

**BOOK NOTES:
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Gray, Lila Ellen. *Fado Resounding: Affective Politics and Urban Life*. Durham: Duke University Press, 2011. 309 pp., appendixes, Fado Vitória transcriptions, bibliography, discography, index. ISBN 978-0-8223-5459-8.

Fado Resounding is an ethnomusicological study of *fado*, a Portuguese musical-poetic genre emblematic of the city of Lisbon. Based on documentary and ethnographic research conducted in the Portuguese capital, the author questions how *fado* shapes and circulates affects that accrue and sediment official and non-official narratives of the country's history. These narratives pivot around the country's colonial past, its years of isolation and repression under the dictatorship of the Estado Novo (1926–1974), and the period of democratic rule (since 1974) characterized by the country's disempowered and peripheral position towards the economic and political partners of northern Europe. The author shows how this historical knowledge becomes felt social memory when conveyed through the expressive and performative body of *fado*, especially through the voice. In moments of *fado* listening, “history is rendered as a feeling” (p. 9).

The book is structured around the affective and sensorial work of the genre with relation to a “poetics and pedagogy of soulfulness” (chapter 1); historicities focusing on the legacies of colonialism and nationalism in the Estado Novo (chapter 2); the imagining of Lisbon in geopolitical cartographies of the South and the North (chapter 3); improvisatory stylizations of the voice (chapter 4); practices and discourses of gender, particularly of the feminine (chapter 5); and celebrity as embodied by Amália Rodrigues, the most popular singer in the history of *fado* (chapter 6). An “Afterword” describes the return of the author to Lisbon in the spring of 2011, when the country was dealing with a deep financial crisis affecting Europe's south.

The ethnographic research hovers between the different social worlds of *fado* production, mediation, and reception in the city of Lisbon. However, it is the fieldwork carried out in amateur *fado* sessions that structures the author's approach and represents one of the most original dimensions of the book, particularly because of its focus on amateur practices and on silence. In small neighbourhood bars (*tascas*) and voluntary associations, the author addresses the ways people learn how to sing, play, and hear *fado* in order “to understand how particular affects become linked to expressive styles and sounds” (p. 28). In the amateur sessions, learning how to listen and to sing allows participants to develop “a sonic repertoire for emotional expression” (ibid.). One of these contexts, the *Tasca do Jaime* in the neighbourhood of Graça, is the reader's entry point into the world of *fado* (chapter

1), especially its performance practices, gestures, and rituals of listening, singing, and socializing.

Following the *fado* saying, “A *fadista* is one who sings like one who knows how to listen in silence” (p. 38), the author characterizes different types of audience silence, and the exclamations and interjections that punctuate it. The quality of a performance, she argues, is as much acknowledged “by the quality of silence it elicits” as “by the way in which this silence is broken” (p. 39).

The author uses one of the key methodologies of ethnomusicology, the acquisition of musical competence in dialogue with interlocutors in the field, to elicit feedback on *fado*’s vocal practice. Countering a common discourse which links the voice of *fado* to the self’s “interiority” and “state of soul” (summed up in the adage that “a *fadista* is not someone who wants to be *fadista* but one who was born *fadista*,” (p. 27)), the author uses her familiarization with *fado* singing acquired in different pedagogical contexts to show that the “soulful” is learnable. In *fado*, as in other genres across the globe, to grasp techniques through which the “soulful” is vocally transmitted and to sing in ways communities deem as carrying shared emotional experience represent different levels of social and aesthetic evaluation. While here the author treats the aforementioned adage and the social value of soulfulness as “ideology,” it might have been more productive to focus on the dimensions of historical, social, and political experience contained in these claims of affective experience and interiority.

