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Cangoma Calling: Spirits and Rhythms of Freedom in Brazilian Jongo Slavery Songs ed. by Pedro Meira Monteiro, Michael Stone (review)

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congregants has influenced understandings of race among their Brazilian counterparts. I felt that this chapter would serve Burdick's argument better if it came earlier in the book; chapters 2 and 3 at times seem to contradict more than confirm the model that he proposes in the introduction.

I also wish that Burdick had addressed São Paulo's musical and racial histories more specifically. Since the mid-twentieth century, the city has been the Brazilian center of a variety of musical styles with foreign influences and/or antecedents, including jazz, punk, electronic dance music, and indie rock, in addition to the influences Burdick describes in gospel rap and black gospel. It would be interesting to know more about the ways Burdick's interlocutors think about other local music scenes. Finally, I was unconvinced by the author's assertion that future research is necessary for scholars to address rigorously the regional nature of racial politics in São Paulo (179). Significant scholarship already describes how elite racial ideologies in São Paulo were shaped by immigration (Lesser 1999) and modernity (Weinstein 2003), and it seems that the author could draw valuable conclusions from the ways his data interface with such discourses. Overall, however, Burdick has produced an excellent piece of scholarship that contributes to a more critical understanding of musical life in Brazil.

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PEDRO MEIRA MONTEIRO AND MICHAEL STONE, EDS. *Cangoma Calling: Spirits and Rhythms of Freedom in Brazilian Jongo Slavery Songs*.

Dartmouth, MA: University of Massachusetts Dartmouth, 2013. 223 pp.

Notes, bibliography, index, maps, photographs, lyrics, MP3 audio files.

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The twenty-first century is an exhilarating time to be a scholar. Not only do we benefit from increased access to sources, ever-expanding professional networks, and innovative publishing platforms, but those of us

who deal with music also can create, restore, and disseminate audio (and video) recordings with an ease and affordability that was unimaginable only a few decades ago. Resounding proof of these new opportunities is *Cangoma Calling: Spirits and Rhythms of Freedom in Brazilian Jongo Slavery Songs*, an essay collection edited by Pedro Meira Monteiro (professor of Spanish and Portuguese languages and cultures at Princeton University) and Michael Stone (executive director of Princeton in Latin America). This book presents a markedly interdisciplinary dialogue involving twelve scholars based variously in Brazil, the United States, Puerto Rico, and Canada, while effectively taking advantage of an open-access online platform from which readers can download both a PDF of the complete text (including photos and song lyrics) and the accompanying audio recordings (as MP3s).

With its thirteen varied essays, *Cangoma Calling* seeks to engage scholars sharing a broad interest in the history of Brazil, Latin America, and the African diaspora. Revolving around discussions and reinterpretations of the research conducted by historian Stanley J. Stein in Vassouras (a municipality of Rio de Janeiro, Brazil) during the late 1940s, the diverse foci of the essays range from intellectual and cultural history to the African legacy Brazil shares with the Caribbean. The collection employs a perspective of the African diaspora classifiable as Africancentric (rather than, say, creolist or Americancentric), as a number of the essays are quite invested in demonstrating not New World innovations but African (especially Central African) continuities in sung *jongos* (satirical “chattering songs”). In fact *jongos*, particularly those recorded by Stein on wire reels in 1948 and 1949, are regarded as vital to the whole project. “The unique *jongo* recordings” are, the editors insist, “at the heart of this book” (12). Offering these recordings as downloadable MP3 files is certainly one of the collection’s strengths. Yet the recordings, as primary *musical* sources, in fact play only a minimal role in the book’s content. Even the few authors who choose to engage the recordings analytically do so in essentially nonmusical ways (that is, without regard for melodies, rhythm, timbres, instruments, etc.), treating instead the half-century-old *jongos* as basically akin to oral narratives or declaimed poetry.

The volume is organized in a somewhat responsorial fashion; first is a “call” issued by the book’s core essays—penned almost entirely by authors based in Brazil—followed by a “responding” set of essays that serve mainly to offer extended commentary. After Gage Averill’s thoughtful preface and the editors’ introduction comes the “call”: a brief but interesting self-reflexive essay by Stanley Stein; a historiographic analysis by Silvia Hunold Lara about the influence in Brazil of Stein’s book *Vassouras: A Brazilian Coffee County, 1850–1900* (Stein 1976); Gustavo Pacheco’s indispensable essay regarding both his role in rediscovering, restoring, and

digitizing Stein's original recordings, and the content of the recordings in descriptive analytical terms; an informative essay presenting *jongo* in historical perspective from the nineteenth century, coauthored by Hebe Mattos and Martha Abreu; and the most challenging contribution of *Cangoma Calling*, a brilliant pair of essays by Robert Slenes in which he argues that the metaphors heard in many of the *jongos* documented by Stein serve as evidence of the guiding presence of Central African cosmology in preabolition Brazil.

