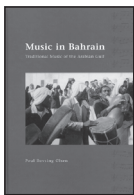


as the interwar period is now the most studied period in European jazz history, but the music is the least heard. Moreover, it would have been useful to pay more attention to the discontinuities between past and present. This book is not a general cultural history of jazz but a more select, albeit very comprehensive, history of the meanings and roles of jazz, with many discussions of song lyrics but very little about musical experience, practice, performance, and style.

One explanation for the outlook of the book lies in the author's disciplinary orientation. For some reason he ignores the field of anthropology, even though it has contributed greatly to the very identity issues that this book contemplates. For instance, little attention is paid to the spatial dimensions of culture and the situatedness of cultural practices (this critique is also applicable to *Cultural Theory and Late Modernity*). Subjectivities are treated with great care in many respects except perhaps in terms of the power dynamics of representation. Swedish society imposed a postcolonial imaginary on African-American culture and performers. It was always about what jazz and black performers did for the Swedes and what it meant to the Swedes, not about how things were experienced from a black perspective. Although sources on this are sparse, more could have been done to recognize the subaltern perspective and the fact that it is still being ignored in the public sphere and even in many academic discourses. One of the many strengths of this work is that the author is free of the insular character of much jazz discourse, and he draws fruitfully on his extensive knowledge of popular music, social history, and media studies. A specialist in jazz studies would have been expected to say more about jazz cultures in other Scandinavian countries as well as in the United States. Occasionally, the reader had deserved to know how the situation in Sweden differed from that in other countries, and more could be said about how it was typical of Scandinavian countries. National narratives tend to obscure the regional character and transnational connections of a given culture, but despite any such limitations, the educated reader will surely recognize the broad relevance of this book and its powerful arguments about why jazz is important to modern Scandinavian history.

Fabian Holt



Poul Rovsing Olsen, *Music in Bahrain. Traditional Music of the Arabian Gulf*, ed. Scheherazade Hassan, Tourif Kerbage, and Flemming Højlund
 Jysk Arkæologisk Selskabs Skrifter, 42; published by the Jutland Archaeological Society in association with the Moesgaard Museum and the Ministry of Information, Kingdom of Bahrain; Århus: Aarhus University Press, 2002, 183 pp., illus., music exx., incl. 3 CDs, ISBN 87-88415-19-4, ISSN 0107-2854, DKK 288

In 1958 Poul Rovsing Olsen (1922-82) participated in an archaeological expedition to Kuwait and Bahrain, marking the start of his work collecting in the Persian Gulf. The preface by the Danish editor outlines Poul Rovsing Olsen's work collecting music and comments on the posthumously published manuscript. Then, Poul Rovsing Olsen's own written material starts with a short introduction about Bahrain, and a chapter dealing with musical instruments. The nine subsequent chapters are devoted to individual musical styles and revolve around three areas: first, *taqsim* music, sung dance music, and other festive dances; second, the work songs of pearl divers, music of African origin, as well as an aerophone drum ensemble; and third, religious music, and songs performed by women. The book also contains a bibliography and a reference list of notation numbers relative to the archive registration of the tape recordings, and information about the 41 music samples recorded on the three attached compact discs, based primarily on material collected in 1972 and 1978.

It is to the credit of the editors and the institutions involved that this wide range of material was made available posthumously. Poul Rosing Olsen's sound collection, which resulted in approximately sixty hours of recordings, is stored primarily at the Danish Folklore Archives in Copenhagen and accessible through a catalogue already published (Jane Mink Rossen, *Extra-European Music in the Danish Folklore Archives*, Copenhagen, 1989). In contrast, the twenty-one instruments, which are to be found in The Museum of Musical Instruments in Copenhagen and at Moesgaard Museum, are included in this book by photographs but without any registration data or even the museums' accession numbers. The reader would have profited very much from both a glossary and an index, which are sorely lacking as well. The book inconsistently capitalizes local terminology and focuses on literal Arabic only, and the music examples are presented in varying stages of musical notation.

The chapters are interlocking from different points of view, describing collected material and references to music from related areas in Kuwait and the United Arab Emirates. However, the content has been limited to certain areas, restricted in the description of instrument making, or local music knowledge. A large number of unanswered questions and inconsistencies emerge, which will be exemplified on the subject of the *tambura* instrument and its music.

The classification of the Bahrain *tambura* as a lyre is due to its main organological characteristics, its stringed frame and in particular its yoke supported by two arms, while the resonator shape indicates it also as a bowl lyre. The unique arrangement of the different components, built by various types of material and perfectly symmetrical, and the close attention paid to decorating is indicative of its ceremonial function. The relatively large size of the instruments shown is typical for items reserved for vocal accompaniment. Strictly speaking, the local term *tambura* refers to the long-necked plucked drone lute *tanbur* (*tanabir*) and is a dialectal mutation of the classical Arabic *tunbur* (lyre). European explorers, including Carsten Niebuhr, were the first to draw attention to the terminological relation between *tambura* and lyre.

In the case of one museum item presented (p. 26), the strings run close to the body because no bridge is attached to the skin table. Strings that are closely attached cause a buzzing timbre, while a bridge prevents the strings from vibrating. The same special effect can also be created by inserting a rattling raft or band, which may be the case on the instrument shown being played (either that or it is a leather strap attaching a horn plectrum to the frame, p. 121). However, there is no recording of this timbre included in the music samples presented in the book. From the same picture, the reader may notice both the vertical posture of the instrument's corpus, balanced upright between the player's arms, and in particular, the distant position of the instrumentalist's hands: the outer arm covers the lyre and picks out the melody at eye level (or it may be the case that a characteristic mute is being used), the other hand is plucking close to the bridge, something which would be impossible on the museum item. Finally, a stamp seal, presented as an ancient pictorial source (p. 27), indeed shows another instrument: an asymmetrical box lyre with fewer strings attached by tuning pegs and played with a very different posture.

The reader is also presented with an example of two ways of *tambura* tuning (p. 28). The first scale is pentatonic, while the second consists of four degrees, both including octave duplication. However, both scales seem to be a mirror image of each other, and which cannot be settled, if this is an oddity or a serious question concerning source notation. The music samples (pp. 122 and 124) indicate pentatonic material, which contain either hemitonic intervals or an octave shift like the one in the first scale. The missing sixth degree might indicate that the string with octave duplication is not in fact plugged and functions as simple unison duplication. Rosing Olsen stresses the different degree to which open strings are used, but both of the music samples presented indicate open string notes exclusively. Moreover, the

notation of the octave tuning in the scale and in the music samples differs by two octaves, leaving the reader in doubt once again. It is impossible to identify both the rhythmical structure (p. 121) and melodic line (p. 124) on the respective recording sample (3:3). All in all the *tambura* part notated in both music samples points to a double function of the instrument: it follows the main melodic degree of the vocal part, but also relies significantly on the rhythmical component.

This book, incorporated in a generous publication series, presents for the first time in a western language an overview of musical traditions in Bahrain. The photographs and musical recordings, which are all of good quality, make the book an attractive work. Some of the author's musical research and way of prioritising the material, as well as some of the decisions made by the editors of the series, is open for discussion. Experts, who read between the lines and make use of the photographs and musical material presented, will find the book to be a rich resource.

Annette Erler