Fado accrues multiple political histories, a dimension which is particularly salient in the contrasting narratives about the genre from different subject positions (generation, social class, political affiliation, nation, and ethnicity). Statements of colonial nostalgia, which surface particularly in discussions about the origins and aesthetics of *fado*, and the genre’s association with the cultural politics of the Estado Novo overlap—sometimes in the voice of the same person—with the genre’s identification with the political left that resisted the dictatorship.

Foregrounding this historical and political ambivalence, the author signals “the amplified import of small gestures; of the covert; of seeing, hearing and being ‘between the lines’” (p. 102) formed around *fado* performance (among other daily social practices) during the Estado Novo to elude the discipline of the bodies and the censorship of the regime. This “communicative mode” of “intensification of the poetic” (ibid.) is one of the residual layers of the performance and aesthetics of *fado* in the present, containing “possibilities of inscription” and “transformation,” following the terms of Portuguese philosopher José Gil (p. 103).

These “possibilities of inscription” resurge in the author’s analysis of the city as sung in *fado* (chapter 3). The author exposes how the genre “contains” and “liberates” narratives of colonial conquest, tropical conviviality, and cosmopolitanism, or uses conventions of seeing set by the dictatorship, such as the ruralization and miniaturization of the city, which index an “intimacy” and “interiority” that stands for “the expansive reach of the nation and the imperial” (p. 113). She also shows, however, how some *fados* that sing the city play with poetic tropes of the genre to describe an existence of poverty and enclosure during the Estado Novo (e.g., “Alfama” by José Carlos Ary dos Santos) and urban misery

related to drug trafficking in the democratic period (e.g., “Fado da Meia Laranja” by José Luís Gordo).

A chapter is dedicated to the key moments of *fado* performance, wherein heightened emotion is transmitted through “shifts in vocal register or dynamic; heightened improvisation; use of rubato, melisma; or vocal ornamentations” (p. 40), together termed *estilar* (styling). The last two chapters deal with the feminine in *fado*. In the first one, the symbolic value of the voice and figure of the female *fadista* as indexing “suffering” and “sadness” is situated within a transnational circulation of the “feminine complaint,” a form similar to the lament. The biographies of women *fadistas* of the amateur milieu who started to sing during the Estado Novo, and the tropes of loneliness and marginality which structure their biographies, stand out in terms of ethnographic knowledge (pp. 164–69). In the concluding chapter the author reports on the practices of memorialization, remembrance, and mimesis which followed the death of *fado*’s iconic singer Amália Rodrigues in 1999, showing how concepts of *fado*, celebrity, and the feminine condense around Amália’s voice and figure.

Throughout the book, the choice to parse the historicities that *fado* resounds seems to entangle *fado* subjectivities in colonial nostalgia and the Estado Novo, and to cast a doubt on how the last forty years of democratic rule shaped the aesthetics of the genre and the subjectivities of instrumentalists, singers, and audiences. It would have been interesting, in particular, to understand how these reconstructions of the past are deployed to live in the present and to imagine the future of *fado* communities. A greater attention to the importance for *fadistas* of singing poetry in the Portuguese language and the treatment of the word in vocal performance would potentially enrich the analysis of vocal aesthetics and values.

Built on an ethnography of amateur *fado* practices in dialogue, sometimes tense and dissenting, with the communities to whom *fado* matters as an expressive practice and way of life, *Fado Resounding* deepens the empirical fields of *fado* study, traditionally focused on more visible terrains. Its theoretical framework makes it especially useful for scholars dealing with the voice, affect, cities and “senses of place,” gender and the feminine, nation, celebrity, and politics of memory. The work’s reflection on the ways voice and genre materialize sociopolitical memory as affect is a contribution of the greatest academic and critical relevance to ethnographies of southern Europe and to the ethnomusicological literature in general.

RUI CIDRA

Whidden, Lynn. *Essential Song: Three Decades of Northern Cree Music*.

Waterloo, ON: Wilfrid Laurier Press, 2007. xvi, 174 pp., appendixes, bibliography, figures, music notation, index, CD. ISBN 0-88920-459-4, 978-0-88920-459-1.