These six essays are the scholarly bedrock of the book not only because—with the exception of Stein's summary reflection—they are the longest, densest, and most meticulously researched. They are also central because their arguments and analyses serve as points of reference for most of the five shorter remaining essays. For instance, Jorge Giovannetti's contribution engages Stein's essay by uncovering supplementary information regarding the link between Stein (and his wife) and Melville Herskovits, which Giovannetti further uses to propose an Atlantic perspective for understanding Stein's work. Kenneth Bilby contributes a thoughtful summary of the core essays while interjecting observations regarding terminological and conceptual parallels between Brazil and the Caribbean (especially in Jamaica and Haiti). Arcadio Díaz Quiñones insists that Stein's historical work shared revisionist tendencies with avant-garde Caribbean poetry of the 1920s and 1930s. Pedro Meira Monteiro's essay juxtaposes Stein's interpretive work with that of Mário de Andrade, a Brazilian writer and musicologist mostly active in the 1920s and 1930s. The volume's final essay, by Michael Stone, builds on Slenes's contribution by suggesting that *jongos* harbored not just Central African but also West African (especially Yoruba) cosmology.

The six aforementioned core essays, as well as Stein's recordings, the photographs, and the transcribed lyrics, were all previously published (in Portuguese) in *Memória do jongo: As gravações históricas de Stanley J. Stein, Vassouras, 1949* (Lara and Pacheco 2007). The two volumes thus exhibit considerable overlap. But the more recent English-language collection is not just a translation and re-presentation of the groundbreaking essays and poorly circulated field recordings originally released with *Memória do jongo*. *Cangoma Calling* introduces additional scholarly voices to the topic with the intention of emphasizing how *jongos* (and Stein's work) constitute part of the African diaspora. According to the editors, "By fostering a dialogue among scholars throughout the Americas, and resituating *jongo* in a hemispheric context, we hope to better comprehend how the *jongo* legacy resonates within the wider scope of the African diaspora" (13). Although a number of essays, particularly those of Díaz Quiñones and Bilby, do in fact place *jongos* in just such a "hemispheric context," these essays act mainly as commentaries on the volume's core essays. I wonder whether the ed-

itors' proposed goal would not have been better served by moving more boldly beyond *Memória do jongo* in either an ethnographic or comparative direction. In particular, I think *Cangoma Calling* misses some excellent opportunities to engage the recordings in more musicological ways. Stein's recordings could have been juxtaposed, for instance, with current practices in the Americas or with the recordings made in other New World locations by the historian's contemporaries, such as Alan Lomax (in Haiti) or Richard Waterman (in Puerto Rico and Cuba).

In the end, however, this sensation of wanting more may be precisely the point. *Cangoma Calling* is perhaps most effectively read as indeed a "calling," one which invites scholars to treat Brazilian history as a broader African American history, to dust off historical recordings for use in twenty-first-century research, and to engage more openly in dialogue across disciplines and national borders. As I reach my concluding words, I feel a special need to applaud the decision to make the essays—though I would have appreciated seeing the Portuguese-language versions of the texts included—and recordings accessible online to a potentially worldwide audience, academic or otherwise. The online format, after all, makes the historical *jongo* recordings easy to repatriate (in theory, at least) to both the descendants of Stein's original interviewees (assuming they can be identified) and today's *jongueiros* (that is, *jongo* practitioners). *Cangoma Calling* is a commendable example of the twenty-first-century possibilities for research, dialogue, and knowledge dissemination.

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CAROLYN MERRITT. *Tango Nuevo*. Gainesville: University Press of Florida, 2012. ISBN: 978-0-81304-219-0.

The question of what is "new" in tango has been discussed by each generation that identified itself with this complex urban culture. The most memorable example would probably be Astor Piazzolla's aesthetic program of the late 1950s, which challenged tradition-bound codes, attracted new audiences, led to partly polemic arguments, and thus encoded tango's