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with very little idea of how samba actually sounds. Now that the foundations have been laid for further samba research, however, I sincerely hope that new works will treat the wonderfully rich musical aspects of samba. After all, that is what samba is *really* all about.

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Reference

McGowan and Ricardo Pessanha. 1998. *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil*. Philadelphia: Temple University Press.

Sixties Rock: Garage, Psychedelic, and Other Satisfactions. Michael Hicks. 1999. Urbana: University of Illinois Press. xii, 162 pp., figures, photos, musical examples, appendices, notes, index. Cloth, \$26.95.

While much of the research conducted on rock music in recent years has focused on the historical context in which it exists, there has been little work emphasizing the sonic characteristics of the style. With noted exceptions, such as Robert Walser's *Running with the Devil* (1993), and Edward Macan's *Rocking the Classics* (1997), slight attention has been paid to how these specific sounds came to represent American popular music in the last half of the twentieth century. In *Sixties Rock*, Michael Hicks continues the recent trend of viewing rock music as artistic creation, whose sounds are culturally significant, not simply arbitrary. By focusing on two specific styles within the evolution of popular music, garage and psychedelic rock, Hicks reworks not only the established approaches to these two topics, but the direction of rock music scholarship in general.

Although the application of harmonic analysis to what is often regarded as a "disposable" style is not entirely new, Hicks makes a strong argument for studying rock music not as a monolithic style (as is common in rock journalism, for example), but as a montage of closely interrelated micro-styles. By analyzing in careful detail the stylistic features of these genres of rock music rather than their historical context, Hicks gives the music a sense of place as well as time. Through a series of seven loosely interrelated essays, he examines the specific musical characteristics that define these two distinctive genres.

Chapter 1 looks at the vocal techniques, or craft of vocal personification, that make singers of the rock era stand out. Using recordings by the Rolling Stones to illustrate, Hicks dissects Mick Jagger's vocal inflections and then traces the sources from which they are derived. Hicks describes Jagger's technique as a balance between roaring (a guttural, gravelly timbre

produced by strain on the vocal chords) and buzzing (a pulsing, raspy sound), thereby producing sound while at the same time obstructing it. Oscillating between the two produces what Hicks calls self-contradiction: the creation of an image of tension between both the physical (timbres fighting against each other) and the psychological (a third party character who relates the story). The resulting vocal acrobatics highlight the contradiction inherent in the technique of singing rock music, i.e., balancing the dichotomy of artistic vs. practical, passive vs. aggressive, weak vs. strong. Therefore, the combinations of vocal inflections and the ways in which they are performed not only serve to distinguish singers from their peers, but also reflect their individual sense of place within the musical realm.

Chapter 2 expands this concept and applies it to the other primary instrument of the genre, the guitar. By analyzing the history of rock's characteristically distorted guitar sounds, Hicks carefully shows that even the sonic texture of garage rock reflects its disdain for convention. With the incorporation of intentional distortion, something that was once thought of as a technological mistake or weakness, and using it as another color in the garage rock palette, garage bands were in actuality glorifying technology in all forms. What is often called a style characterized by equipment limitation, Hicks calls an ode to futurism or a celebration of technology. Embracing various advances such as whammy bars, effects boxes, and overdriven amplifiers, all of which greatly expanded the guitar's expressive capabilities, garage bands used the guitar to imitate the human voice. Balancing vocal distortions and intentionally produced feedback created the characteristic "garage rock" sound.

The third chapter focuses on the often slippery concept of the garage band itself. While scholars can dismiss the style as simple, amateurish music played by less than serious musicians, Hicks surmises that the music was far more complex and deliberately conceived than has been previously thought. He asserts that the name, which connotes dirty, heavy machinery and blue collar labor, is actually a misnomer. Garage rock is a rejection of cultural norms of music, dress, and outlook in favor of a raw, authentic realism. In other words, it can be defined as the adoption of an attitude rather than a level of musical skill.

Chapter 4 traces the evolution of "Hey Joe," a song made popular by artists as diverse as Cher, Jimi Hendrix, and Patti Smith. This chapter is especially valuable, as many of the versions that Hicks has uncovered are extremely rare, yet were as influential as the better-known ones. With its ambiguous authorship, this song functions as a transition between seemingly unrelated genres, beginning with its folk song-like, mysterious origins, to its development into a rock anthem by Jimi Hendrix, to its use by proto-punk artists such as Smith.