Essential Song is the culmination of Lynn Whidden’s thirty years of work as a researcher and educator among Cree people in Quebec and Manitoba, Canada. When Whidden began teaching in the 1970s, she found that Cree students did

not readily learn western music; yet by the 1990s, they were acceding to the expectations of western educators and were even taking part in a choir programme (which had heretofore been unsuccessful). Using this experience as a starting point, Whidden explores musical change, continuity, and, in particular, the essential role of song in Cree communities. Her book is accompanied by a fifty-two track CD featuring hunting songs that the author recorded in 1982 and 1984 in Chisasibi, Quebec, as well as a few hymns, country songs, and powwow songs.

Chapter 1 pieces together Cree musical life before colonization, drawing on fur trade records, oral histories, and the work of anthropologists and ethnomusicologists. Whidden includes a brief introduction to the drum and rattle, to healing songs, and to the goose dance, shaking tent, and hunting ceremonies. Drawing on her interviews with six Cree elders, chapter 3 provides a more detailed look at traditional Cree music, focusing on hunting songs. Whidden argues that hunting songs were used to pass on the knowledge needed for successful hunts, and that they were a source of mental, physical, and spiritual energy. Since the hunt was so important for Cree people's survival, songs become a kind of "survival tactic" (p. 49). Although the consultants that Whidden met in the 1970s were still hunting on their ancestral lands, by the 1980s, this way of life had largely ceased; her more recent discussions with Cree hunters were therefore largely reminiscences (*ibid.*).

Chapters 2 and 4 explore musical exchange during the fur trade era, the impact of western education, and the influence of modern media. Whidden argues that Cree people had a particular affinity for church music. This theme is discussed in detail in chapter 4, which examines the connections between Cree songs and Christian hymns, and points to ways in which hymns were adapted by Cree churchgoers. While all of these early musical interactions shaped Cree culture, Whidden argues that access to radio and television had a particularly significant impact, ultimately precipitating the disintegration of local Cree culture. At the same time, for some Cree people, access to Indigenous-run television and radio stations and to the broader Indigenous world music community renewed interest in local Cree music.

Chapter 5 focuses on country music. Beginning in the 1930s, Cree audiences began tuning in to American country stations. In later years, local radio stations mixed country music with news and messages that were relevant to Indigenous northerners. With its simple structures, clear words, and themes that spoke to a discomfort with urban life, country music soon became the music of choice for many in Cree communities. At the same time, economic factors and changes in lifestyle distanced Cree people from the hunt, and their traditional hunting songs began to lose their functional relevance, opening the door for this new genre. Although Cree musicians initially changed the metric structure of country tunes, this practice has since become obsolete.

The final two chapters focus on powwow. The first describes a typical powwow—including a description of powwow songs—and explores why it is attractive to many Cree people. Ultimately, Whidden argues that Cree people have adopted powwow as a way to express and accept their Indigenous identity. The final chapter provides a brief, general history of powwow, and then tells the story of Ed Azure, a Cree man who brought powwow songs that he learned from an Ojibwe

man to Cree communities. Whidden concludes her discussion of powwow with a brief note about powwow as the popular music of the “Indian” world, but suggests that its popularity is muted because Cree northerners can easily choose from a wide variety of musics.

This book is compelling insofar as it demonstrates how the adoption of outsider music can have varied results, from musical adaptations, to loss of local traditions, to renewed interest in local traditions. Unfortunately, organizational problems mar the clarity of these ideas (e.g., the chapters on powwow would have been more readable if their order were reversed and/or if the chapters were combined). This problem may be due to lack of editing, which is also manifested in the erratic and careless use of the terms Native, Aboriginals (rather than Aboriginal peoples), and Indian (terms that, if used by Canadian scholars, are used conscientiously, often with an accompanying explanation of their use); references to *the* Native/Cree personality (pp. xi, xii, 121); and omission of all information on seven of the CD’s tracks.

