

a brief close reading of Judy Garland's iconic performance of "Over the Rainbow," the multifaceted project of *Voicing Girlhood* suggests ways in which "girlhood might be redefined and reigned — revoiced, if you like — outside of the strictures of biological imperative, cultural erasure, and social containment" (284). In its embrace of multiplicity and its scrupulous attention to the in-between, *Voicing Girlhood* foregrounds dialogue and scholarly conversation. This collection presents a variety of methodological models for engaging with contemporary objects of study and opens up pathways for new work. 🍀

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Author, ethnomusicologist, and musician Colin Harte spent seven years immersed in research, performance practice, interviews, analysis, and writing to bring his work on the Irish frame drum to fruition. This book describes the history and development of the *bodhrán* — now a fixture at many Irish instrumental music sessions — in a way that no other book has done. Given the growing popularity of Irish traditional music outside of Ireland, and the ubiquitous presence of instrumental sessions across Ireland and at many Irish pubs and Irish-themed festivals elsewhere in the world, the appearance of this book is both welcome and timely.

Following a brief introduction that establishes the importance and urgency of this ethnographic account, the four chapters of *The Bodhrán* take us through the history, innovations, playing techniques, and repertoire in a manner that is simultaneously intimate and broadly conceived. Chapter 1, "History of the Bodhrán," begins with the acknowledgment that melody is at the forefront of Irish music, noting that the bodhrán's peripheral status has relegated it to being the butt of jokes — just as the banjo is in bluegrass — even as it has moved from the outer edges of importance into a much more central role. Harte does an excellent job of discussing the challenging musical and social terrain that the bodhrán player must navigate at each performance. Drawing from histori-

cal evidence such as paintings and written accounts across several centuries, as well as early 20th century recordings, we encounter the early bodhrán in multiple contexts involving music and dance. The rich ethnographic detail of interview materials that appear throughout the book are among its sheer delights; we quickly come to know one bodhrán maker after another, along with their techniques and preferences.

One challenge to anyone who has attempted to play the bodhrán is to achieve a sense of uplifting support of the melody rather than drowning it out, as many instrumental melody players have experienced at sessions with novice bodhrán players. The section titled “Cosmopolitanism and Bodhrán Performance Practices” takes the reader through the transition of the instrument from background percussion to its current status as having a musical role all its own. Noting the surge in popularity of the instrument after the worldwide renown of *Riverdance*, Colin Harte points to the innovations in both construction and playing technique that have evolved in recent decades.

Chapter 2, “Organological Experimentation and Innovation,” continues that examination of innovation; by exploring the “social construction of technology” or the method by which changes in technology are sociologically motivated, Harte notes the ways in which bodhrán makers and players appear to have been in near-continuous dialogue over the past 70 years as the construction of the instrument (in particular, its tunability) has evolved (41-45). At the risk of pointing out the obvious, such a deeply embedded relationship has *not* been characteristic of, for example, fiddle-makers and fiddlers; this is because the technological innovations

of the fiddle have largely ceased. With the bodhrán, such innovations and discussions are still dynamic. This chapter’s revelations of current ideas of design and construction are eye-opening.

“Performance Practices,” the third chapter, refocuses reader attention from the relationship between the maker and the player to that of the player and the instrument itself. Citing Steven Feld’s concept of interpretive moves (in reference to “the processes a musician goes through as he experiences and makes sense of a musical event or artifact”), Harte points out how each musician draws from a store of musical experiences to inform present and future engagement with the instrument (64). In connecting this theoretical framework, the longer-term relationships of the musicians to the instruments — along with the perceptions of those relationships — rise to the surface. The reshaping of the role of the bodhrán has allowed the unique creative impulses and artistic choices of contemporary players to become a part of current performance practice in ways that were not possible in the past.

In Chapter Four, “The Repertory,” Colin Harte presents an exhaustive list of resources from instructional manuals to academic works, websites to soundtracks, and recordings to documentaries. It isn’t a prose chapter, but it has value in its one-stop collection. The conclusion to the book includes a presentation of pedagogical methodology as a means by which both the connections and the differences between Ireland and the Irish diaspora bear musical evidence. For example, Harte discusses the practice of using the bodhrán in his own teaching of percussive ensemble traditions from other parts of the world. He uses that as a springboard to point out the great

potential of the instrument that has long stood as a “less-than” accompaniment for the overwhelming importance of melody in the Irish instrumental music hierarchy.

This short book captures a vivid moment of chance and growth for this increasingly visible (and audible) instrument and its players. My only criticism of the book is that it is shorter than it could have been; the bodhrán and its multiple contexts warrant deeper exploration. However, with its generous supply of black and white photographs, we are treated to a sense of how the bodhrán is (and has been) held, played, and constructed over many years of innovation. The list of resources, the fascinating segments of interviews that introduce us to the major bodhrán makers and players, and the real-life teaching and learning experiences of the author over many years have resulted in a fulfilling work, not just for people interested in Irish traditional music but also for those interested in musical instruments at the liminal moment of social and technological transition. 🌿

Dicale, Bertrand. 2017. *Ni noires ni blanches. Histoire des musiques créoles*. 2017. Paris : Cité de la musique et Philharmonie de Paris (coll. La rue musicale). 298pp.

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Dans son magnifique livre format poche, Bertrand Dicale annonce la couleur dès son titre inclusif : une volonté de transgresser la séparation raciale, ce dont les musiques créoles sont pour lui l’emblème.

Dicale est bien connu pour ses ouvrages consacrés à des auteurs phares de la chanson française, souvent marqués eux-mêmes par un parcours transculturel, comme Greco (à qui il a consacré une trilogie), Aznavour, Gainsbourg et Brassens, ce dernier transgressant allègrement les cultures de classes sociales à l’intérieur de son propre pays. Avant d’en arriver aux faits musicaux créoles, l’essayiste s’était aussi arrêté à la vie tragique de l’oudiste juif algérien et chanteur arabophone Raymond Leyris dit *Cheikh Raymond*, titre éponyme du livre que lui avait consacré Dicale en 2011. Enfin, pour parachever le cadre de cette transculturalité familière à l’auteur, il importe de rappeler qu’il incarne lui-même ce métissage ethnoculturel français hérité de sa mère auvergnate et de son père guadeloupéen.

Il fait bon entendre ces phénomènes de mixité culturelle, si complexes et souvent inextricables, exprimés par une intelligence du dedans. Dicale, en effet, a le tour de les expliquer de manière limpide, transparente, sans pour autant pécher par absence ou faiblesse méthodologique. Car l’auteur se soucie beaucoup de pédagogie, comme en témoignent la plupart de ses ouvrages et plus encore cette *Histoire des musiques créoles* logée à l’enseigne du polychrome plutôt que du daltonisme contesté dans le titre.

En effet, la double renonciation, *Ni noires ni blanches*, du livre de Bertrand Dicale est englobante et aurait pu se décliner en *Et noires et blanches, histoire des musiques créoles*. Cette créolité sur laquelle se conjuguent les territoires musicaux parcourus par Dicale correspond parfaitement au Tout-Monde d’Édouard Glissant. Mais l’auteur, sans en appeler aux fortes théories de Philip Tagg (1989, 2008) sur