Chapter 5 concentrates on the psychedelic movement and its connections to both hallucinogenic drugs and the drug culture of the 1960s. Here, Hicks makes one of his most important points in the book. He dissects the experience of playing and listening to psychedelic music, not as influenced by the actual act of ingesting mushrooms or LSD, but as the sonic recreation of its effects on the mind and body. In other words, the music acts as another means by which to suspend time, distort reality, and other consciousness-bending effects of psychedelic drugs. Hicks divides the resulting sounds into the following categories: dechronicization (the expansion of the conventional perception of time), depersonalization (the loss of a sense of self in favor of a sense of community), and dynamism (the alteration of physical properties such as fluidity or solidity). Of particular note is the clear explanation of the eclectic nature of psychedelic music, which incorporated such seemingly diverse influences as the compositions of Karlheinz Stockhausen, surf music, and vocal timbre alterations. The use of wah pedals, stereo panning, whammy bars, phasing, and backtracking, all used to create distortion, were in effect recontextualized to fit a psychedelic function.

Chapter 6 focuses on one of the best-known, and therefore most representative, songs of the psychedelic era, "Light My Fire" by The Doors. In addition to chronicling the formal evolution of the song, and how these changes are representative of their time, Hicks uses this song to illuminate the struggle within psychedelic rock to balance two very divergent forces: financial necessity and artistic credibility.

The final chapter is devoted to song endings, and how they also serve to reflect the prevailing attitudes about song style and recording techniques. By reviewing various techniques such as lamination, delamination, resumption, and substitution, Hicks describes not only how these effects were achieved, but also the logic behind their use. Many of these effects are still common today, making their codification particularly useful to scholars of current musical trends.

In summary, *Sixties Rock* constitutes a serious, analytical look at the structure of popular music to see the ways in which the sonic characteristics evolve over time. Although this book would be appreciated by the general public, particularly those fond of garage and psychedelic rock, its real value is to popular music researchers. This is a well-written, clearly focused study that will inspire other researchers to further explore genres that are underrepresented in popular music scholarship.

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Fariseos y Matachines en la Sierra Tarahumara: Entre la Pasión de Cristo, la Transgresión cómico-sexual y las Danzas de Conquista. Carlo Bonfiglioli. 1995. México, D.F.: Instituto Nacional Indigenista. 240 pp., map, figures, photo, appendices, bibliography.

This book, which is written in Spanish, is the author's conceptual synthesis of discussions on the symbolism of *danza* in seminars coordinated over the past ten years by the anthropologist Jesús Jáuregui at the National School of Anthropology and History in Mexico. (The term *danza* ("dance") implies a dance ritual, as opposed to *baile* (also "dance"), which implies a ballroom context.) Claude Lévi-Strauss's works form the basis for a structural approach to the semiotics of dance. Gertrude Kurath's concept of "the ethnology of dance" stands out as the basis for a general discussion on the study of dance, and William Merrill is the main source of secondary information about the *Rarámuri*, the focus of the analyses. These indigenous people of Northwest Mexico are commonly known as the *Tarahumara*, a name given by the Spanish. Both terms are used interchangeably in this work.

The book is divided into three sections. The introduction and the first chapter introduce and define dance ethnology and the author's conceptual basis for the analyses to follow. Calling on Lévi-Strauss's theories, Bonfiglioli introduces the idea that oppositional elements, such as Moors and Christians, Jews and Romans, Indians and Spaniards, and the like, are mutable elements that *danzas* often employ in playing out Conquest/Resistance themes. Especially useful is the discussion of the *fiesta* at the end of this section, and the inclusion of a passage taken from Bonfiglioli's field notes that provides insights to his analyses.

The second section contains detailed ethnographies of the *fariseos* and *matachines*, two of the five *danzas* of the Tarahumara's yearly ritual cycle. The other three *danzas* are described briefly. The author shows *matachines* and *fariseos* to be in a symbolic relationship to each other, with the first bringing order and the latter disturbing order, within the Tarahumara cosmology. A concluding section proposes the interesting theory that the complex system of paradigmatic transformations that operates among the Tarahumara, in which the theme of transgression plays a major role, operates in a similar fashion in other *danza* contexts of Mexico and the Southwestern United States. The last chapter briefly examines a number of prototypical examples within the large system of transformations that encompasses four sub-systems of narrative elements: the Passion of Christ, comic-sexual transgression, dances of the Moors and Christians, and the Dances of the Conquest of Mexico. Certain characterizations (such as the associations of the Mexican flag with Moros, the Aztec eagle with Pontius Pilate, or a very large penis with Judas), as well as outcomes of conflicts,