A more fundamental problem, however, is the vast swath of material included. Undoubtedly, each theme could have been developed into a more substantial section or even into a standalone book. Doing so would have allowed Whidden to build a stronger, more cohesive, and fleshed-out thesis, as well as to delve into literature penned by Indigenous scholars (who are absent from this monograph) and relevant ethnomusicological literature (which is only thinly cited).

Despite these weaknesses, *Essential Song* makes an important contribution to research on Indigenous musics: only a few articles and no other book focuses solely on Cree music or Cree musicians. It thus provides information on Cree musical culture that was heretofore unavailable. The accompanying CD is likewise an extraordinarily important collection that will undoubtedly be vital to all who are interested in learning about Cree culture.

MONIQUE GIROUX

Campbell, Patricia Shehan, and Trevor Wiggins, eds. *The Oxford Handbook of Children’s Musical Cultures*. New York: Oxford University Press, 2013. xvii, 636 pp., online companion site with audio and video, photographs, charts, graphs, maps, index. ISBN 978-0-19-973763-5.

Children’s cultures have long been neglected as a subject worthy of serious study. Only recently have scholars from a wide range of disciplines begun to value children’s cultures as complete, valid, and discrete, rejecting the supposition that children only become whole upon reaching adulthood. The recent publication of *The Oxford Handbook of Children’s Musical Cultures*, edited by Patricia Shehan Campbell and Trevor Wiggins, marks a crucial point of arrival for children’s studies, legitimizing and affirming the rich musical cultures of children across the globe. The collection brings together thirty-six authors of diverse backgrounds, and the essays address cultures from all over the world. The disciplines represented include ethnomusicology, music education, child development, early childhood

studies, anthropology, and folklore studies, and frequently the authors' work is situated between fields. This volume is truly interdisciplinary; rather than merely existing side by side, these essays collectively create "new forms of knowledge," challenging the ingrained assumptions of each field (Moran 2010:15).

Campbell and Wiggins's immensely useful introduction accomplishes a monumental task: it establishes a framework for understanding the specificity of the children's cultures studied while also affirming and reinforcing the similarities that resonate between children's cultures globally; it offers a "state of the field" regarding an implicitly interdisciplinary and currently emerging "studies of musical children"; and it manages to have thirty-five diverse essays on children's musical cultures "speak" to one another. The three main sections that follow the introduction (titled "Engagements with Culture," "Personal Journeys In/Through Culture," and "Music in Education and Development") tie together essays from a thematic perspective, though the editors take care to note, rightly, that essays from each section communicate across the boundaries imposed by these categories.

Though each essay offers its own unique perspective on children's musical cultures—particularly with respect to age, place, gender, class, colonial context/history, and "glocal" engagements—and Campbell and Wiggins continually try to counter any notion of universality by providing local contexts, there are common threads that serve to unite the musical cultures of children of diverse backgrounds. Some of these commonalities are more traditionally associated with children's culture, including notions of musical play, fun/enjoyment in musical play, and "tinkering" with or otherwise investigating the world around them through, with, or alongside music (these topics are broached in essays by Janet Sturman, Lisa Huisman Koops, Hope Munro Smith, and Tyler Bickford). Some of the essays affirm the flexibility of children's ears (Young-Youn Kim), while others focus on the potential for music to help children cope with oppressive circumstances (Marvelene C. Moore). Children appear as "culture bearers" (Andrea Emberly, Sarah J. Bartolome), and, importantly, as "agents of change" (Sara Stone Miller and Terry Miller).

