adult woman and adult man are referred to in Akan as *maame* and *papa* respectively.

Another issue of interest is that the book could have benefited from a table that lists all the 30 figures with their titles and corresponding page numbers right at the preliminary pages to make referencing easier. Notwithstanding these minor infelicities, *Highlife Saturday Night: Popular Music and Social Change in Urban Ghana*, is an excellent book that adds significantly to the extant literature on the socio-political history of Ghana as well as popular music scholarship. It highlights the significance of what seems to be overlooked as a ‘normal’ activity when people meet to participate in musical activities or dance to music. Scholars and students in such fields as (Ethno) musicology, History, Ghana studies, Popular music, Cultural Studies, Anthropology and Sociology will find this book an indispensable resource.

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Ugandan Music in the Marketing Era: The Branded Arena. David G. Pier. 2015. New York: Palgrave Macmillan. 8 images, 5 figures, 2 tables, index, 203pp.

The focus of this ethnographic study is the Senator National Cultural Extravaganza, a music and dance competition created to market a brand of Senator beer to rural Ugandan communities using strategies of participatory marketing. David Pier highlights the perspectives of sponsors, organizers, and participants of the Senator Extravaganza competition to demonstrate how the ideologies of a global marketing era play out in Ugandan contexts where they are shaped by local histories and intertwined with the development discourse of NGOs and state-sponsored initiatives. Pier takes care to emphasize the agency of the performers, most notably women's groups, arguing that they take ownership of their participation (and subsequent promotion of the sponsor's beer product) by mobilizing a traditional mode of promotion known as *okutumbula*. A unifying theme of the book is therefore centered on the layered complexities of an emergent culture of promotion that Pier claims is increasingly characteristic of Ugandan contexts as well as across Africa and the Global South more generally.

It is through the lens of promotion that Pier is able to weave together ideas from a broad range of scholarship, including works from ethnomusicology, gender studies, market theory, heritage management, and development studies. I found a particular strength of the book to be in the way the author effectively applies marketing concepts to his primarily ethnographic investigation. He does this by drawing from works in