

The editors of this volume do a laudable job balancing historical essays with more ethnographic ones and although the essays complement each other well, ten of twelve focus on Latino or Latin American case studies. The cohesion among the examples is concrete, but the dearth of a more diverse collection of examples is noticeable. *Postnational Musical Identities* would be quite accessible to non-music scholars as well, thereby permitting musicological discourse to dialogue with anthropology or border studies, although the musicologist or ethnomusicologist might appreciate more musical description. These issues are minor criticisms, especially considering the detail and theory that that collection surveys. Overall, *Postnational Musical Identities* makes a valuable and fascinating contribution to studies dealing with borderlands, migration, and identities.

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BEATRIZ CAIUBY LABATE AND GUSTAVO PACHECO. *Opening the Portals of Heaven: Brazilian Ayahuasca Music*. Münster, Germany: Lit Verlag, 2010. 120 pages. ISBN 978-3-643-10802-9.

*Música brasileira de ayahuasca*. Campinas SP, Brazil: Mercado de Letras, 2009. 120 pages. ISBN: 978-85-7591-125-9.

This small book, recently published in both Portuguese (Mercado de Letras) and English (Lit Verlag; translation by Matthew Meyer), is a seminal work in the budding field of *ayahuasca* music studies. Ayahuasca is a potent psychoactive tea made from the combination of certain Amazonian plants.<sup>1</sup> While the ritual and medicinal use of this tea by indigenous South Americans dates back to Pre-Columbian times, the early to mid-twentieth century witnessed the emergence of three distinct spiritual traditions combining the use of the tea with a mix of popular Catholicism, Amazonian shamanism, and spiritualisms of African and European origin. In dealing directly with the music of these newer “Ayahuasca Religions,” a category that Labate had a hand in coining (Labate and Araújo 2004; Labate, Rose, and Santos 2008), the authors provide a foundational text for studying music in the Santo Daime and the União do Vegetal (UDV). Unfortunately, the absence of a consideration of the Barquinha ayahuasca religion, whose musical *salmos* (psalms) are a central characteristic of its eclectic ceremonies, renders this project somewhat incomplete. However, in light of the ongoing creation of new factions continually branching off from the original three, the confinement of this initial survey to the Santo Daime and UDV is a practical focus on the only two ayahuasca religions that have expanded outside of South America.

The authors proceed to situate their analysis relative to the extensive corpus on the cultural context of ayahuasca use that has amassed over the past four decades. But, while many anthropologists have commented on relations between ayahuasca consumption and music in indigenous cultures (dating back to Dobkin de Rios and Kats 1975), the music of the new ayahuasca religions has yet to garner suitable attention. This study is based upon periodic ethnographic fieldwork conducted with the Santo Daime between 1991 and 2009 and with the UDV between 1996 and 2009. A methodological statement detailing this fieldwork precedes the core body of the text; a crucial matter since both groups, the UDV in particular, require scholarly strangers to earn the trust of members before gaining intimate access. Also, while the lyrics and recordings of Santo Daime songs (*hinos*) are freely available on the Internet, it is impossible to understand the experiential significance of these songs without actually attending the ceremonies, termed “works” (*trabalhos*), and conversing with members (*fardados*). Furthermore, it is challenging to secure recurrent admission to UDV rituals (called “sessions”) without becoming a member, and their songs or “calls” (*chamadas*) are subject to a system of hierarchical confidentiality. The discussion of methodology therefore serves as a valuable guide to future researchers by outlining the intricate procedures of conducting fieldwork with these ayahuasca religions.

The first section of the main text deals with the Santo Daime. The story of the origins of this organization in the 1920s and 1930s, revolving around the biography of the founder, Raimundo Irineu Serra (known as Mestre Irineu), is interspersed with transcriptions of recorded interviews with Santo Daime elders. These range from a short narrative about how Mestre Irineu incorporated the first *hinos* he “received” from the astral Otherworld into Santo Daime rituals, to a practical account about why the CEFLURIS<sup>2</sup> branch of the Santo Daime began to bind their hymn books in the distinctive design that is still in use today. This is followed by an extensive catalogue of interrelated musical traits of the Santo Daime, including types of ritual dances, instruments, and the structure of rhythm and melody.

The next section focuses on the UDV, which was founded by José Gabriel da Costa (known as Mestre Gabriel) in 1961. As with the preceding section, the general framework of rituals is summarized alongside specific peculiarities relating to music. Unlike in the Santo Daime, the UDV *chamadas* are memorized without written aids, and are sung only by individuals who have ascended to the appropriate echelon in a rigid hierarchy. The authors convey the fact that even though music is a less conspicuous element of UDV rituals compared to the Santo Daime, the performance of *chamadas* in UDV sessions is an essential component of the overall atmosphere. At times, however, the laudable effort in these sections to include a myriad of features found in the complex musical repertoires of these ayahuasca

religions can appear like a laundry list, leaving many concepts and attributes tantalizingly unpacked.

In subsequent sections, the authors compare and contrast these two ayahuasca religions. For instance, both the Santo Daime and UDV have common origins in rubber-tapping communities located in the frontier regions of the western Amazon jungle. It is also apparent that the founders of both religions were greatly influenced by the popular Catholic and Afro-Brazilian culture of the Brazilian northeast from which they both emigrated, as well as by indigenous/*mestizo* populations of Amazonia. The authors also emphasize how the Santo Daime and UDV exhibit divergent approaches. For example, the authors highlight the distinction between the Santo Daime's stress on bodily aspects of the rituals and the UDV's focus on spoken words as a more cerebral approach. This is evidenced in the fact that Santo Daime works involve singing and sometimes upright dancing by all members, while the collectives in UDV sessions are more subdued as higher ranking members orchestrate most of the rites. It is less clear whether other cited differences in attitudes about musical aesthetics, global expansion, and translations of doctrines from Portuguese to other languages reflect deep philosophical disagreements between these religions, or merely the inevitable idiosyncrasies of separate sociocultural developments.