Some of the essays (mostly those included in Part III: Music in Education and Development) directly address child-centred approaches to education, often in the service of social justice. The essay by Magali Kleber and Jusamara Souza (regarding children and adolescents in Brazil) affirms the transformative potential of music education curricula in "minimizing poverty, inequality, and social exclusion in favour of human dignity" (p. 161). Articles by Alexandra Kertz-Welzel, Kedmon Mapana, and Mayumi Adachi all criticize music education programmes for failing to take the child's particular needs into account (referencing programmes in Germany, central Tanzania, and Japan, respectively). However, as a majority of the essays in this volume demonstrate, children continue to use music for their own aims, regardless of the intentions of adults.

Many of the essays in this collection offer useful new frameworks for inquiry. Judah M. Cohen's essay, for instance, argues for the value in interrogating the transitional moments between childhood and adulthood, which have largely been ignored (often in an effort to honour the particularity of children's culture).

Peter Whiteman, similarly, criticizes earlier developmental models, typified by Piaget, instead reframing teleological notions of “border crossing” to include “moving backward, forward, through, and around existing borders in addition to the reinvention and coconstruction of new borders” (p. 467). One of the most provocative essays in the collection emphasizes the child “as researcher,” affirming the ability of the child to direct her own narrative, and to offer a child-centred perspective (Andrea Emberly).

The strengths of this volume lie in its broad scope, its inventive methodological frameworks, and its interdisciplinary stance. Campbell and Wiggins set out to accomplish much, and, for the most part, they are successful. One area of inquiry that is not covered in any depth is the historical study of musical children. Essays by Noriko Manabe and Christopher Roberts do look at particular historical moments: the former explores the musical world of Japanese schoolchildren during WWI via interviews by adults who lived through the period, and the latter looks at children in mid-twentieth-century New York City via three historic recordings. However, as Roberts explains, “studying children from a historical perspective has proven challenging, since any potential informants have long ago grown up, leaving childhood as mediated memories” (p. 576). Perhaps this collection will inspire new work on recovering the lost voices of musical children.

Fundamentally, this ambitious volume is a huge step forward for the musical study of children. It resonates with and extends other fundamental works, including Susan Boynton and Roe-Min Kok’s *Musical Childhoods and the Cultures of Youth* (2006), and the most cited book in this collection, Campbell’s *Songs in Their Heads: Music and its Meaning in Children’s Lives* (2010), now in its second edition. Educators, child advocates, ethnomusicologists, musicologists, and many others will find great meaning in the rich collection of essays offered in this volume.

References cited

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JULIANNE LINDBERG

Grant, Catherine. *Music Endangerment: How Language Maintenance Can Help*. Oxford: Oxford University Press, 2015. xiii, 206pp., companion website, bibliography, index. ISBN: 978-0-19-9352180.

Music and song are as universal to humanity as is our capacity for language, but does human musical expression vary as radically as do human linguistic codes? Linguists generally report somewhere between six and seven thousand languages spoken and signed in the world, depending on how one does the counting, and have found that they vary along every possible axis of variability. What then of human

music? Is there a similarly radical diversity in musical expression among human societies? And what would it mean to account for such a diversity? What would be counted? University of Newcastle (Australia) ethnomusicologist Catherine Grant addresses these questions in *Music Endangerment* with a call to preserve and expand the world's musical diversity through applied ethnomusicological work supporting the viability of minority and indigenous musical genres. This book assesses how linguistic and musical diversity may be considered as, alternately, similar or divergent, and proposes the Music Vitality and Endangerment Framework (MVEF) as a mechanism for assessing the viability of minority, indigenous, and otherwise non-dominant musical genres, drawing on frameworks developed in projects of language maintenance and revitalization.

Particularly since the 1990s, as linguists increasingly called attention to global trends of minority and indigenous communities experiencing language shift toward dominant regional languages like English, Russian, and Mandarin, organizations like UNESCO and linguists have worked together with diverse indigenous and linguistic minority communities to counter processes of language shift. Grant sees similar potential for collaboration among ethnomusicologists, cultural policy makers, musicians, and communities to maintain and revitalize musical genres facing obsolescence. Grant motivates support for musical genres that are disappearing with appeals to the importance music has in its own right as part of human patrimony, to music's importance as a contribution to cultural diversity, to music's centrality to cultural reproduction and group identity, and to the promise music holds for civic and social participation (pp. 7–10).