The final section addresses the phenomenological dynamics of "music and the ayahuasca experience." The authors articulate how altered states of consciousness induced by ayahuasca affect and merge with the musical ambiance of rituals. Acknowledging Rehen (2007) as an exception, the authors remark that the musical dimensions of the ayahuasca experience in the Santo Daime and UDV have been largely ignored. They touch upon themes such as how the members of these religions use ecological analogies to interpret auditory modifications caused by the tea, how they associate emotional states with Western music's major and minor keys, and how ayahuasca compels individuals to contemplate existential notions of the self relative to other humans and the rest of nature. As with earlier sections, this concluding discussion scratches the theoretical surface of what is surely a vast and underexplored subfield of both ayahuasca studies and ethnomusicology.

While this book demarcates the musical scope of two ayahuasca groups, it leaves open other questions: How do indigenous and Barquinha ayahuasca music compare to that of the Santo Daime and the UDV? What might biotechnological experiments, such as those pioneered by Jordi Riba and colleagues (Riba et al. 2006), reveal about the brains of subjects under the influence of ayahuasca while they are singing or listening to music? Is it possible to scientifically account for and interpret the subjective alterations of auditory and other sensory perceptions experienced while under the influence of ayahuasca? Of course, it is not these authors' objective to

provide an absolute investigation of every facet in the relationship between ayahuasca and music; this book succeeds precisely because it stipulates the need for more research on the music of ayahuasca religions.

While Brazilian ethnomusicologists are undoubtedly more aware of ayahuasca than colleagues outside of Brazil, the global expansion of ayahuasca religions (including outposts in the US, Canada, Japan, and across Europe) demands global scholarly attention. Labate and Pacheco's book will surely find wide appeal in the Lusophone academic community now that it has been published in Portuguese. Accordingly, the recent release of the English translation promises to be equally invigorating for Anglophones with an interest in the ethnomusicology of religion. Indeed, while it is clear that human beings are hard-wired to enjoy music, it is intriguing that we are also predisposed to have our minds temporarily transformed by the chemicals in ayahuasca. For anyone who has ever experienced a transcendent or ecstatic alteration of consciousness while listening to music, it is not difficult to recognize the potential synergistic effects of combining interactive musical performance with the world's most powerful psychoactive beverage. Following this book's timely instigation of a scholarly discourse on the music of ayahuasca religions, the broader ramifications of this innovative cultural form await further ethnomusicological elucidation.

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### Notes

1. While there are a variety of recipes employed by different Amazonian indigenous cultures, the Brazilian Ayahuasca religions usually combine the plant *Psychotria viridis*, containing N,N-dimethyltryptamine (DMT) with the vine *Banisteriopsis caapi*, containing Monoamine Oxidase Inhibitors (MAOIs). MAOIs neutralize the MAO stomach enzyme that would otherwise render the psychoactive DMT inert.

2. As pointed out here by Labate and Pacheco (2009: 16–17), the Santo Daime is generally divided into the Alto Santo branch and the CEFLURIS branch. The former views itself as a pure continuation of the original traditions as they were arranged by Mestre Irineu, while the CEFLURIS (Centro Eclético da Fluente Luz Universal Raimundo Irineu Serra [the Eclectic Center of the Universal Flowing Light Raimundo Irineu Serra]) branch originated when its founder, “Padrinho” Sebastião Mota de Melo, began to innovate the Santo Daime traditions with his own followers after the death of Mestre Irineu in 1971.

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**FRANCY MONTALVO AND JAVIER PÉREZ SANDOVAL.** *Pasillos, bambucos, guabinas. Una visión urbana.* Colombia: autores, 2009. 120 páginas. Partituras.

**CARRERA QUINTA.** *En esencia.* Carrera Quinta. Notas de Fabián Forero Valderrama. CD.

En las páginas introductorias de *Pasillos, bambucos, guabinas* Montalvo y Pérez Sandoval, los miembros fundadores del ensamble Carrera Quinta, declaran que su publicación “tiene como objetivo contextualizar las músicas de la Región Andina Colombiana en formatos cercanos a músicas populares urbanas, buscando conservar los elementos que definen la sonoridad de los géneros tradicionales, para después adaptarlos e involucrarlos junto a conceptos propios del lenguaje de otros géneros como el Jazz” (p. 13). Si bien estas palabras introductorias parecen describir adecuadamente el repertorio de piezas cuyas partituras y grabaciones están incluidas en el libro y su correspondiente CD, también suscitan una serie de interrogantes acerca del uso de las nociones de “tradición”, “lo urbano y “lo popular” en referencia a la música de la región andina colombiana. Como el común de los músicos colombianos dedicados a componer e interpretar este tipo de música, Montalvo y Pérez Sandoval localizan lo tradicional en motivos rítmico-melódicos específicos que definen a los géneros musicales “típicos” de la región, predominantemente, bambuco y pasillo. Lo que ellos consideran “urbano popular” (adjetivos que siempre usan en conjunto) está localizado en la instrumentación, que incluye guitarra y bajo eléctricos, saxofón soprano, flauta, piano y batería, en la armonía triádica extendida, y en los espacios para improvisación solística tomados como representativos del jazz. El uso del término “urbano popular” para describir a un género cultivado por una minoría especialista, como es el caso del jazz en Colombia, es ciertamente cuestionable. Pero el problema central está en que Montalvo