UNESCO's aim of "safeguarding intangible cultural heritage" provides a beginning point for the book, but it also employs a terminology with which Grant takes issue. Heritage, if accurate, still places the cultural expressions in question out of the present and into a static past. "Safeguarding" does similar discursive work, and Grant has similar reservations about the notion of "endangerment," recognizing the romanticizing of "dying cultures," with all the morbid fascination this implies. Still, she adopts endangerment as the "clearest and simplest term for the state [she wishes] to describe," with an "understanding that endangerment is best conceived as a continuum, and without intending to imply the irreversible decline of the language or music genre in question" (p. 12).

On the notion of musical endangerment, Grant identifies a seemingly contradictory dynamic where, on the one hand, there may be more musical diversity and cultural production than ever before, yet on the other hand, a widespread loss of cultural expressions is simultaneously occurring against the will of the communities involved—whether by displacement, war, disease, poverty, or political persecution. The motivation for the book comes from a recognition that "when people and their cultural practices come under pressure from cultural, socioeconomic, or political shifts, the viability of music genres may be placed in jeopardy. Performance contexts may disappear, the social function of the genre may become redundant, and the intergenerational transmission may weaken" (p. 2).

The book's first part (chapters 1–3) identifies means for developing endangered musical genres by pointing to lessons from language maintenance. Documentation

and notation have been recognized by researchers and communities alike as being insufficient for revival efforts, but they are also seen as a crucial and necessary step in such efforts. The question of ownership of documentation can be a contentious issue, with copyright, distribution, and the desire to share performance and music with audiences beyond the limits of community and academy being sources of tension. Recognition and celebration of musical genres may tend toward top-down, high profile initiatives like festivals, competitions, and media promotion, which have shown the potential to run counter to the initial motivations and intentions of promoters. The unified discussion of the political economy of music industries, public cultural policy and academic work is a strength of Grant's analysis.

The second part of the book (chapters 4–5) outlines and then puts into practice the MVEF as a tool that “permits systematic identification and assessment of situations of musical endangerment” (p. 104). The fourth chapter discusses the twelve factors the MVEF assesses and explains the graded, Likert scale it employs, which runs from zero for “nonexistent” musics up to five for musics with the optimal, superlative state of “vitality.” Drawing directly on UNESCO's Language Vitality and Endangerment Framework, the factors considered in Grant's MVEF trade linguistic terms for musical ones. For example, the first factor, intergenerational transmission, shifts from “use” to “performance” when adapted to music, and “speaker” shifts to “proficient musicians.”

In the fifth chapter, Grant applies the MVEF to the case of northern Vietnamese *ca tru*, a genre established as early as the fifteenth century that originally served a religious and social function of paying homage to ancestors in rural areas but which came to be associated with degeneracy and opium dens through its increased urbanization in the twentieth century. This trend was only aggravated by the destruction of other venues for performances like temple-houses (*dinh*) during the decades of war after 1945. Beginning in the 1960s the Vietnamese government suppressed musical genres that were considered “superstitious” and “backwards,” including music for rituals and trance as well as *ca tru*. By the 1970s the genre was quite nearly extinct. The situation is quite different now in the wake of diverse initiatives by artists, shifts in cultural policy, and the interventions of academics and organizations like UNESCO.

Grant's MVEF provides a useful tool that serves to make sense of the diverse actors, infrastructures, and conditions necessary for a musical genre to revive and persist. The framework may push community members and researchers alike to recognize how forces beyond their control may come to shape approaches to musical revival, which, rather than being demoralizing, may help to assess not just the limits, but also the opportunities that actors do have, and to strategize about the possible challenges they may face in revival projects.

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